

The Hemingway Manuscripts An Inventory

Bracken identifies and describes a substantial portion of the currently available reference sources in British and American literature with more than 1,500 resources on individual writers. Descriptive annotations offer thorough and detailed assessments of the works.

Arrangement by subject and author. Includes published guides to Latin American and European repositories holding U. S. records.

The Hemingway Manuscripts is the only detailed, descriptive inventory of the literary papers of Ernest Hemingway. This work covers the typescripts and manuscripts of published material, corrected proofs, and all the unpublished manuscripts and manuscript fragments. A unique reference source for scholars and students. This is the only complete catalog of one of the most dramatic literary discoveries of the twentieth century—Ernest Hemingway’s entire literary estate, including 3,000 pages of unpublished manuscript.

Ernest Hemingway Selected Letters 1917-1961

Research in the College of Liberal Arts

New Critical Approaches to the Short Stories of Ernest Hemingway

Hemingway’s In Our Time

Catalog of Copyright Entries. Third Series

The Private Melville

The 1999 Hemingway centennial marks the perfect time for the reevaluation of his position as America’s premier modernist writer. These essays, all written specially for this collection, plumb unexplored historical details of Hemingway’s life to illuminate new and often unexpected dimensions of the force of his literary accomplishment. Discussing biographical details of his personal and professional life along with the subtleties of his character, the text includes a number of fascinating photos and images.

Ernest Hemingway revolutionized the American short story, establishing himself as a master of realist fiction in the tradition of Guy de Maupasant. Yet none of Hemingway’s emulators has succeeded in duplicating his understated, minimalist style. In his Iceberg Theory of fiction, only the tip of the story is seen on the surface—the rest is submerged out of sight. This study surveys the scope of Hemingway’s mastery of the short story form, enabling a fuller understanding of such works as “Indian Camp,” “Big Two-Hearted River,” “The Killers,” “The Mother of a Queen,” “In Another Country,” “Hills Like White Elephants,” “The Snows of Killimanjaro,” and “The Mercenaries,” among many others. All 13 stories from his underrated Winner Take Nothing collection are evaluated in detail.

This wide-ranging collection of critical essays on literary journalism addresses the shifting border between fiction and non-fiction, literature and journalism. Literary Journalism in the Twentieth Century addresses general and historical issues, explores questions of authorial intent and the status of the territory between literature and journalism, and offers a case study of Mary McCarthy’s 1953 piece, “Artists in Uniform,” a classic of literary journalism. Sims offers a thought-provoking study of the nature of perception and the truth, as well as issues facing journalism today.

The Cambridge Companion to Hemingway

Southern Humanities Review

Studies in short fiction

Ernest Hemingway’s Code Hero in Pursuit of Self

The Life and Legacy of Mary Welsh Hemingway

Idaho State University Journal of Arts and Letters

“Many scholars consider In Our Time to be Hemingway’s finest work, yet the cohesiveness of this sequence of stories and interchapters has often been questioned. Hemingway himself, however, had a clear idea of the work’s integrity, as his manuscripts and letters reveal. As he wrote to his publisher Horace Liveright on 31 March 1925, “There is nothing in the book that has not a definite place in its organization and if I at any time seem to repeat myself I have a good reason for it.” This thoughtful study of Hemingway’s In Our Time, the relationship among the stories and interchapters is precisely analogous to that within a modern poetic sequence as characterized by M.L. Rosenthal and Sally M. Gall in The Modern Poetic Sequence: The Genius of Modern Poetry; “. . . a grouping of mainly lyric poems and passages, rarely uniform in pattern, which tend to interact as an organic whole. It usually includes narrative and dramatic elements, and ratiocinative ones. . . .”

In Our Time, then, is similar to such works as Ezra Pound’s Hugh Selwyn Mauberley and T. S. Eliot’s The Waste Land, works that progress tonally.” “Looking closely at the language of In Our Time, Ms. Teltow pays particular attention to recurring images and sounds, and the successive sets of feeling these total complexes project. She traces the lyrical pattern in the sequence as it builds in intensity from denial of fear, suffering, and death in the first stories and early interchapters, a latter stories and interchapters. The author also takes into account the importance for Hemingway of Pound’s and Eliot’s aesthetics and demonstrates how Eliot’s idea of the objective correlative and Pound’s idea of “direct treatment of the “thing” apply to Hemingway’s stories and interchapters (Literary Essays, 3).” “Opening with a discussion of the six prose pieces in the original version—the shorter “In Our Time” (1923)—the study considers the aesthetic choices Hemingway made.

longer sequence of eighteen in our time (1924). The study then discusses the lyrical progression of the prose sequence in the fully developed volume In Our Time (1925). Finally, it looks at A Farewell to Arms and shows how the lyrical structure of In Our Time anticipates the longer work with its more continuous narrative pattern.”.—BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

A master of short story, novel, and nonfiction prose, Ernest Hemingway has been the subject of countless books, articles, and biographies. The Nobel-prize winning author and his work continue to interest academics, whose studies of his personal life are frequently intertwined with examinations of his writing. In Fifty Years of Hemingway Criticism, noted scholar Peter L. Hays has assembled a career-spanning collection of essays that explore the many facets of Hemingway—his life, published on other writers, Hemingway has been his main research interest, and this selection constitutes five decades of criticism. Arranged by subject matter, these essays focus on the novels The Sun Also Rises, A Farewell to Arms, For Whom the Bell Tolls, and The Old Man and the Sea, as well as the short stories “The Undeclared,” “The Killers,” “Soldier’s Home,” and “A Clean Well-Lighted Place.” Other chapters explore Hemingway’s relationship with F. Scott Fitzgerald; teaching

Hemingway’s work to writers such as Eugene O’Neill, Ford Madox Ford, and William Faulkner. When first published, some of these essays offered original views and insights that have since become standard interpretations, making them invaluable to readers. Easily accessible by both general readers and academic scholars, Fifty Years of Hemingway Criticism is an essential collection on one of America’s greatest writers.

The bestselling and Pulitzer Prize-winning author of Ragtime and Billy Bathgate has compiled his first collection of essays, a richly textured and detailed combination of literary criticism, political invective, and historical meditation.

Hemingway’s Neglected Short Fiction

A Reference Guide for English Studies

A Reconsideration

Selected Essays, 1977-1992

The Writer As Artist

A Comprehensive Bibliography

Hemingway scholar Arthur Waldhorn’s lively, personal style and his clear-eyed view of Ernest Hemingway makes this book not just an exegesis for the scholar but for general readers as well.

Provides brief updated portraits of eminent poets, novelists, and playwrights, accompanied by summaries of recent critical scholarship and data on the manuscripts, editions, and bibliographies of their works

This edition relates the author’s experiences while writing the first edition, recounting the years before Hemingway’s death, and an estimate of, A Movable Feast.

Jack London, Hemingway, and the Constitution:

Hemingway’s Craft of Omission

Fifty Years of Hemingway Criticism

1970: July-December

The Hemingway Review

Ernest Hemingway’s A Farewell to Arms

Ford Madox Ford’s Cosmopolis explores and celebrates Ford’s internationalism, underlining his lifelong commitment to an international, transmedial approach to the arts. It brings to life his commitment to cosmopolitanism living, and thinking, and his vibrant intellectual networks spiraling around Paris.

Nineteen of Young’s essays study American fiction, the works of Hemingway, and Young’s own unique critical standard. Young reveals the “so what?” that he insisted all literary studies ought to have by demonstrating the impact of American writing on culture and myth.

A reference guide to the work of 115 modern British and American critics.

A Critical Appreciation

An Annotated Bibliography

American Fiction, American Myth

Complete Poems

Fitzgerald/Hemingway Annual

Literary Journalism in the Twentieth Century

In 1924 Ernest Hemingway published a small book of eighteen vignettes, each little more than one page long, with a small press in Paris. Titled in our time , the volume was later absorbed into Hemingway ’ s story collection In Our Time . Those vignettes, as Milton Cohen demonstrates in Hemingway ’ s Laboratory , reveal a range of voices, narrative strategies, and fictional interests more wide-ranging and experimental than any other extant work of Hemingway ’ s. Further, they provide a vivid view of his earliest tendencies and influences, first manifestations of the style that would become his hallmark, and daring departures into narrative forms that he would forever leave behind.

Ernest Hemingway never wished to be widely known as a poet. He concentrated on writing short stories and novels, for which he won the Nobel Prize in 1956. But his poetry deserves close attention, if only because it is so revealing. Through verse he expressed anger and disgust—at Dorothy Parker and Edmund Wilson, among others. He parodied the poems and sensibilities of Rudyard Kipling, Joyce Kilmer, Robert Graves, Robert Louis Stevenson, and Gertrude Stein. He recast parts of poems by the likes of Ezra Pound and T. S. Eliot, giving them his own twist. And he invested these poems with the preoccupations of his novels: sex and desire, battle and aftermath, cats, gin, and bullfights. Nowhere is his delight in drubbing snobs and overretined writers more apparent. In this revised edition of the Complete Poems, the editor, Nicholas Gerogiannis, offers here an afterword assessing the influence of the collection, first published in 1979, and an updated bibliography. Readers will be particularly interested in the addition of “Critical Intelligence,” a poem written soon after Hemingway’s divorce from his first wife in 1927. Also available as a Bison Book: Hemingway’s Quarrel with Androgyny by Mark Spilka.

DIVWith an Overview by Paul Smith and a Checklist to Hemingway Criticism, 1975–1990 New Critical Approaches to the Short Stories of Ernest Hemingway is an all-new sequel to Benson ’ s highly acclaimed 1975 book, which provided the first comprehensive anthology of criticism of Ernest Hemingway ’ s masterful short stories. Since that time the availability of Hemingway ’ s papers, coupled with new critical and theoretical approaches, has enlivened and enlarged the field of American literary studies. This companion volume reflects current scholarship and draws together essays that were either published during the past decade or written for this collection. The contributors interpret a variety of individual stories from a number of different critical points of view—from a Lacanian reading of Hemingway ’ s “ After the Storm ” to a semiotic analysis of “ A Very Short Story ” to an historical-biographical analysis of “ Old Man at the Bridge. ” In identifying the short story as one of Hemingway ’ s principal thematic and technical tools, this volume reaffirms a focus on the short story as Hemingway ’ s best work. An overview essay covers Hemingway criticism published since the last volume, and the bibliographical checklist to Hemingway short fiction criticism, which covers 1975 to mid-1989, has doubled in size. Contributors: Debra A. Modellmog, Ben Stotzfus, Robert Scholes, Hubert Zapf, Susan F. Beegel, Nina Baym, William Braasch Watson, Kenneth Lynn, Gerry Brenner, Steven K. Hoffman, E. R. Hagemann, Robert W. Lewis, Wayne Kram, George Monteiro, Scott Donaldson, Bernard Oldsey, Warren Bennett, Kenneth G. Johnston, Richard McCann, Robert P. Weeks, Ambryrs R. Whittle, Pamela Smiley, Jeffrey Meyers, Robert E. Fleming, David R. Johnson, Howard L. Hannum, Larry Edgerton, William

Adair, Alice Hall Petry, Lawrence H. Martin Jr., Paul Smith/div

An Inventory

Catalog of the Ernest Hemingway Collection at the John F. Kennedy Library: Manuscripts, Outgoing correspondence, Incoming correspondence A-L

Hemingway’s Widow

Ford Madox Ford ’ s Cosmopolis: Psycho-geography, Flânerie and the Cultures of Paris

Sixteen Modern American Authors

Sixteen Modern American Authors

Discusses Hemingway’s labor over the novel that became “A Farewell to Arms,” including his various attempts at the beginning, his 42 versions of an ending, and his choice of a title.

The Hemingway ManuscriptsAn InventoryUniversity Park : Pennsylvania State University Press

This supplementary bibliography describes work by and about Ernest Hemingway published between 1966 and 1973. Part One lists publications by Hemingway, including six recent books, new editions of previously published volumes, and work by other authors to which Hemingway contributed. Translations and anthologies are entered, as are previously unpublished writings and material reprinted in newspapers and periodicals (including articles recently attributed to Hemingway). The first half of Part Two lists 448 books and pamphlets on or mentioning Hemingway. The second half describes work that appeared in newspapers and journals, including articles, reviews, poems, critical essays, and textual studies. Foreign publications are noted throughout Part Two. Omissions to the first volume of the bibliography have been entered in each section. Originally published in 1975.

The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

New Perspectives

The Postwar Years and the Posthumous Novels

Essays

A Reader’s Guide to Ernest Hemingway

Lyrical Dimensions

Volume 2, a Survey of Research and Criticism Since 1972

A biographical and literary study of Hemingway and his posthumous works.

This collection of Hemingway’s personal correspondence reveals his multidimensional character, views on contemporaneous literary topics, and irrepressible opinions about friends, work, women, soldiers, politicians, and himself.

In this fourth edition of the best-known critical study of Hemingway’s work Carlos Baker has completely revised the two opening chapters, which deal with the young Hemingway’s career in Paris, and has incorporated material uncovered after the publication of his book Ernest Hemingway: A Life Story. Professor Baker has also written two new chapters in which he discusses Hemingway’s two posthumously published books, A Movable Feast and Islands in the Stream. CONTENTS: Introduction. I. The Slopes of Montparnasse. II. The Making of Americans. III. The Way It Was. IV. The Wastelanders. V. The Mountain and the Plain. VI. The First Forty-Five Stories. VII. The Spanish Earth. VIII. The Green Hills of Africa. IX. Depression at Key West. X. The Spanish Tragedy. XI. The River and the Trees. XII. The Ancient Mariner. XIII. The Death of the Lion. XIV. Looking Backward. XV. Islands in the Stream.

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Contemporary Literary Critics

The Hemingway Manuscripts

Reference Works in British and American Literature

A Historical Guide to Ernest Hemingway

A stunning portrait of the complicated woman who becomes Ernest Hemingway’s fourth wife, tracing her adventures before she meets Ernest, exploring the tumultuous years of their marriage, and evoking her merry widowhood as she shapes Hemingway’s literary legacy. Mary Welsh, a celebrated wartime journalist during the London Blitz and the liberation of Paris, meets Ernest Hemingway in May 1944. He becomes so infatuated with Mary that he asks her to marry him the third time they meet—although they are married to other people. Eventually, she succumbs to Ernest’s campaign, and in the last days of the war joined him at his estate in Cuba. Through Mary’s eyes, we see Ernest Hemingway in a fresh light. Their turbulent marriage survives his cruelty and abuse, perhaps because of their sexual compatibility and her essential contribution to his writing. She reads and types his work each day—and makes plot suggestions. She becomes crucial to his work and he depends upon her critical reading of his work to know if he has it right. We watch the Hemingways as they travel to the ski country of the Dolomites, commute to Harry’s Bar in Venice; attend bullfights in Pamplona and Madrid; go on safari in Kenya in the thick of the Mau Mau Rebellion; and fish the blue waters of the gulf stream off Cuba in Ernest’s beloved boat Pilar. We see

Ernest fall in love with a teenaged Italian countess and wonder at Mary’s tolerance of the affair. We witness Ernest’s sad decline and Mary’s efforts to avoid the stigma of suicide by claiming his death was an accident. In the years following Ernest’s death, Mary devotes herself to his literary legacy, negotiating with Castro to reclaim Ernest’s manuscripts from Cuba, publishing one-third of his work posthumously. She supervises Carlos Baker’s biography of Ernest, sues A. E. Hotchner to try and prevent him from telling the story of Ernest’s mental decline, and spends years writing her memoir in her penthouse overlooking the New York skyline. Her story is one of an opinionated woman who smokes Camels, drinks gin, swears like a man, sings like Edith Piaf, loves passionately, and experiments with gender fluidity in her extraordinary life with Ernest. This true story reads like a novel—and the reader will be hard pressed not to fall for Mary.

A comprehensive introduction to Hemingway and his works.

Presents a collection of essays by leading academic critics on the structure, characters, and themes of the novel.

Hemingway’s Hidden Craft

Four Manuscript Examples

Ernest Hemingway, Supplement to Ernest Hemingway

Guides to Archives and Manuscript Collections in the United States

The Writing of A Farewell to Arms

Hemingway