

### Chapter 1 : Ernest Hemingway Politics Quotes | Ernest Hemingway Quotes about Politics

*Hemingway's politics span the spectrum from libertarian to communist. Ernest Hemingway was born and raised in Oak Park, Illinois, just outside of Chicago. He committed suicide in Sun Valley, Idaho with a shotgun in*

I could never give assent to the long, complicated statements of Christian dogma. Albert Einstein "I do not believe in a personal God and I have never denied this but have expressed it clearly. If something is in me which can be called religion than it is the unbounded admiration for the structure of the world so far as our science can reveal it. Neither can I believe that the individual survives the death of his body, although feeble souls harbor such thoughts through fear or ridiculous egotism. My god is patriotism. Teach a man to be a good citizen and you have solved the problem of life. Only man behaves with such gratuitous folly. It is the price he has to pay for being intelligent but not, as yet, intelligent enough. Clarke "It may be that our role on this planet is not to worship God, but to create him. For much of human history, it may have been a necessary evil, but why was it more evil than necessary? Clarke, author Benjamin Franklin "I have found Christian dogma unintelligible. Early in life, I absented myself from Christian assemblies. Religions vary in their degree of idiocy, but I reject them all. For most people, religion is nothing more than a substitute for a malfunctioning brain. James Madison, American president and political theorist What has been its fruits? In many instances they have been upholding the thrones of political tyranny. In no instance have they been seen as the guardians of the liberties of the people. Rulers who wished to subvert the public liberty have found in the clergy convenient auxiliaries. A just government, instituted to secure and perpetuate liberty, does not need the clergy. More or less, in all places, pride and indolence in the clergy; ignorance and servility in the laity; in both, superstition, bigotry, and persecution. President, Founding Father of the United States "Where do we find a precept in the Bible for Creeds, Confessions, Doctrines and Oaths, and whole carloads of other trumpery that we find religion encumbered with in these days?

*Hemingway lost much of his interest in politics after the Spanish Civil War, but up through that time, he could most accurately be called a man of the political Left. Hemingway was very.*

He was educated in the public schools and began to write in high school, where he was active and outstanding, but the parts of his boyhood that mattered most were summers spent with his family on Walloon Lake in upper Michigan. On graduation from high school in 1917, impatient for a less-sheltered environment, he did not enter college but went to Kansas City, where he was employed as a reporter for the Star. He was repeatedly rejected for military service because of a defective eye, but he managed to enter World War I as an ambulance driver for the American Red Cross. On July 8, 1918, not yet 19 years old, he was injured on the Austro-Italian front at Fossalta di Piave. Decorated for heroism and hospitalized in Milan, he fell in love with a Red Cross nurse, Agnes von Kurowsky, who declined to marry him. These were experiences he was never to forget. Hemingway, Ernest Ernest Hemingway, Kennedy Presidential Library Ernest Hemingway at the American Red Cross Hospital in Milan, recuperating from wounds received while driving an ambulance at the front, Kennedy Presidential Library After recuperating at home, Hemingway renewed his efforts at writing, for a while worked at odd jobs in Chicago, and sailed for France as a foreign correspondent for the Toronto Star. Advised and encouraged by other American writers in Paris—F. Scott Fitzgerald, Gertrude Stein, Ezra Pound—he began to see his nonjournalistic work appear in print there, and in his first important book, a collection of stories called *In Our Time*, was published in New York City; it was originally released in Paris in 1925. The film was produced in by Encyclopaedia Britannica Educational Corporation. A pessimistic but sparkling book, it deals with a group of aimless expatriates in France and Spain—members of the postwar Lost Generation, a phrase that Hemingway scorned while making it famous. This work also introduced him to the limelight, which he both craved and resented for the rest of his life. Kennedy Presidential Library The writing of books occupied Hemingway for most of the postwar years. He remained based in Paris, but he traveled widely for the skiing, bullfighting, fishing, and hunting that by then had become part of his life and formed the background for much of his writing. His position as a master of short fiction had been advanced by *Men Without Women* in 1925 and thoroughly established with the stories in *Winner Take Nothing* in 1927. Reaching back to his experience as a young soldier in Italy, Hemingway developed a grim but lyrical novel of great power, fusing love story with war story. While serving with the Italian ambulance service during World War I, the American lieutenant Frederic Henry falls in love with the English nurse Catherine Barkley, who tends him during his recuperation after being wounded. She becomes pregnant by him, but he must return to his post. There, however, Catherine and her baby die during childbirth, and Henry is left desolate at the loss of the great love of his life. Ernest Hemingway right with Joe Russell raising a glass, an unidentified young man, and a marlin, Havana Harbor, Similarly, a safari he took in 1934 in the big-game region of Tanganyika resulted in *Green Hills of Africa*, an account of big-game hunting. Mostly for the fishing, he purchased a house in Key West, Florida, and bought his own fishing boat. A minor novel of called *To Have and Have Not* is about a Caribbean desperado and is set against a background of lower-class violence and upper-class decadence in Key West during the Great Depression. Ernest Hemingway aboard his boat *Pilar*. Kennedy Presidential Library By now Spain was in the midst of civil war. Still deeply attached to that country, Hemingway made four trips there, once more a correspondent. He raised money for the Republicans in their struggle against the Nationalists under General Francisco Franco, and he wrote a play called *The Fifth Column*, which is set in besieged Madrid. As in many of his books, the protagonist of the play is based on the author. It was also the most successful of all his books as measured in sales. Set during the Spanish Civil War, it tells of Robert Jordan, an American volunteer who is sent to join a guerrilla band behind the Nationalist lines in the Guadarrama Mountains. Through dialogue, flashbacks, and stories, Hemingway offers telling and vivid profiles of the Spanish character and unsparingly depicts the cruelty and inhumanity stirred up by the civil war. In an atmosphere of impending disaster, he blows up the bridge but is wounded and makes his retreating comrades leave him behind, where he prepares a last-minute resistance to his Nationalist pursuers. All of his

life Hemingway was fascinated by war. In *A Farewell to Arms* he focused on its pointlessness, in *For Whom the Bell Tolls* on the comradeship it creates, and, as World War II progressed, he made his way to London as a journalist. Attaching himself to the 22nd Regiment of the 4th Infantry Division, he saw a good deal of action in Normandy and in the Battle of the Bulge. He also participated in the liberation of Paris, and, although ostensibly a journalist, he impressed professional soldiers not only as a man of courage in battle but also as a real expert in military matters, guerrilla activities, and intelligence collection. Kennedy Presidential Library

Following the war in Europe, Hemingway returned to his home in Cuba and began to work seriously again. He also traveled widely, and, on a trip to Africa, he was injured in a plane crash. Soon after in , he received the Pulitzer Prize in fiction for *The Old Man and the Sea* , a short heroic novel about an old Cuban fisherman who, after an extended struggle, hooks and boats a giant marlin only to have it eaten by voracious sharks during the long voyage home. This book, which played a role in gaining for Hemingway the Nobel Prize for Literature in , was as enthusiastically praised as his previous novel, *Across the River and into the Trees* , the story of a professional army officer who dies while on leave in Venice , had been damned. He tried to lead his life and do his work as before. For a while he succeeded, but, anxiety-ridden and depressed, he was twice hospitalized at the Mayo Clinic in Rochester, Minnesota, where he received electroshock treatments. Two days after his return to the house in Ketchum, he took his life with a shotgun. Hemingway had been married four times: He had fathered three sons: *A Moveable Feast* , an entertaining memoir of his years in Paris before he was famous, was issued in *Islands in the Stream*, three closely related novellas growing directly out of his peacetime memories of the Caribbean island of Bimini, of Havana during World War II, and of searching for U-boats off Cuba, appeared in *The Sun Also Rises*, *A Farewell to Arms*, and *For Whom the Bell Tolls* are young men whose strength and self-confidence nevertheless coexist with a sensitivity that leaves them deeply scarred by their wartime experiences. War was for Hemingway a potent symbol of the world, which he viewed as complex, filled with moral ambiguities , and offering almost unavoidable pain, hurt, and destruction. He wished to strip his own use of language of inessentials, ridding it of all traces of verbosity, embellishment, and sentimentality. In striving to be as objective and honest as possible, Hemingway hit upon the device of describing a series of actions by using short, simple sentences from which all comment or emotional rhetoric has been eliminated. These sentences are composed largely of nouns and verbs, have few adjectives and adverbs, and rely on repetition and rhythm for much of their effect. The resulting terse, concentrated prose is concrete and unemotional yet is often resonant and capable of conveying great irony through understatement. A consummately contradictory man, Hemingway achieved a fame surpassed by few, if any, American authors of the 20th century. The virile nature of his writing, which attempted to re-create the exact physical sensations he experienced in wartime, big-game hunting, and bullfighting, in fact masked an aesthetic sensibility of great delicacy. He was a celebrity long before he reached middle age , but his popularity continues to be validated by serious critical opinion.

**Chapter 3 : Hemingway's and Politics " NEOEnglish**

[25] Stephen Koch, *The Breaking Point: Hemingway, Dos Passos and the Murder of José Robles*, (New York: Counterpoint, ) 14, In his essay "Hemingway and Politics," *The Cambridge Companion to Ernest Hemingway*, ed. Scott Donaldson, , Kinnamon strongly maintains that politics, especially of the "revolutionary left," was a

Set in the Sierra de Guadarrama mountain range between Madrid and Segovia, the action takes place during four days and three nights. For Whom the Bell Tolls became a Book of the Month Club choice, sold half a million copies within months, was nominated for a Pulitzer Prize, and became a literary triumph for Hemingway. No man is an island, intire of it selfe; every man is a peece of the Continent, a part of the maine; if a Clod bee washed away by the Sea, Europe is the lesse, as well as if a Promontorie were, as well as if a Mannor of thy friends or of thine owne were; any mans death diminishes me, because I am involved in Mankinde; And therefore never send to know for whom the bell tolls; It tolls for thee. The point made by the choice of this title and epigraph is that the Spanish Civil War of , a major topic of debate in Western intellectual and political circles, is not of importance only to Spaniards; it matters to everyone. Furthermore, the title and epigraph can be interpreted as a reference to the themes of death within the novel, particularly between the characters of Robert Jordan and Anselmo. Plot summary[ edit ] The novel graphically describes the brutality of the civil war in Spain during this time. It is told primarily through the thoughts and experiences of the protagonist, Robert Jordan. An experienced dynamiter, he is ordered by a Russian general to travel behind enemy lines and destroy a bridge with the aid of a band of local anti-fascist guerrillas , in order to prevent enemy troops from responding to an upcoming offensive. On his mission, Jordan meets the rebel Anselmo who brings him to the hidden guerrilla camp and initially acts as an intermediary between Jordan and the other guerrilla fighters. Although he disposes of the detonators and exploder by throwing them down a gorge into the river, Pablo regrets abandoning his comrades and returns to assist in the operation. The enemy, apprised of the coming offensive, has prepared to ambush it in force and it seems unlikely that the blown bridge will do much to prevent a rout. Regardless of this, Jordan understands that he must still demolish the bridge unless he receives explicit orders not to. Lacking the detonation equipment stolen by Pablo, Jordan plans an alternative method to explode the dynamite by using hand grenades with wires attached so that their pins can be pulled from a distance. This improvised plan is considerably more dangerous because the men must be nearer to the explosion. While Pilar, Pablo, and other guerrilla members attack the posts at the two ends of the bridge, Jordan and Anselmo plant and detonate the dynamite, costing Anselmo his life when he is hit by a piece of shrapnel. While escaping, Jordan is maimed when a tank shoots his horse out from under him. The narrative ends right before Jordan launches his ambush. Robert Jordan " American university instructor of Spanish language and a specialist in demolitions and explosives. Anselmo " Elderly guide to Robert Jordan. Pablo " Leader of a group of anti-fascist guerrillas. Rafael " Well-intentioned yet incompetent and lazy guerrilla, and a gypsy. An aged but strong woman, she is the de facto leader of the guerrilla band. El Sordo " Leader of a fellow band of guerrillas. Fernando " Middle-aged guerrilla. Please help improve it by rewriting it in an encyclopedic style. August Learn how and when to remove this template message Death is a primary preoccupation of the novel. Pablo, Pilar, and El Sordo, leaders of the Republican guerrilla bands, see that likelihood also. Almost all of the main characters in the book contemplate their own deaths. Robert Jordan, Anselmo and others are ready to do "as all good men should" " that is, to make the ultimate sacrifice. The oft-repeated embracing gesture reinforces this sense of close companionship in the face of death. A love of place, of the senses, and of life itself is represented by the pine needle forest floor"both at the beginning and, poignantly, at the end of the novel"when Robert Jordan awaits his death feeling "his heart beating against the pine needle floor of the forest. Many of the characters, including Robert Jordan, would prefer death over capture and are prepared to kill themselves, be killed, or kill to avoid it. As the book ends, Robert Jordan, wounded and unable to travel with his companions, awaits a final ambush that will end his life. He prepares himself against the cruel outcomes of suicide to avoid capture, or inevitable torture for the extraction of information and death at the hands of the enemy. Still, he hopes to avoid suicide partly because

his father, whom he views as a coward, committed suicide. After noticing how he so easily employed the convenient catch-phrase "enemy of the people," Jordan moves swiftly into the subjects and opines, "To be bigoted you have to be absolutely sure that you are right and nothing makes that surety and righteousness like continence. Continence is the foe of heresy. Such taxes appear to me to be revolutionary. He had never thought of it before as an agrarian reform. That is done under the Republic. When Robert Jordan questions her true abilities, she replies, "Because thou art a miracle of deafness It is not that thou art stupid. Thou art simply deaf. One who is deaf cannot hear music. Neither can he hear the radio. So he might say, never having heard them, that such things do not exist. As he had done in "A Farewell to Arms", Hemingway employs the fear of modern armament to destroy romantic conceptions of the ancient art of war: Glory exists in the official dispatches only; here, the "disillusionment" theme of A Farewell to Arms is adapted. The fascist planes are especially dreaded, and when they approach, all hope is lost. The efforts of the partisans seem to vanish and their commitment and their abilities become meaningless, especially the trench mortars that already wounded Lt. Henry "he knew that they would die as soon as a mortar came up". The soldiers using those weapons are simple brutes, they lack "all conception of dignity" [19] as Fernando remarked. Anselmo insisted, "We must teach them. We must take away their planes, their automatic weapons, their tanks, their artillery and teach them dignity. He feels "the earth move out and away from under them. For example, Edmund Wilson , in a tepid review, noted the encumbrance of "a strange atmosphere of literary medievalism" in the relationship between Robert Jordan and Maria. Additionally, much of the dialogue in the novel is an implied direct translation from Spanish, producing an often strained English equivalent. For example, Hemingway uses the construction "what passes that", [24] which is an implied translation of the Spanish construction lo que pasa. This translation extends to the use of linguistic " false friends ", such as "rare" from raro instead of "strange" and "syndicate" from sindicato instead of trade union. The Spanish expression of exasperation me cago en la leche which translates to "I shit in the milk" repeatedly recurs throughout the novel, translated by Hemingway as "I obscenity in the milk. The action and dialogue are punctuated by extensive thought sequences told from the viewpoint of Robert Jordan. The novel also contains thought sequences of other characters, including Pilar and Anselmo. Pulitzer Prize controversy[ edit ] In the Pulitzer Prize committee for letters unanimously recommended For Whom the Bell Tolls be awarded the prize for that year. The Pulitzer Board agreed. However, Nicholas Murray Butler , president of Columbia University ex officio head of the Pulitzer board at that time, found the novel offensive and persuaded the board to reverse its determination; no award was given for letters that year. The earlier battle of Guadalajara and the general chaos and disorder and, more generally, the doomed cause of Republican Spain serve as a backdrop to the novel: Robert Jordan notes, for instance, that he follows the Communists because of their superior discipline, an allusion to the split and infighting between anarchist and communist factions on the Republican side. The famous and pivotal scene described in Chapter 10, in which Pilar describes the execution of various fascist figures in her village is drawn from events that took place in Ronda in Although Hemingway later claimed in a letter to Bernard Berenson to have completely fabricated the scene, he in fact drew upon the events at Ronda, embellishing the event by imagining an execution line leading up to the cliff face. Mikhail Koltsov , Soviet journalist was the Karkov character in the story Indalecio Prieto , one of the leaders of the Republicans, is also mentioned in Chapter Hemingway depicts Marty as a vicious intriguer whose paranoia interferes with Republican objectives in the war. Adaptations and in popular culture[ edit ] This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. June Learn how and when to remove this template message A Japanese poster for the American film version. Cosmos Troupe revived the show in In , the film of was rereleased with the inclusion of scenes cut from the original release. For Whom the Bell Tolls, which chronicles his life shortly after his diagnosis with brain cancer.

**Chapter 4 : Ernest Hemingway | Reflections on Ernest Hemingway | American Masters | PBS**

*Born today, years ago, Ernest Hemingway's understated prose style became legendary in his own lifetime. And it was this very style, which eventually caused his downfall.*

The world was much closer to revolution in the years after the war than it is now. In those days we who believed in it, looked for it at any time, expected it, hoped for it—for it was the logical thing. But everywhere it came it was aborted. Although both Hemingway and his fictional creation were wounded in Italy, fell in love with English nurses, and subsequently received medals for valor, their military status differed dramatically. Moreover, their experiences encompassed crucially different phases of the war. The novel features the Isonzo front in the Alpine campaign of 1917, climaxes in the massive retreat of the Second Army from Caporetto in October, and ends in Switzerland in March. Hemingway, by contrast, received notification of his Red Cross induction in March, arrived in Italy in June, was wounded in July, never saw action again, and was home by the fall. The deaths of Catherine Barkley and the baby occur at precisely the conjuncture—that is, the spring of 1918—when Hemingway began the journey resulting in his writing of the novel a decade later. If you study history you will see that there can never be a Communist revolution without, first, a complete military debacle. You have to see what happens in a military debacle to understand this. It is something so utterly complete in its disillusion about the system that has put them into this, in its destruction and purging away of all the existing standards, faiths, and loyalties, when the war is being fought by a conscript army, that it is the necessary catharsis before revolution. No country was ever riper for revolution than Italy after the war but the revolution was doomed to fail because her defeat was not complete; because after Caporetto she fought and won in June and July of 1918 on the Piave. From the Piave, by way of the Banca Commerciale, the Credito Italiano, the merchants of Milan who wanted the prosperous socialist co-operative societies and the socialist municipal government of that city smashed, came fascism. Regiments revolted and marched on Paris. Because they ended up as winners, revolution was doomed in France. Second, Hemingway designates the spring and summer of 1918 when the United States entered full force into the war, Italy reversed the defeat at Caporetto, and France repelled the final German offensive on the Western Front—as the moment when revolutionary hopes were betrayed. It is the capitalist class—owners of the banks, rulers of the state, agrarian elites—who stood to profit from the consolidation of state power under Benito Mussolini. For both Hemingway and these classic theorists of the left, victory and defeat were defined in class terms. Although Hemingway by no means held the left unaccountable for the failure of the working class to advance toward revolution during the biennio rosso, he viewed the triumph of Mussolini as the triumph of the agrarian elites and finance capitalists. By the time he had viewed the machinations of ruling elites up close, Hemingway was not simply disillusioned; he had developed an alternative understanding of historical causality based in an analysis of the grounding of politics in economics. Hemingway composed several works of short fiction during the 1920s reflecting his sympathy for the left, antipathy to fascism, and increasingly radical backward glance upon the war and its aftermath. It is the starting point of everything. These stories represent wartime and postwar Italy as being rife with class antipathy. But his principal obsession is with his American military uniform. And although Nick Adams clearly cannot be equated with his creator, it bears noting that Hemingway too was wounded at Fossalta, and that Spagnolini designed the [End Page 6] uniform that Hemingway sported upon his return home. Farewell simultaneously gestures toward and buries this nagging sense of responsibility, allowing it to emerge only at the end, when ants crawled out on a log. There is seven-eighths of it underwater for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. Bonello, who finishes off the escaping sergeant wounded by Frederic Henry, is motivated by hatred of figures of authority, from officers to kings. While his mention of unrest in Gorizia indicates the widespread nature of antiwar rebellion, his mention of Turin specifically refers to the August strike by Turin munitions workers, which grew into hunger riots and a general strike in which Fiat workers figured prominently. Although some of the Turin strikers were conscripted and sent to the front at Caporetto as punishment, [End Page 8] this strategy boomeranged when they helped to arouse the mutinous spirit

accompanying the retreat. The fleas that batten on the glory of the past are sucking the blood of their host. Proposed as invitations to Frederic Henry, these geographical sites signal diametrically opposed options for the future. A year after the March on Rome, Parliament approved the Acerbo Law, which awarded two-thirds of the seats in Parliament to the coalition that obtained a relative majority of at least twenty-five percent: Although the priest appeals to a humanistic Catholicism, his institutional commitment to the Church retrospectively divests of legitimacy his version of sacrifice, which would soon be co-opted by the hyper-patriotic rhetoric of sacrifice in the discourse of fascism. The fascist leader Italo Balbo exulted: Even as they signify alternative political potentialities, however, Turin, the Abruzzo, and Imola point not just to wartime resistance and postwar reaction but also to the contradictions besetting the left during the war and the subsequent *biennio rosso*. For, at the outbreak of the war, the SPI was alone among the Socialist parties in declaring itself neutral: And while Manera, Aymo and Bonello proclaim that everyone in Imola is a socialist, the political conflicts within the wartime SPI would be magnified during the *biennio rosso*. Is Frederic Henry a hero who experiences growth toward greater empathy in the course of the novel, or an anti-hero who remains narcissistic and static? Does he love Catherine or use her? When she and the baby die, is he devastated or relieved? Embedded in such discussions is a judgment of character: You saw empty, lying on your stomach, having been present when one army moved back and another came forward. You had lost your cars and your men as a floorwalker loses the stock of his department in a fire. There was, however, no insurance. You were out of it now. You had no more obligation. If they shot floorwalkers after a fire in the department store because they spoke with an accent they had always had, then certainly the floorwalkers would not be expected to return when the store opened again for business. They might [End Page 12] seek other employment: From the outset Frederic Henry has plenty of money to spend. When he plunges into the *Tagliamento*, he has over three thousand lire stored in his clothing; after deserting, he can still reach into his pocket whenever the need arises. Cunningham at the bank does it. I live by sight drafts. Can a grandfather jail a patriotic [End Page 13] grandson who is dying that Italy may live? As a careful follower of international exchange rates and banking investments, however, Hemingway knew full well that the Banca Commerciale and Credito Italiano thrived under fascism largely because of their preexisting ties with global financial networks. Notably, even in his post-baptism epiphany he views a department store, and not a bank, as the locus of social control. Marx famously compared capital to a vampire: But Marx also used the metaphor more generally to expand upon the bloodiness, both metaphorical and real, involved in capitalist class rule. In the early twentieth-century, the vampire trope appeared in both popular and leftist discourses to portray everything from sexual exploitation to war profiteering; these themes are suggestively linked in *Farewell*. Although no bats appear in the novel after the lovers leave Milan, Frederic and Catherine continue to live off the sight drafts when they arrive in Switzerland—a country that, while ostensibly neutral during the war, was relied upon by all the warring nations for the stability of its banking system. He is not free from the economic system that has created the mass graveyards of the war and that will produce, in the near future, the blood-sucking fleas of fascism. Critical attempts to conjoin these modalities of destruction have routinely resorted to transhistorical fatalism: Indeed, in his discussion of the Paris Commune Marx conjoined the metaphors of vampirism and parturition: Metaphors analogizing revolution with pregnancy and birth were carried over into leftist literature written in response to the Bolshevik Revolution. In s proletarian [End Page 16] literature, revolution would be hailed as a secular reenactment of Judeo-Christian myth: In these left-inflected parallels between biological parturition and political revolution, the trope of giving birth invokes sex but transcends gender; central to the trope is the dialectical process of negation and sublation inhabiting both natural and social processes. Also inspired by the Russian Revolution, however, was a counterposed rhetoric that stressed the necessity of crushing the revolution at birth. Gramsci, witnessing the development of fascism emerging from the defeat of the *biennio rosso*, grimly elaborated on the metaphor of failed birth: Rather than a Madonna giving birth to revolutionary redemption, she bleeds to death; vampire capital continues to do its work. The soldiers are at once the subjects and the objects of historical process: If, however, male soldiers are viewed as carriers of revolutionary potentiality—if the metaphor of giving birth is delinked from biology and gender and resituated in politics and history—other swellings of male bodies can be suggestively read as signifiers in a political allegory of

possibility and failure. For example, the self-inflicted bump on the head of the Italian-American soldier whom Frederic Henry tries to rescue from the front lines can be read as marking an aborted "because individualistic" attempt at revolutionary defeatism Hemingway , The idea of revolution, unlike Athena, remains unborn. Although the Treaty offered injurious territorial terms, Lenin argued for its acceptance: Neither, however, has he been shown to bear any specific blame for the deaths of Catherine and the baby, let alone for the millions dead in the trenches of the war. Having heard that the baby was born dead, and anticipating that Catherine too will die, he recalls: Once in camp I put a log on top of the fire and it was full of ants. As it commenced to burn, the ants swarmed out and went first toward the centre where the fire was; then turned back and ran toward the end. When there were enough on the end they fell off into the fire. Some got out, their bodies burned and flattened, and went off not knowing where they were going. But most of them went toward the fire and then back toward the end and swarmed on the cool end and finally fell off into the fire. I remember thinking at the time that it was the end of the world and a splendid chance to be a messiah and lift the log off the fire and throw it out where the ants could get off onto the ground. But I did not do anything but throw a tin cup of water on the log, so that I would have the cup empty to put whiskey in before I added water to it. I think the cup of water on the burning log only steamed the ants. But while the floorwalker may feel shame at having defended private property from petty theft by analogy, for having played the role of a lower-level officer in the war , he bears no culpability for having started the fire by analogy, for having caused the war itself. The answer to these questions, we again suggest, is best sought not at the level of character motivation but at that of political allegory. For when the deaths of mother and child are not simply paralleled with the carnage of the war, but read as signifying the failure of working-class revolution to emerge from the war, then the culpability "and perhaps the identity" of the camper come into clearer focus. But Hemingway "not the Hemingway who went to war in but the Hemingway who wrote about it a decade later" most certainly knew that he had, in his own small way, helped to steam the ants. He had contributed to the bolstering of Allied military morale that, beginning in early , helped turned the tide of war away from the working-class political victory that, he later saw, might otherwise have emerged from ruling-class military defeat. The iceberg in *A Farewell to Arms* is the iceberg of history "from to She does research in the fields of Marxist criticism, twentieth-century US literary radicalism, and African American literature. Her most recent book is *Jean Toomer: His research concentrates on representations of the working class in nineteenth-century and early twentieth-century British and American narratives, particularly in popular culture and early cinema. In his introduction to *Farewell*, Hemingway reiterated his class-based analysis: Quick and Frank Scafella Hemingway noted in that he had tried unsuccessfully to write this story several times in the s Scafella , For more on the Nick Adams stories, see Erik Nakjavani For biographical readings of *Farewell* stressing intrafamilial issues, see Millicent Bell and Gerry Brenner*

### Chapter 5 : Ernest Hemingway FAQ

*Though a fierce critic of Cuba's communist government, the late Senator John McCain went to great lengths to quietly help a US-Cuban project to restore Ernest Hemingway's home in Havana. CNN's.*

In his foreword to Ernest Hemingway: Kennedy, to whose inaugural Hemingway was invited. The sir personality of his mother expressed itself in many ways, one of which W, commitment to the suffrage and temperance movements. Working as a cub reporter in Kansas City after graduation from high school, he encountered a rawer kind of life. In the city room where he typed his stories, exposure to rough urban politics was inevitable. After seven months on the Kansas City Star Hemingway, having failed his physical examination because of weak vision, volunteered for Red Cross ambulance duty in the Great War that was ravaging Europe. In Hemingway wrote to Charles Scribner that Greppi served as his mentor in the complexities of European politics. There he began contributing to the Toronto Star. Many were human interest stories, but well over half were political mostly concerned with Europe and the Near East. Torontonians who read his dispatches to the regularly received a good education in some of the issues and personal: Nevertheless, political awareness continued to appear in his correspondence. Even more relevant complaints about the Mussolini government appear in a le of February z, , to the same recipient. In his imaginative writing of this first major period of his career, political issues appear more often than has generally been noticed or acknowledge though they seldom become a major theme. A few months later the short satirical novel The Torrents o f Spring was published with a sarcastic dedication to S. Stanwood Mencken, a right-winger committed to keeping alive the red scare with the preposterous claim that there were more than half a million Communists in the United States, and to his antagonist H. The country that Hemingway had loved so much only a decade earlier had become under Mussolini a rude, threatening, dangerous, corrupt place. Finally, at the end of the decade, came A Farewell to Arms. Whatever else that great novel may say, its statement against the Great War is clear and convincing. Traveling to Spain in May to collect more material for Death in the Afternoon, he observed closely the complicated Spanish political, scene, reporting on it to Dos Passos in a letter of June 26 that is virtually a disquisition on the subject. Hemingway still felt at home in Spain, but Italy was another matter. As the Depression deepened many writers were moving left, but Hemingway, who had moved in that direction more than a decade earlier, resisted the tendency. A new epistolary friend was the Soviet critic and translator Ivan Kashkeen, with whom he discussed literature and politics in correspondence beginning August 19, During these years Hemingway was following closely Caribbean as well as European politics. Ninety miles north in Key West, where the Hemingways had been living since , the Federal Emergency Relief Administration was trying to respond to the collapse of the economy, but Hemingway was sharply critical of its efforts. When a disastrous hurricane hit the Keys on the night of August 31, , the appalling loss of life in the Civilian Conservation Corps work camps, filled with war veterans including many of the bonus marchers, enraged Hemingway, who blamed not only the Miami Weather Bureau but New Deal bureaucrats in Washington, who delayed a rescue train until it was too late. By the time of publication the Spanish civil war had been disquisition on the subject. By the time of publication the Spanish civil war had been under way for over a year, and Hemingway was itching to get involved. As early as September 26, he had written to Maxwell Perkins: In December he told Perkins. By January Hemingway was in New York helping Prudencio de Pereda on a propaganda film for the Loyalists, and late the following month he was sailing to France. For over a year he covered the bloody conflict, often under fire, writing thirty-one dispatches for publication in European and Canadian as well as American newspapers. When he returned to Europe again in August, he continued his reporting on the war and enlarged his circle of friends, especially among the political activists of the International Brigades. Though he tried to maintain optimism after this cruelest of Aprils, it became increasingly difficult to do so. Returning to Key West, in a July article for Ken he urged President Roosevelt to provide aid at last to Spain, but FDR continued his policy of nonintervention, leading Hemingway to predict in Ken on August 11 that war would break out within a year as a consequence of continuing appeasement of fascism. They spent a month in Hong Kong, where Hemingway met the widow of

Sun Yat-sen, before moving on to a war zone. The situation was reminiscent of Spain. To Charles Scribner he wrote despairingly: His first contribution to the war effort was the anthology *Men at War*. From spying Hemingway progressed to patrolling for Nazi submarines on his fishing vessel the *Pilar*, equipped for the purpose by Braden and the Chief of Naval Intelligence for Central America. But the real action that Hemingway longed for was in the European theater. Hemingway was back in London when the Germans began to launch their buzzbombs, two of which struck not far from him. He flew with the RAF over enemy territory several times before crossing over to Normandy to see ground action. He was often under fire, especially as the leader of a French guerrilla group on the way to Paris and in the terrible fighting in the Hurtgen Forest with Lanham and the 22nd. The second war against fascism, unlike the first, had been won. In a letter to the Soviet writer Konstantin Simonov on June 20, , Hemingway affirmed his antifascism, criticized Churchill, and endorsed Soviet-American friendship. As anticommunist hysteria was sweeping the United States, he found it necessary to affirm to Charles Scribner Jr. As for congressional investigating committees, in a letter he fantasized his response to any question about being subversive: He was less than favorable to the Mau-Mau uprising in Kenya. As he complained to sometimes disbelieving friends, he was hounded by the FBI. One of his last letters was to John F. Kennedy, praising him for his inaugural address and expressing his admiration and hope for the new administration. There can be no doubt, then, that Hemingway had a serious interest in politics during his entire adult life. It was only one of many interests, of course, and certainly less intense than his interest in writing or fishing or hunting or bullfighting or travel. But it conditioned his worldview and found its way into his imaginative writing, especially in the s. The question remains, however: What was his own political position? As a man of strong opinions, he was certainly not content to remain an impartial observer of the international and domestic scene. Unresolved contradictions recur in his political pronouncements, but certain central themes can be traced. First, though interested in politics, he disliked politicians and especially distrusted their appeals to patriotism. In Kansas City as a cub reporter he observed political corruption involving a city hospital during a smallpox epidemic. In World War I he experienced the human consequences of political rivalries in Europe. I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain. As it turned out, the society was a financial fraud designed by founder Harrison Parker to bilk millions from the members. As a reporter for the *Toronto Star* Hemingway satirized Mayor Thomas Church as a gladhanding politician pretending to be a sports fan and wrote of political murders in Chicago. On the domestic scene he made sardonic comments in his correspondence about Warren G. Harding, Calvin Coolidge, and Herbert Hoover. Starry eyed bastards spending money that somebody will have to pay. Everybody in our town quit work to go on relief. Fishermen all turned carpenters. Reverse of the Bible. His personality was powerful, not to say domineering, and he asserted it among his friends and associates, many of whom readily followed his leadership. As for government bureaucracies, *noli me tangere* might well have been his motto. To Dos Passos he wrote on In another letter to Dos Passos he called himself an anarchist. To his Russian translator, the critic Ivan Kashkeen, he wrote three years later: All the state has ever meant to me is unjust taxation. I believe in the absolute minimum of government. If he is a good writer he will never like the government he lives under. From the beginning to the end of his adult life, he had deep sympathies with the left, especially the revolutionary left. An example of the neglect of his leftism is the matter of the great American Socialist Eugene V. Michael Reynolds mentions Debs twice in *The Young Hemingway* only as historical background, not connecting him to the young war veteran from Oak Park. The truth, as Hemingway related it to Lillian Ross in , is that he cast his first and only vote in a.

**Chapter 6 : What was the political & religious views of Ernest Hemingway? | Yahoo Answers**

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And it was this very style, which eventually caused his downfall. Eating and drinking with his friends. Enjoying himself in bed. Do you understand, goddamit? As you can imagine, hardly anything remained of his head. Magazines used to carry pictures of him fishing and hunting; he wrote a great deal about bullfighting, deep-sea fishing and big-game safaris, interviewed the militia during Spanish Civil War, covered wars, and of course wrote fiction marvellously. But then, he threw it all away. Whenever a friend of his enquired about his upcoming book, he would give his famous fist-on-the-face grin and would proudly say, "I am going to retain my title. He resurrected his image somewhat with *For Whom the Bell Tolls* and then established his greatness once again with his one true masterpiece *The Old Man and the Sea*, which, to me, is his best work. If he ever wrote something philosophical, it was this book which he had modelled around one of his early stories *The Undefeated* minus the bullfighting. After this successful phase, Hemingway was pleased with his life, he drank a lot as usual but wrote very little. All of which left him grim and haggard. Constantly attacked by critics; haunted and chased by phantoms of failure, the writer who had propagated courage in a world of crisis all his life, committed suicide. In Paris, after the World War I, the expatriates including Hemingway, used to gather around her as if she was a sibyl. Stein felt that Hemingway - like many other American writers - faltered due to obsessively writing about brutality, sex and violent death, and that he was "good until after *A Farewell*". In an interview with author John Hyde Preston, she said; "He was not good after *A Farewell*. In his early stories he had what I have been trying to describe to you. Then - Hemingway did not lose it, he threw it away. I told him then: He did, however, claim to know great many "ten-dollar words" but he used them seldomly; never frequently in his fiction at least. And he was successful largely due the simplicity of his language, crisp dialogues and understated emotions and above all, his ability to describe the atmosphere and feel of places adroitly. What sets Hemingway apart from the other American writers of his age is that he was a better stylistic innovator. There is that distinct mannerism in his writing and a sincere voice that never goes astray, storytelling pace: Hemingway is considered a better short-story writer than a novelist. Some of his brilliant short stories such as *The Snows of Kilimanjaro* and *The Short Happy Life of Francis Macomber* are a testimony to his penchant for writing short fiction as opposed to novels. There is a popular theory in literary circles that English poet John Keats died due to a bad review. Hemingway himself gives an admonition regarding what critics can do a writer in *Green Hills of Africa*. Talking about American writers in general, Hemingway observes in the non-fiction book: They were just quite good books. So now they cannot write at all. The critics have made them impotent. He had only one style, which doomed him though. But when that style was at its zenith, he did write some of the best fiction works ever written in literary history. Why Rahul Gandhi was right in cornering Modi government over employment figures Pulitzer , Nobel Prize , Green hills of africa , Ernest hemingway The views and opinions expressed in this article are those of the authors and do not necessarily reflect the official policy or position of DailyO. The writers are solely responsible for any claims arising out of the contents of this article.

**Chapter 7 : What doomed Ernest Hemingway?**

*With a few exceptions, Hemingway's biographers have discounted his interest in and understanding of politics. In his foreword to Ernest Hemingway: A Life Story, Carlos Baker summarizes many of the paradoxical, even contradictory, aspects of his complex subject, calling him politically a "fierce individualist who believed that that government is best which."*

Early life Hemingway was the second child and first son born to Clarence and Grace Hemingway. Both were well-educated and well-respected in Oak Park, [2] a conservative community about which resident Frank Lloyd Wright said, "So many churches for so many good people to go to. As an adult, Hemingway professed to hate his mother, although biographer Michael S. Reynolds points out that Hemingway mirrored her energy and enthusiasm. These early experiences in nature instilled a passion for outdoor adventure and living in remote or isolated areas. He took part in a number of sports such as boxing, track and field, water polo, and football. He excelled in English classes, [9] and with his sister Marcelline, performed in the school orchestra for two years. After leaving high school he went to work for The Kansas City Star as a cub reporter. Use short first paragraphs. Be positive, not negative. It was probably around this time that he first met John Dos Passos , with whom he had a rocky relationship for decades. He described the incident in his non-fiction book Death in the Afternoon: Hemingway in uniform in Milan, He drove ambulances for two months until he was wounded. On July 8, he was seriously wounded by mortar fire, having just returned from the canteen bringing chocolate and cigarettes for the men at the front line. Hemingway later said of the incident: Other people get killed; not you Then when you are badly wounded the first time you lose that illusion and you know it can happen to you. By the time of his release and return to the United States in January , Agnes and Hemingway had decided to marry within a few months in America. However, in March, she wrote that she had become engaged to an Italian officer. Biographer Jeffrey Meyers states in his book Hemingway: Before the age of 20, he had gained from the war a maturity that was at odds with living at home without a job and with the need for recuperation. He could not say how scared he was in another country with surgeons who could not tell him in English if his leg was coming off or not. Late that year he began as a freelancer and staff writer for the Toronto Star Weekly. He returned to Michigan the following June [22] and then moved to Chicago in September to live with friends, while still filing stories for the Toronto Star. The two corresponded for a few months and then decided to marry and travel to Europe. At this time, he lived in Paris with his wife Hadley , and worked as a foreign correspondent for the Toronto Star Weekly. In Paris, Hemingway met American writer and art collector Gertrude Stein , Irish novelist James Joyce , American poet Ezra Pound who "could help a young writer up the rungs of a career" [28] and other writers. The Hemingway of the early Paris years was a "tall, handsome, muscular, broad-shouldered, brown-eyed, rosy-cheeked, square-jawed, soft-voiced young man. The two toured Italy in and lived on the same street in Spain Has the Best, Then Germany". Two of the stories it contained were all that remained after the loss of the suitcase, and the third had been written early the previous year in Italy. Within months a second volume, in our time without capitals , was published. The small volume included six vignettes and a dozen stories Hemingway had written the previous summer during his first visit to Spain, where he discovered the thrill of the corrida. He missed Paris, considered Toronto boring, and wanted to return to the life of a writer, rather than live the life of a journalist. Scott Fitzgerald , and the pair formed a friendship of "admiration and hostility". Hemingway read it, liked it, and decided his next work had to be a novel. He left Austria for a quick trip to New York to meet with the publishers, and on his return, during a stop in Paris, began an affair with Pfeiffer, before returning to Schruns to finish the revisions in March. Before their marriage, Hemingway converted to Catholicism. Cosmopolitan magazine editor-in-chief Ray Long praised "Fifty Grand", calling it, "one of the best short stories that ever came to my hands Hemingway suffered a severe injury in their Paris bathroom when he pulled a skylight down on his head thinking he was pulling on a toilet chain. This left him with a prominent forehead scar, which he carried for the rest of his life. When Hemingway was asked about the scar, he was reluctant to answer. Pauline had a difficult delivery, which Hemingway fictionalized in A Farewell to Arms. He had finished it in August but delayed the revision.

The completed novel was published on September . He wanted to write a comprehensive treatise on bullfighting, explaining the toreros and corridas complete with glossaries and appendices, because he believed bullfighting was "of great tragic interest, being literally of life and death. The surgeon tended the compound spiral fracture and bound the bone with kangaroo tendon. Hemingway was hospitalized for seven weeks, with Pauline tending to him; the nerves in his writing hand took as long as a year to heal, during which time he suffered intense pain. Meanwhile, he continued to travel to Europe and to Cuba, and although in he wrote of Key West, "We have a fine house here, and kids are all well" Mellow believes he "was plainly restless". Their guide was the noted "white hunter" Philip Percival who had guided Theodore Roosevelt on his safari. During these travels, Hemingway contracted amoebic dysentery that caused a prolapsed intestine, and he was evacuated by plane to Nairobi, an experience reflected in "The Snows of Kilimanjaro". Like Hadley, Martha was a St. Louis native, and like Pauline, she had worked for Vogue in Paris. Of Martha, Kert explains, "she never catered to him the way other women did". This was the separation phase of a slow and painful split from Pauline, which began when Hemingway met Martha Gellhorn. It was published in October . When Hemingway first arrived in London, he met Time magazine correspondent Mary Welsh , with whom he became infatuated. Martha had been forced to cross the Atlantic in a ship filled with explosives because Hemingway refused to help her get a press pass on a plane, and she arrived in London to find Hemingway hospitalized with a concussion from a car accident. Unsympathetic to his plight, she accused him of being a bully and told him that she was "through, absolutely finished". As soon as he arrived, however, Lanham handed him to the doctors, who hospitalized him with pneumonia; by the time that he recovered a week later, most of the fighting in this battle was over. He was recognized for his valor, having been "under fire in combat areas in order to obtain an accurate picture of conditions", with the commendation that "through his talent of expression, Mr. Hemingway enabled readers to obtain a vivid picture of the difficulties and triumphs of the front-line soldier and his organization in combat". The Hemingway family suffered a series of accidents and health problems in the years following the war: A car accident left Patrick with a head wound and severely ill. His hand and arms are burned from a recent bushfire; his hair was burned in the recent plane crashes. In , Hemingway and Mary traveled to Europe, staying in Venice for several months. While there, Hemingway fell in love with the then year-old Adriana Ivancich. The platonic love affair inspired the novel *Across the River and into the Trees* , written in Cuba during a time of strife with Mary, and published in to negative reviews. He chartered a sightseeing flight over the Belgian Congo as a Christmas present to Mary. On their way to photograph Murchison Falls from the air, the plane struck an abandoned utility pole and "crash landed in heavy brush". He briefed the reporters and spent the next few weeks recuperating and reading his erroneous obituaries. After the plane crashes, Hemingway, who had been "a thinly controlled alcoholic throughout much of his life, drank more heavily than usual to combat the pain of his injuries. He modestly told the press that Carl Sandburg , Isak Dinesen and Bernard Berenson deserved the prize, [] but he gladly accepted the prize money. Writing, at its best, is a lonely life. He grows in public stature as he sheds his loneliness and often his work deteriorates. For he does his work alone and if he is a good enough writer he must face eternity, or the lack of it, each day. During the trip, Hemingway became sick again and was treated for "high blood pressure, liver disease, and arteriosclerosis". Problems playing this file? In November , while staying in Paris, he was reminded of trunks he had stored in the Ritz Hotel in and never retrieved. Upon re-claiming and opening the trunks, Hemingway discovered they were filled with notebooks and writing from his Paris years. Excited about the discovery, when he returned to Cuba in early , he began to shape the recovered work into his memoir *A Moveable Feast*. The last three were stored in a safe deposit box in Havana, as he focused on the finishing touches for *A Moveable Feast*. Author Michael Reynolds claims it was during this period that Hemingway slid into depression, from which he was unable to recover. For the first time in his life unable to organize his writing; he asked A. Hotchner to travel to Cuba to help him. With him are Gary Cooper and Bobbie Peterson. On July 25, , Hemingway and Mary left Cuba, never to return. During the summer of , he set up a small office in his New York City apartment and attempted to work. He left New York City for good soon after. He then traveled alone to Spain to be photographed for the front cover for the Life magazine piece. A few days later, he was reported in the news to be seriously ill and on the verge of dying, which panicked Mary until she

received a cable from him telling her, "Reports false. He became paranoid, thinking the FBI was actively monitoring his movements in Ketchum. Edgar Hoover had an agent in Havana watch Hemingway during the s.

**Chapter 8 : 2 rarely seen Hemingway stories will be published next year | PBS NewsHour**

*Ernest Hemingway FAQ. From a biography of Ernest Hemingway's life to a discussion of the Hemingway code hero, the Ernest Hemingway FAQ provides information on the life and literature of one of the greatest writers of the 20th century.*

The further back we look, the stranger are the ups and downs of reputation. Edmund Wilson, who is very good on Hemingway, was saying in that it had become fashionable to disparage him. There were many people who would have cheerfully sacrificed Hemingway upon the graves of writers now long forgotten. The vagaries of reputation can be seen across space as well as time: Hemingway, or course, had fame as well as reputation, a public fame which no doubt worked against his literary reputation even as it made his one of the best-known names on earth. Mencken must have seemed just as ineradicable in the twenties. I am dwelling on this ebb and flow between reputation and oblivion only to make a much-delayed point, that an entire conference on Ernest Hemingway, not to mention the existence of periodicals entirely devoted to him, in both senses, accords very well with my own opinion of his work and his lasting importance. And this, apparently, requires some explanation. Several people, familiar with my own work, find it surprising that I should be a Hemingway enthusiast. I am not capable of confronting this puzzle head-on, but I ought to confess that this will be a somewhat egocentric talk; I will try to explain something of why I got bitten by Hemingway and stayed bitten. One gets badly bitten by writers perhaps only two or three times, between the ages of eight and It seems much simpler to copy. Writers have been trying to copy it for over half a century now. The other day I looked up a short story published about 20 years ago, and the first of my texts is a quotation from this story: It had taken me days to get that far, from Avignon where they dropped me off. I had a bad time to Narbonne and in the square after the cafe closed it rained through the plane trees and the lights of heavy lorries swung big and yellow through the rain going south, but in the morning it was hot walking over the bridge and down the long straight between the vineyards, the country steaming brightly, and the first lift was a good one to Barcelona and after that it was pleasant coming down the coast all the way round through Magala with the mountains arid-brown in the corner of your eye 2. I was the new writer in question. So what was the great attraction? Nora apparently thought this was a good point. Jim ought to do a spot of that lion hunting, she said. In his marvelous Joyce biography, Richard Ellman is sensible to the same point: He refers to Bloom as somebody whom it would be difficult to imagine catching a marlin. The exotic locale and action, and the cast of hunters, gangsters, boxers, soldiers and so on, do not explain the attraction and the influence of the prose. A second favorite explanation is that Hemingway, with his atomic prose, invented a new way of describing physical experience and the physical world. There is something in this. Hemingway certainly helped to bury the notion, if anyone seriously held it, that the more you pile on the adjectives the closer you get to describing the thing. Refinement works against the object. The more adjectives one uses, the more precision is demanded of the description, and the more the grail recedes. The words rely very much on what the reader brings to them. Somewhere in these comments is the root of what seems to me to be the inadequate truism that Hemingway is a writer who leaves things out. My own memory of reading Hemingway for the first time is of being often intrigued by what he had put in and left in. I just look after it for her. Bell says good night. What on earth is this about? It has nothing to do with the story. But it makes the boxer real and the gangsters real. At the same time, the way the words were put together disturbed me when I first read this story. Here is a paragraph from it: As the shadow of the kingfisher moved up the stream, a big trout shot upstream in a long angle, only his shadow marking the angle, then lost his shadow as he came through the surface of the water, caught the sun, then, as he went back into the stream under the surface, his shadow seemed to float under the bridge where he tightened facing up into the current 4. It was an education to me that there were different kinds of music and that prose could make a more interesting kind of noise in the brain. But finding description persuasive and effective cannot depend upon its being checked against experience, and this brings me to the first three Hemingway quotations which made a great impact on me, and which in a slightly arbitrary way are going to be invoked now in order to help me to feel my way, by trying to explain the impact, toward some understanding of why I got bitten. There was a great shouting going on in the grandstand overhead. Maera felt

everything getting larger and larger and then smaller and smaller. Then it got larger and larger and larger and then smaller and smaller. Then everything commenced to run faster and faster as when they speed up a cinematograph film. Then he was dead 5. I am in no hurry to check this one out but I thought then and I still think that this is extraordinarily brilliant and just as persuasive as the description of fishing for trout. The bull who killed Vicente Girones was named Bocanegra, was Number of the bull-breeding establishment of Sanchez Taberno, and was killed by Pedro Romero as the third bull of that same afternoon. His ear was cut by popular acclamation and given to Pedro Romero, who, in turn, gave it to Brett, who wrapped it in a handkerchief belonging to myself, and left both ear and handkerchief, along with a number of Muratti cigarette-stubs, shoved far back in the drawer of the bed-table that stood beside her bed in the Hotel Montoya, in Pamplona<sup>6</sup>. I think that this is one of the greatest paragraphs ever written in English, and if there is a better one perhaps it is this: William Campbell had been in a pursuit race with a burlesque show ever since Pittsburgh. In a pursuit race, in bicycle racing, riders start at equal intervals to ride after one another. They ride very fast because the race is usually limited to a short distance and if they slow their riding another rider who maintains his pace will make up the space that separated them equally at the start. As soon as a rider is caught and passed he is out of the race and must get down from his bicycle and leave the track. If none of the riders are caught the winner of the race is the one who has gained the most distance. In most pursuit races, if there are only two riders, one of the riders is caught inside of six miles. The burlesque show caught William Campbell at Kansas City <sup>7</sup>. This is a piece of writing that mimics its subject matter. It is a paragraph in which a burlesque show is in a pursuit race with a metaphor. And what happens is that the burlesque show catches up on the metaphor and the metaphor has to get down from its bicycle and leave the page. Looking back at my three quotations, and at my attempt to draw something from them, one wonders how subjective is my response, whether in fact I have succeeded in demonstrating anything at all, and one perhaps wonders, too, about the possibility of truly objective criticism and assessment. Scott Fitzgerald and Ernest Hemingway<sup>8</sup>. The author of this essay is obviously a bright woman, easily bright enough to see that there is something dubious about the whole exercise. This whole thing reminded me of a fight I once saw on television which was supposed to have been between Muhammad Ali and Rocky Marciano who unfortunately had been dead for some years. The fight had been worked out by a computer. Muhammad Ali actually fought this person who looked like Mr. I forgot who won, because, of course, the result was not memorable since it was not enlightening. In trying to explain the attraction of art, the more indisputable a fact the less useful it becomes. Consider the proposition that Virginia Woolf was the tallest woman writer in Bloomsbury in No doubt the computers are at work on her now and will prove a lot of things, including, if desired, her chances against Marciano. There is a beautiful woman who is mad about him, and he is very brave and much cleverer and wittier than the poor duffer who loved the woman before. However, Hemingway thought well enough of the play to have it published with his collected short stories, and this is the Hemingway who draws the fire of critics like Dwight Macdonald. This does not seem to be an adequate comment. The force of a code of behavior, of a personal morality, is that philosophy does not account for it but is accountable to it. Faber and Faber, This essay was excerpted from: Reprinted by permission of The University of Wisconsin Press. More from Ernest Hemingway: Rivers to The Sea <sup>3</sup>.

## Chapter 9 : Ernest Hemingway - Wikipedia

*Chronicling Ernest Hemingway's Relationship With The Soviets CIA archivist Nicholas Reynolds discusses his new book, Writer, Sailor, Soldier, Spy: Ernest Hemingway's Secret Adventures. It.*