

CONTENTS

	<i>List of Contributors</i>	vii
	<i>Chronology</i>	ix
1	Introduction: Hemingway and fame SCOTT DONALDSON	1
2	Hemingway's journalism and the realist dilemma ELIZABETH DEWBERRY	16
3	1924: Hemingway's luggage and the miraculous year PAUL SMITH	36
4	<i>In Our Time</i> , out of season THOMAS STRYCHACZ	55
5	Brett and the other women in <i>The Sun Also Rises</i> JAMES NAGEL	87
6	<i>A Farewell to Arms</i> : Doctors in the house of love MICHAEL REYNOLDS	109
7	Hemingway's late fiction: Breaking new ground ROBERT E. FLEMING	128
8	Hemingway and politics KENETH KINNAMON	149
9	Hemingway and gender history RENA SANDERSON	170
10	Hemingway, Hadley, and Paris: The persistence of desire J. GERALD KENNEDY	197
11	Hemingway's Spanish sensibility ALLEN JOSEPHS	221
12	The Cuban context of <i>The Old Man and the Sea</i> BICKFORD SYLVESTER	243
13	Conclusion: The critical reputation of Ernest Hemingway SUSAN F. BEEGEL	269
	<i>Selected Bibliography</i>	301
	<i>Index</i>	311

INDEX

- Across the River and into the Trees*,
 129-31, 266n
 characterization of Renata in, 129
 characterization of Richard Cantwell
 in, 130
 failed man-woman communication
 in, 190-1
 ideal woman in, 190
 influence of journalism on, 32
 as meditation on war in modern
 times, 130
 reception of, 129, 133
 significance of title, 129-30
 "three-cushion shots" approach in,
 129
- Against This Age*, 50, 53n
- Alger, Horatio, 2
- Ammons, Elizabeth, 172
- Anderson, Margaret, 104, 174, 183
- Anderson, Sherwood, 89, 198, 270
- "Anthology of Another Town, The,"
 37
- Arnold, Lloyd, 277
- Aronowitz, Alfred G., 277
- "Artist's Reward, The" (Parker's *New
 Yorker* profile), 6-7, 9
- Astro, Richard, 283
- "At the End of the Ambulance Run,"
 20-1
- Baker, Carlos, 12-13, 43, 45, 110,
 132, 134, 149, 159, 209, 238,
 271, 278, 286
- "Battle of Raid Squads," 20, 34n
- "Battler, The," 69-70
 and masculine behavior codes, 69
- Beach, Sylvia, 57, 214, 215
- Bear, The*, 261
- Beegel, Susan F., 292
- Belmonte, Juan, 230
- Benson, Jackson, 275, 283, 292
- "Big Two-Hearted River," 199
 early drafts of, 230
 Hemingway's elemental themes in, 84
 and Joyce's "The Dead," 42
 landscape details in, 82
 Nick as "Everyman" in, 82
 Nick's camp in, 82-3
 perfection of style in, 45-6
 recuperation from war trauma in,
 81-5
 river in, 82
 two endings of, 49-52
- Bird, William, 25, 58
- Bodenheim, Maxwell, 50, 53n
- Boorstin, Daniel J., 4-5
- "boy," Hemingway's use of, 257, 266n
- Braque, Georges, 60
- Brasch, James D., 287
- Braudy, Leo, 4, 5, 14-15
- Brenner, Gerry, 39, 44, 52n, 289, 292
- Brodtkorb, Paul, 271
- Brooks, Cleanth, 275
- Brown, Dorothy M., 172
- Brucoli, Matthew J., 34n, 283, 284
- Brumback, Theodore, 88
- bullfighting, 179, 223-5
 in Hemingway's fiction, 227-35

- bullfighting (*cont.*)
 in *In Our Time*, 79-80
 meaning of, 229
 and mythology, 234-5
- "cabelese," 58
- "Canary for One, A," 208, 209
- Castro, Fidel, 166, 167
- "Cat in the Rain," 76-9
 "American wife" portrait in, 77-8
 cat metaphor in, 77, 78
 and culturally sanctioned roles, 78-9
 scenic pattern in, 43-5
- Cézanne, Paul, 49, 50, 51, 57
- Charterhouse of Parma, The*, 112
- Cheever, John, 3
- Chicago style, 37
- "Christmas Gift, The," 33
- Collier's* dispatches, 16, 32, 128, 147n,
 155, 156
- Comley, Nancy, 292
- Conrad, Joseph, 37, 260, 264n
- Cooperative Commonwealth*, 88, 157-8
- Cowley, Malcolm, 10, 190, 284
- critical reputation
 versus best-sellerdom, 269-70
 "canonization" and, 269
 and celebrity status, 270
 definition of, 269
 of Hemingway, 269-94
 and Anglo-Saxon Protestant males,
 275, 276-7
 and archives, 282, 286
 and biographies, 277-8, 283-4,
 291-2
 and contemporary critics and bi-
 ographers, 270-1
 and continuing relevance, 279-81
 and death of, 272-3
 and deconstruction, 287
 and female critics, 276, 277, 281-
 2, 288-9
 and the "Hemingway industry,"
 282
 and influence studies, 282-3
 and minority critics, 276, 277,
 282, 288
- 1980s falloff in studies, 285-6
 and *The Old Man and the Sea*,
 271-2
 and posthumous publications,
 279, 284-5, 289-91
 and regard of other writers, 270
 and screen adaptations, 288
 and Young's theory, 275-6, 277,
 281, 289
- "Crook Factory," 155, 166
- "Cross-Country Snow," 80-1
- "Crossroads" sketches, 37-9
- Cuban revolution, 157, 166-7
- Cull, John G., 284
- Dahiya, Bhim Singh, 281
- Dangerous Summer, The*, 221, 226-7,
 240-1
- "Dead, The," 42
- Death in the Afternoon*, 161, 183,
 209, 224, 225
 bullfighting in, 230, 232-5
 early drafts of, 221-2
 ideal woman in, 190
 Hemingway's treatment of Spain in,
 240
- Debs, Eugene, 159-60
- Decline of the West, The*, 175
- deconstruction, 287
- DeFalco, Joseph, 276
- DeFazio, Albert J., 292
- Diliberto, Gioia, 293
- "Doctor and the Doctor's Wife, The,"
 64-5
 and authority, 65
 as counterpoint to "Indian Camp,"
 64-5
 and Manifest Destiny, 65
 and masculinity, 64, 65
- Donaldson, Scott, 149, 266n, 284
- Dos Passos, John, 217
 Andy Murray modeled on, 142
 Hemingway's letters to, 151, 152-3,
 158, 161, 162, 235
 Richard Gordon as caricature of,
 186
- Dreiser, Theodore, 93

- Dubliners*, 42
 Dutcher, Rose, 93
 Dyer, Joyce, 288
 "Earnest Liberal's Lament, An," 161
 Eastman, Max, 160, 162, 183
 Eisenhower, Dwight D., 130
 Eisenstein, Sergei, 60
 Eliot, T. S., 44, 57, 60, 112, 175
 "Mr. Elliot" as caricature of, 86n
 Elliott, Gary D., 281
 Ellis, Havelock, 173
 Emerson, Ralph Waldo, 82, 109
 "End of Something, The," 46, 47, 66-7
 and masculine behavior codes, 66-7
 and the subversion of heroic male
 qualities, 67
Esquire, Hemingway's letter-essays for,
 184, 197, 199, 210, 215
 expatriate Americans, Hemingway's
 satire on, 75-9
 "extratextual reversal" formula, 52
 Fadiman, Clifton, 183
 "faking," 22-3
 fame, 1-15
Farewell to Arms, A, 109-26, 150,
 175, 266n
 antiwar sentiment in, 152, 157
 background of, 88
 background research and, 110-11
 characterization of Catherine Barkley
 in, 120-1, 180-2
 characterization of Frederic Henry
 in, 110, 119-20, 181
 characterization of physicians in,
 123, 117-18
 and *The Charterhouse of Parma*,
 112
 early drafts of, 112
 Frederic Henry and Hemingway, 110
 medical concerns in, 113-19, 121-4,
 125
 political references in, 152, 157
 reception of, 10-11
 and the regaining of paradise, 181-2
 variant endings of, 7
 World War I details in, 110-11
 Farley, Pamela, 282
 Farrington, S. Kip, 283-4
 Faulkner, William, 145, 210, 222, 261
 Feidelson, Charles, 271
 Feminism
 and Hemingway, 67, 171, 282
 1920s postwar, 92, 174
 Fenton, Charles, 18, 271
 Fetterley, Judith, 86n, 171, 182, 282
 Fiedler, Leslie, 67, 68, 171, 181, 271,
 277
Fifth Column, The, 154, 164, 226, 279
 autobiographical elements in, 236
 and the Spanish civil war, 236
 Fisher, Deborah, 282
 Fitzgerald, F. Scott, 2, 9, 43, 90, 105,
 162, 178, 204, 214, 215, 270
 as basis for Roger Davis, 134
 Flint, Leon Nelson, 20, 22-3
 Flora, Joseph, 289, 292
 Fontana, Ernest, 288
For Whom the Bell Tolls, 154, 225,
 226
 antifascism in, 165-6
 characterization of Maria in, 188,
 239
 characterization of Pilar in, 187-8,
 192
 characterization of Robert Jordan in,
 239-40
 communist faith in, 164-5
 failure of romantic love in, 189
 fear of emasculation in,
 187
 and Gertrude Stein, 188
 the "girl-woman" in, 189
 goals of, 237-8
 Hemingway's treatment of Spain in,
 240
 ideal woman in, 190
 influence of NANA dispatches on,
 31
 integration theme in, 239-40
 and the Spanish civil war, 236-40
 Ford, Ford Madox, 58, 198, 214, 270
 Henry Braddocks as caricature of,
 202

- "Ford Madox Ford and the Devil's Disciple," 213-14
- Franklin, Sidney, 9-10
- Frazer, James, 175
- Freud, Sigmund, 173
- Friedman, Norman, 26
- Fuentes, Norberto, 265n, 291
- García Lorca, Federico, 234
- Garden of Eden, The*, 112, 140-7, 171, 290-1
 biographical sources for, 141-2
 creative life theme in, 141, 142-7
 early drafts of, 143, 213
 editing of, 141
 evocation of Paris in, 213
 Hemingway's initial plan for, 140-1
 and Hemingway's self-consciousness about his art, 143-7
 provisional ending for, 141, 143
 sexual theme in, 141, 142-3
 and *Tender Is the Night*, 140, 141
- Geismar, Maxwell, 274
- gender issues, 170-93
- Gilbert, Sandra, 172
- Gingrich, Arnold, 232, 284
- "girl-woman" in Hemingway's fiction, 189
- Gladstein, Mimi Reisel, 288
- Golden Bough, The*, 175
- Greco, Anne, 282
- Green, Gregory, 288
- Green Hills of Africa*, 33, 158, 161, 209
 Hemingway's misogynist feelings in, 184
- Grenberg, B. L., 264n
- Greppi, Emanuele, 150
- Griffin, Gerald, 276
- Griffin, Peter, 291
- Gross, Barry, 288
- Gubar, Susan, 172
- Guthrie, Pat, 89, 200
- Hammil, Peter, 277
- Hanneman, Audre, 276, 283
- Hardy, Richard E., 284
- Haskell, H. J., 23
- Hemingway, Clarence, 36, 87, 113, 117, 173
- Hemingway, Grace, 87-8, 113, 173
 and Gertrude Stein, 174
- Hemingway, Gregory, 135, 284
- Hemingway, Hadley Richardson, 36, 40, 41, 53n, 88, 89, 141, 173, 174, 222, 223
 and Paris, 197-220
- Hemingway, John Hadley Nicanor, 199, 223, 292
- Hemingway, Leicester, 277
- Hemingway, Martha Gellhorn, 149, 155, 173, 186, 189, 211, 225
- Hemingway, Mary Welsh, 12, 128, 141, 173, 183, 272, 273, 279, 284, 290
- Hemingway, Patrick, 135
- Hemingway, Pauline Pfeiffer, 124, 141, 146, 173, 174, 184, 197, 199, 208, 211, 217, 225
- Hemingway "code," 275-6
- Hemingway Hero, 109
- "Hemingway industry," 283
- Herrera Sotolongo, José Luis, 166
- Herzog, Marion Rawls, 284
- Hoffman, Michael, 276
- "Hollow Men, The," 112
- Holman, C. Hugh, 274
- Hortons Bay, 46, 66, 82
 and the "Crossroads" sketches, 37-9
- Hotchner, A. E., 13, 277
- "How Do You Like It Now, Gentlemen?" (Ross's *New Yorker* profile), 6-10, 170
- Howe, E. W., 37, 38, 274
- Huber, Richard M., 15n
- Hurley, C. Harold, 246, 254, 263n, 264n
- Huyssen, Andreas, 172
- Hyman, Stanley Edgar, 274
- "iceberg" theory, 23, 43-4, 59, 131, 146, 201, 233, 260
- in our time* (pamphlet), 10, 21, 42, 58, 88-9
 political references in, 152

- In Our Time* (book), 42, 55-86, 88-9, 199
 and the *Book of Common Prayer*, 25, 55
 bullfighting vignettes in, 227
 and the Chicago manuscripts, 36-40
 Hemingway's treatment of Spain in, 240
 and marital discord, 176-7
 and perfection of style, 45-6
 political references in, 151-2
 and scenic pattern, 43-5
 significance of title, 55
 and the stolen manuscripts, 40-2
 structure of, 60-1
 use of journalism in, 25-8
 and violence, 176
 and the war of the sexes, 176
 "Indian Camp," 46, 47-9, 61-4, 199
 and authority, 63-4
 and cultural conflicts, 61-2
 and the father-son relationship, 62-3
 and Manifest Destiny, 61-2
 Ingman, Trisha, 282
Islands in the Stream, 131-40, 284-5
 absence of real women in, 191
 artistic doubles in, 133, 134, 136-7
 autobiographical elements in, 212-13
 "At Sea," 138-40
 "Bimini," 133-7
 artistic doubles in, 134, 136-7
 father-son estrangement in, 134-6
 Hemingway's self-portrayal in, 134
 similarities to *The Old Man and the Sea*, 135-6
 "Cuba," 137-8
 early drafts of, 133
 Hemingway's initial plan for, 132-3
 ideal woman in, 190
 Jackson, Thomas J. (Stonewall), 129-30, 131
 Jain, Sunita, 282
 James, William, 3
 Jason, Philip K., 281
 Jenks, Tom, 141
 Jobs, Katharine, 276
 Josephs, Allen, 257
 Josephs, Mary Jim, 282
 journalism, and the realist dilemma, 16-34
 Joyce, James, 42, 57, 60, 85, 198, 210, 214, 230
Kansas City Star, 16, 19-23, 88, 150
 stylebook rules, 19, 88
 Kelly, John C., 274
Ken magazine, 31, 154, 226
 "Kerensky, the Fighting Flea," 19
 Kert, Bernice, 291
 Kiberd, Declan, 172
 Kiley, Jed, 278
 Killinger, John, 275
 Klimo, Vernon, 284
 Knopf, Josephine Z., 276
 Kobler, J. F., 26, 282
 Kretzoi, Charlotte, 282
 Kurowsky, Agnes von, 36, 72, 88, 110, 174, 210
Lady Chatterley's Lover, 64
 Lanham, Charles "Buck," 156
 Lardner, Ring, 18, 37
 Larson, Kelli, 292
 Laurence, Frank M., 288
 Lawrence, D. H., 64
 LeBlanc, Georgette, 104
 L'Envoi, 84-5
 Levine, Isaac Don, 160
 Lewis, Wyndham, 214
 "lexical riddle" formula, 39, 52n
 Lindbergh, Charles, 5
 "little magazines," 88, 198, 270
 Locklin, Gerald, 281, 288
 Loeb, Harold, 89, 200, 201
 lost generation, 55, 56-7, 91, 177, 230-1
 Love, Glen A., 293
Love and Death in the American Novel, 67, 277
 Lynn, Kenneth S., 149, 159, 289, 291

- McCarthy, Joseph, 156-7, 166
 Macdonald, Dwight, 14
 McGovern, James, 172
 Machlin, Milt, 277
 McLendon, James, 284
 Madariaga, Salvador de, 234
 Mailer, Norman, 11, 245, 272
Making It, 2-3
 Malcolm, Janet, 11
 manuscripts
 Chicago, 36-40
 stolen, 40-2, 199, 217-18
 Marlowe, Christopher, 112
 "marriage tales," 44-5, 177
 Martin, Wendy, 171
 Marx, Paul, 282
 masculinity
 behavior codes in Hemingway's writings, 66-9
 and critics' assessment of Hemingway, 170-1
 Mason, Jane, 184
 Matisse, Henri-Emile, 57
 medicine, Hemingway's concern with, 113-19, 121-4, 125
 abortion, 122
 anesthesia, 116, 118
 cesarean section, 113, 123-4
 Clarence Hemingway's presence in, 113
 contraception, 121-2
 high-forceps delivery, 123
 nitrous oxide, 122
 obstetrics, 113, 123-4
 physical rehabilitation, 118
 physician competence, 117-8
 "shell shock," 119
 syphilis, 114-15
 tetanus, 116
 x-rays, 116-17
 Meeber, Carrie, 93
 Mellow, James, 41, 149, 159, 293
Men at War, 112, 155
Men without Women, 152
 Mencken, H. L., 152
 Mencken, S. Stanwood, 152
 "Mercenaries, The," 37, 50
 Meyers, Jeffrey, 149, 159, 287-8, 291
 Miller, Madelaine Hemingway, 284
 "Mr. and Mrs. Elliot," 9, 75-6
 as attack on expatriate Americans, 75
 and debunking of Southern women's pretensions, 75
 and parody of artificial writing, 75
 and sexual failure, 75
 sources of Mr. Elliot's character, 86n
 vignettes bracketing, 75-6
 "Mix War, Art and Dancing," 22
 modernism, 198
 Montgomery, Constance Cappel, 277
Moveable Feast, A, 33, 51-2, 147, 182, 193, 198, 200, 202, 203, 208, 279
 images of death in, 214
 and the stolen manuscripts, 40, 41
 as tribute to Hadley and Paris, 214-19
 Munson, Gorham, 50, 53n
 Murphy, Gerald, 6, 141, 217
 Murphy, Sara, 6, 141, 217
 "My Old Man," 42, 79

Naked and the Dead, The, 11
 nature
 harmony with, 222, 241
 transcendentalist concept of, 82
 near-death experiences, of Hemingway, 12-13, 33, 228-9, 272-3
 Nelson, Lowry, 256
New Masses, 149, 151, 153, 161
New Republic, 161
 "New Slain Knight, A," 161, 175-6
 "New Woman," 92-3, 172-3, 180, 183
 Nick Adams stories, 285
 boyhood and early manhood, 60-71, 79-85
 and bullfighting vignettes, 79-80
 and war vignettes, 70-5
 Nobel Prize, 272
 nonfiction. *See* journalism
 Norris, Margot, 293

- North American Newspaper Alliance (NANA) dispatches, 16, 28-31, 154, 225, 226
- Old Man and the Sea, The*, 131, 226, 269
- absence of real women in, 191-3
 - baseball allusions in, 246-52, 263-4nn
 - characterization of Manolin in, 254-62
 - characterization of Santiago in
 - as Christ-figure, 250-1, 259
 - and Joe DiMaggio, 246-52
 - as "strange," 244-6
 - Cuban context of, 243-66
 - as epilogue, 241
 - factual errors in, 265-6n
 - Fisher King myth in, 246, 258
 - and Hemingway's critical reputation, 271-2
 - iceberg theory operative in, 248, 260
 - ideal woman in, 190
 - in *Life* magazine, 133, 192
 - and Manolin's age, 254-61
 - and Dick and George Sisler, 254, 265n
 - using fishing line to determine, 255-6, 265n
 - parallels with the New Testament Gospels, 258-9
 - and pilgrimage, 264-5n
 - relationship to *Islands in the Stream*, 132
 - roman à clef in, 264
 - sea as woman in, 191-2
 - significance of numbers in, 246-52, 263-4nn
 - and turtle hunting, 244-6
 - and the Virgin of Cobre, 252-4
- "Old Newsman Writes," 162-3
- Oldsey, Bernard, 283
- omission. See "iceberg" theory
- "On the Quai at Smyrna," 60
- "On Writing," 46, 47, 49-50
- Ortega y Gasset, José, 234
- Oursler, Will, 284
- "Out of Season," 42, 243
- dislocations in, 55-6
 - scenic pattern in, 43-5
 - significance of title, 55-6
 - statement on politics in, 151-2
- paradise, attempts to recover, 175
- paragraph, importance to twentieth-century literature, 22
- Paris
- artistic ferment in, 57
 - influence on Hemingway, 197-220
 - 1920s postwar feminism and, 174
- Parker, Dorothy, 6-7, 8, 9
- "Pauline Snow," 38-40
- Pearson, Janet Lynne, 282
- Perkins, Maxwell, 224, 270
- Petry, Alice Hall, 288
- Phillips, Gene D., 288
- Picasso, Pablo, 57, 60, 234
- Pilar*, and espionage, 155-6
- Plath, Sylvia, 11
- PM*, 16, 31-2, 155
- Podhoretz, Norman, 2-3
- politics, 149-68
- antifascism, 152, 154, 155, 156, 165-6, 237
 - and the Bolsheviks, 160
 - in the Caribbean, 153
 - communism, 156, 158-9, 161, 163-6
 - in correspondence, 151, 152-3, 154, 155, 156-7, 158-9, 160, 161, 162, 166, 167
 - and the Cuban revolution, 166-7
 - in Europe, 150, 151, 152-3
 - exposure to at the *Kansas City Star*, 150
 - exposure to at the *Toronto Star*, 150-1, 158
 - in *A Farewell to Arms*, 152, 157
 - in *For Whom the Bell Tolls*, 164-5
 - in *Green Hills of Africa*, 158
 - and Hemingway's dislike of patriotism, 155, 157
 - and Hemingway's distrust of politicians, 157-8

- politics (*cont.*)
 and Hemingway's individualism,
 158-9
 and Hemingway's sympathy with the
 left, 159-62
 in *in our time*, 152
 in *In Our Time*, 151-2
 in *Men at War*, 155
 in *Men without Women*, 152
 socialism, 159-60
 in *The Sun Also Rises*, 152
 in *Three Stories and Ten Poems*,
 151-2
 in *To Have and Have Not*, 153-4,
 163-4
Portrait of the Artist as a Young Man,
 A, 214
 "Portrait of a Lady," 112
 "Portrait of Mr. Papa, A" (Cowley's
 Life portrait), 10
 Pound, Ezra, 10, 25, 40, 41, 43, 44,
 57, 58, 60, 88, 151, 197-8,
 214, 215, 270
 primitive, the
 and gender prescriptions, 185-6
 and Hemingway's characters, 241
 Hemingway's moral interest in,
 174-5
 Prynne, Hester, 93
 public image, creation of, 11-12
 Quintanilla, Luis, 162, 164
 Raeburn, John, 6, 11, 182
 realism, literary. *See* journalism
 re-masculinization of American society,
 183, 193
 repetition, 74-5, 86n, 263n
 "Revolutionist, The," 72
 Reynolds, Michael, 37, 149, 159, 207,
 283, 287, 291
 "Ring Lardner, Jr.," 52n
 Rogers, Katherine M., 171
 Rollyson, Carl, 293
 Roosevelt, Franklin D., 153, 154,
 158
 Roosevelt, Theodore, 4, 149, 150
 Rosen, Kenneth, 283
 Ross, Lillian, 7-10, 13, 292
 Rowe, Anne E., 293
 safari stories, 184-5
 Sanford, Marcelline Hemingway, 277
 Sarason, Bertram D., 284
 Schleden, Ina Mae, 284
 Schmidt, Susan, 293
 Scholes, Robert, 292
 Schorer, Mark, 191
 Scott, Bonnie Kime, 172
 "Sea Change, The," 143, 209
 second-person narration, 50, 228
 Seward, William, 278
 Shakespeare and Company (book-
 store/lending library), 57, 198
 "shit detector," 22, 23
 "Short Happy Life of Francis Macomber,
 The," 184-5
 Showalter, Elaine, 172
 Sigman, Joseph, 287
 Singer, Kurt D., 277
Sister Carrie, 93
 "skyscraper primitive," 50, 53n
 Smiley, Pamela, 288
 Smith, Paul, 292
 Smith, William, 37-8, 89, 200, 201
 "Snows of Kilimanjaro, The," 130,
 143, 185, 214, 215
 as resumé of Hemingway's travels,
 210-11
 Sokoloff, Alice Hunt, 284
 "Soldier's Home," 73-5, 199
 characterization of Harold Krebs in,
 73-4
 as indictment of American society,
 73
 repetition in, 74-5
 Spain, 221-41
 Hemingway's biographical involve-
 ment with, 222-7
 Hemingway's use of in his fiction,
 227-41
 progression in Hemingway's treat-
 ment of, 240
Spain in Flames, 225
 Spanier, Sandra, 288

- Spanish civil war, 153-5
 Hemingway's writing on, 235-40
 and the North American Newspaper
 Alliance dispatches, 28-31
 short stories about, 236-7
- Spanish Earth, The*, 31, 154, 164, 225
- Spengler, Oswald, 175
- Spilka, Mark, 289, 291-2
- Spofford, William, 282
- Steffens, Lincoln, 160
- Stein, Gertrude, 16, 22, 40, 41, 52n,
 57, 86n, 88, 174, 197-8, 214,
 270
 criticism of Hemingway, 183-4
 and experimentation in repetitive
 rhythm, 74
 in *For Whom the Bell Tolls*, 188
 and Grace Hemingway, 174
 and omission, 201
- Stendahl, 112
- Stephens, Robert O., 32-3, 279
- Stetler, Charles, 281, 288
- Stevens, Wallace, 264n
- Stewart, Donald Ogden, 89, 200, 201
- Stoneback, H. R., 264-5n, 266n
- Strater, Mike, 227
- stream of consciousness, 198, 210
- success. *See* fame
- suicide
 of Clarence Hemingway, 113, 182
 of famous artists, 14-15
 Hemingway's motives for, 14, 227,
 273
 in "Indian Camp," 62
 and psychic costs incurred by the
 writer, 11
- Sun Also Rises, The*, 57, 87-107, 199,
 224, 269
 autobiographical connections in,
 200-8, 215
 background of, 88, 89, 109, 200-1
 betrayal theme in, 95, 97, 98, 99,
 205
 bullfighting in, 229-32
 central problem of, 94-5
 characterization of Brett Ashley in,
 92-3, 95, 96, 99-100, 177-80
 characterization of Frances Clyne in,
 102-3
 characterization of Jake Barnes in,
 90, 91, 178, 179, 200-8
 as confessional, 90, 98
 early drafts of, 89-90, 91-2, 101-2,
 103, 104, 105, 200, 204, 205,
 213-14
 early titles of, 89, 231
 and the fiesta, 230-1
 Hemingway's treatment of Spain in,
 240
 influence of Paris on, 200-8
 influence on American lifestyle, 87
 and Jake's impotence, 178-9
 and the lost generation, 230-1
 as novel of character, 90
 political references in, 152
 and primitive purity, 179
 reception of, 90
 retrospective narration of, 90, 95
 reversal of gender roles in, 178-9
 rewriting of, 229
 Right Bank-Left Bank opposition
 pattern in, 203-5
 secondary female characters in,
 100-5
 Edna, 105
 Frances Clyne, 102-3, 205
 Georgette Hobin, 103-5
 Katherine Kirby, 100-1
 and shift in gender constructions,
 177-80
 as tragedy, 230-1
 and transformation in style, 87
- Tender Is the Night*, 140, 141
 "textual perplexity" formula, 52n
- Thomas, Norman, 159
- Thoreau, David, 82
- "Three-Day Blow, The," 47, 67-9
 and masculine behavior codes,
 67-9
- Three Mountains Press, 58
- "Three Shots," 46, 47-9
- Three Stories and Ten Poems*, 10, 42,
 88, 199

- To Have and Have Not*
 importance of perspective in, 185-6
 political references in, 153-4, 163-4
- Toklas, Alice B., 174
- toreo. *See* bullfighting
- Toronto Star*, 16, 23-8, 30, 57, 88,
 150-1, 160, 198
- Torrents of Spring, The*, 16, 89, 152
- Trapeze, The*, 17-19
- Twain, Mark, 1
- two-part stories, 46-9
- Twysden, Lady Duff, 89, 95, 174, 200,
 201, 207, 208
 as recalled in *A Moveable Feast*,
 215-16
- Ulysses*, 57, 85, 198
- "Up in Michigan," 39-40, 41
- "Very Short Story, A," 72
- vignettes
 background in Hemingway's journal-
 ism experience, 21-2
 in *in our time*, 58-60
 in *In Our Time*, 60-1, 70-5, 75-6
 role in Hemingway's writing, 60
 on war, 70-5
- Vopat, Carole, 282
- Wagner, Linda W., 171, 182, 283, 288,
 292
- Waldhorn, Arthur, 129, 283
- Walsh, Ernest, 198
- war
 assessment of in *Men at War*, 155
 as central motif of Hemingway's ear-
 ly writing, 71
 as subject matter of *Across the River
 and into the Trees*, 129-31
- War and Peace*, 238
- Waste Land, The*, 44, 57, 175
- "Way You'll Never Be, A" 209
- Weeks, Robert P., 265-6n
- Welter, Barbara, 172
- Wexler, Joyce, 171, 182, 288
- White, William, 279
- Whitman, Walt, 4, 10
- Williams, William Carlos, 58
- Wilson, Edmund, 10, 170, 171
- Winner Take Nothing*, 183
- women
 changing role in early twentieth-
 century society, 92
 Hemingway's depiction of, 170-93
 archetypal representation of,
 191-2
 as "bitches," 185
 ideal, 176, 190
 in the nineteenth century, 172
- World War I, 71, 72, 91, 150-1
 available medical procedures during,
 116-17, 118
 in *A Farewell to Arms*, 110-11, 152,
 157
 Hemingway's assessment of, 280-1
 Hemingway's experiences during,
 106n, 110
 and "shell shock," 119
 and tetanus infection, 116
- World War II, 155-6
 Hemingway's prediction of, 154-5
 "wound theory." *See* Young, Philip,
 "wound theory" of
- wounds, in Hemingway protagonists,
 114
- Writing
 Chicago-style, 37
 as depicted in *The Garden of Eden*,
 145-7
 as depicted in Hemingway's Nobel
 Prize acceptance speech, 13
 education required for, 214-15
- Wylder, Delbert, 276
- Yeats, W. B., 85
- Yost, Casper S., 20, 23
- Young, Philip, 12, 256, 265-6n, 271,
 275-6, 281, 282, 285, 289
 "wound theory" of, 12, 275-6, 277,
 281, 289