



Ernest Hemingway: A Biography

Mary V. Dearborn

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The first full biography of Ernest Hemingway in more than fifteen years; the first to draw upon a wide array of never-before-used material; the first written by a woman, from the widely acclaimed biographer of Norman Mailer, Peggy Guggenheim, Henry Miller, and Louise Bryant.

A revelatory look into the life and work of Ernest Hemingway, considered in his time to be the greatest living American novelist and short-story writer, winner of the 1953 Pulitzer Prize for Fiction and the Nobel Prize in Literature in 1954. Mary Dearborn's new biography gives the richest and most nuanced portrait to date of this complex, enigmatically unique American artist, whose same uncontrollable demons that inspired and drove him throughout his life undid him at the end, and whose seven novels and six-short story collections informed--and are still informing--fiction writing generations after his death.

Ernest Hemingway: A Biography Details

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From Reader Review Ernest Hemingway: A Biography for online ebook

Barbara Nutting says

Overwhelming and way too long. I made it to page 445 and then skimmed. What I took away from this biography was that the author could have been describing Donald Trump. Hemingway was egotistical, arrogant, rude, vulgar, a misogynist (in spite of numerous wives and love affairs), adored sycophants and turned on anyone who defied him - sound familiar?

Glitter Glidden says

Hemingway's latest biography dons a new lens through which listeners consider his life: from that of a woman. With the presumption that the culture to which Hemingway was exposed throughout his life influenced his writing, this particular perspective - a woman's - would reveal another look into the unique personalities of the famous writer, making him less a masculine idol and more a fallible, emotionally-driven human. In particular, this one considers Hemingway's relationship(s) with the women in his life as the primary reason he couldn't/didn't write any stories with a strong female heroine. Considering the patriarchal culture in which he grew, Hemingway's approach to gender roles was conflicted.

A unique perspective and enlightening read that all who have a remote interest in the writer should read!

Judith Reveal says

Excellent book, well written, easy to read. Learned lots about Hemingway that I did not know. Mary Dearborn did an excellent job of taking the reader through Hemingway's extremely complicated life. This one definitely belongs on your shelf!

Carl Rollyson says

Ernest Hemingway's legacy endures in Mary V. Dearborn's cautious and yet exhilarating new biography. She does not tout her singularity as his first female biographer, but her gender makes a difference. She can put the question in a particularly authoritative way: What aside from the macho code and grace-under-pressure ethos remains of his reputation? She answers by showing how women deeply influenced him, especially his mother. He remained closer to his Oak Park, Ill., origins than is commonly supposed in previous biographies. His hostility toward his charismatic mother is well documented, and yet, as Dearborn demonstrates, he was very much like her in his desire to be a cynosure, both inside and outside the family home.

Hemingway's need to break out of the suburban complacency of his early environs seems, in part,

attributable to his mother's influence, although Dearborn nowhere makes that argument explicit, and it seems doubtful — judging by his testy letters to Grace Hemingway — that Hemingway ever realized his debt to her. She dressed the young Ernest in girls' clothes and made him a kind of twin to his oldest sister. Later Hemingway would pursue what Dearborn calls a hair fetish, again twinning himself with his wives. This blurring of genders did not fully enter his work until after the Second World War in posthumously published novels such as "Islands in the Stream" and "The Garden of Eden," both of which reflect, in Dearborn's words, a courageous engagement with transgender issues, which his son Gregory also grappled with in ways his father seems to have tolerated surprisingly well at first, although they later had a falling out.

A singer, composer and painter, Grace Hemingway badgered her son about getting her work exhibited in Paris. He demurred at such delusions of grandeur, but they were nothing compared to his own in a lifetime of preening self-

regard that might even be the envy of Donald Trump. Dearborn does not blink at her hero's huge flaws — the constant lying about his exploits that also resulted in his demeaning of competitor friends like F. Scott Fitzgerald — but he is still a hero, often generous and devoted to his art, if also a man not always worthy of his best self, exposed in this biographer's expressions of regret rather than condemnation.

Hemingway's sentimentality dooms later work such as "For Whom the Bell Tolls" (the cloying romance of Robert Jordan and Maria) and the atrocious "Across the River and Into the Trees" (a World War II colonel finds redemption in the love of a young girl) that falls well below the austere standards of "The Sun Also Rises" and his subtle stories.

The Spanish Civil War, Dearborn contends, is the only time Hemingway committed himself to a cause greater than himself. For the most part, Hemingway became his own cause. And while that may sound like a terrible egoism, it also made him an inspiration not only to generations of men but women as well, as the biographer's deft treatment of Hemingway's third marriage shows. Martha Gellhorn wanted to believe in her husband's greatness, and their marriage foundered when she saw that he could not rise to her idealization of him. With his fourth wife, Mary, he reverted to a pattern of expecting wives to obey his every whim. It is no wonder that such an autocratic view of marriage should, in the end, result in his tyrannizing of his last wife. And yet he was redoubtable in a crisis — saving Mary's life when her doctors had given up hope and patiently nursing his son Patrick through a psychotic episode.

Dearborn discards various sensationalistic reports in other biographies, such as Hemingway's supposed work as a spy in China and World War II. He did gather some intelligence for the U.S. government and also for the Soviet Union — mainly, it seems, because both countries were antifascist, Dearborn concludes.

Hemingway's fatal decline comes at the end of World War II, when even his best friends, the poet Archibald MacLeish and Gen. Buck Lanham, became dismayed at his shameless inflation of his war record. The trauma of three brain injuries, the result of several accidents, his alcoholism, and manicdepressive illness debilitated a very strong and powerful artist capable of much insight in stories about the failures of his own character.

But the origins of his downfall appear fairly early — after "A Farewell to Arms" (1929) when he became a bull-fighting aficionado and big-game hunter. The superb sportsman and diagnostician of the human condition in the Nick Adams stories that compose much of his groundbreaking short story collection, "In Our Time," dissipated in three undisciplined books: "Death in the Afternoon," "The Green Hills of Africa" and "To Have and Have Not." The first two nonfiction works failed to create the kind of artistic form that Norman Mailer shaped out of his journalism in books like "The Armies of the Night," notes Dearborn, who has also published a Mailer biography. As for the novel, the characters seem largely unrealized and transparently thin in an effort to concoct a narrative about a working man/fisherman that suited the fashion for proletarian fiction.

The estimation of Hemingway's place in American fiction — the esteem his short stories still commands — is not altered by this biography. But a more nuanced portrayal emerges in this empathetic, if still critical, study of a conflicted man and artist.

Stephen Davenport says

My first introduction to Ernest Hemingway was as a 17 year old, reading "Farewell to Arms" during Study Hall in an all-boys boarding school. I hid the book in an over-sized three-ring binder so the proctor of the study hall wouldn't know I wasn't doing my homework. Suddenly, much of the fiction studied in our English classes felt smarmy to me, over emoted, while reading Hemingway, I felt liberated from the sentiments I was supposed to feel, but didn't. The clean, sparseness of the writing, that left so much unsaid, made reading authors like Charles Dickens feel like wading through mud. I read Hemingway's other books and all his short stories, gobbling them up, going back to read them again and again. Like for a lot of males, he became my favorite author, a heroic example of how to live and how to write.

Or so I thought - until reading Carlos Baker's biography I learned of his faults.

It seems to me that what Mary V. Dearborn brings to the forefront about those faults that Baker and the other biographers do not, comes from her perspective as a woman. She is, and I think, rightly so, less forgiving of those faults, which for the sake of anyone who has not read any biography of Hemingway, I won't spoil the experience by naming here. Her biography struck me as a deep dive into a very complex, tragic person, and major writer.

Quo says

Mary Dearborn's *Ernest Hemingway: A Biography* represents a masterful & revealing profile of a highly gifted & exceedingly complex American literary figure, perhaps the 1st Hemingway biography by a woman, at least the 1st one I am aware of. This is a book I meant to skim while reading Hemingway's *A Moveable Feast* but which quickly captured my interest in spite of its 600+ page length. And curiously, it began with an amazingly well-conceived preface by the author, one in which Mary Dearborn managed to encapsulate so much of the Hemingway aura in a way that seemed quite insightful. As Dearborn puts it while reviewing his early life in Paris, "Everyone would be drawn to this young man--eager to be part of his energy field. He would be more curious than anyone you'd met & the life before him would take on the outlines of a great adventure."

Dearborn goes on to say that Hemingway became "a symbol of male potentiality, with the landscape he occupied gaining color & dimension & it seemed that the world did not stop noticing him even with his tragic death in 1961." But while he captured & held the public imagination, "always it seemed a different Hemingway", with the portrait seeming to change shape from the WWI young man on crutches to the personification of the "Lost Generation", in time shifting to his exploits with bullfighting in Spain, a politically engaged reporter detailing the Spanish Civil War, a "fighting journalist" during WWII, the big game hunter in the African bush & finally transforming into "Papa", the bearded, white-haired legend of the post-war Cuban years. But with Hemingway's literary output, his quest to relate stories with a different vision & a voice that is "true" (his definitive word), at some point in the midst of "unfolding his brilliant career, a tragedy began to take shape". As Mary Dearborn relates it:

Ernest seemed to find it difficult to give & receive love, to be a faithful friend, and perhaps most tragically, to tell the truth, even to himself. While still in his 40s, he had done himself out of many of the rewards of the good life: he had 3 failed marriages, few good friends, was not writing well & had surrounded himself with flunkies & sycophants. He was burdened by serious physical injuries, including multiple concussions--which would today be called traumatic brain injuries, whose scope & variety are only today beginning to be understood. The dangers of retrospective diagnosis are duly acknowledged but it seems that E.H. suffered from

mental illness that included mania & depression so severe that at times it became psychotic. His habits of mind, the limits of the psychopharmacology of his day & the desire to avoid embarrassing himself as a public figure made it impossible for him to get the help he needed. His later fiction indicated a persistent confusion about gender identity, or to put it more positively & progressively, an openness to fluidity in gender boundaries.

Dearborn takes us at great length through Hemingway's life & times, his struggles to fit in with his family & the Chicago suburb of Oak Park as well as the beloved summer home in Michigan, to be a good son & a good Christian. However, a great deal of Hemingway's personality seems to take a clear path when he leaves home, initially to work as a reporter in Kansas City & particularly after E.H. marries Hadley & they steam off to Europe, living as "starving artists" while benefiting from Hadley's trust fund, the 1st of numerous contradictions. The biographer also notes that while Hemingway is cast as one of the pioneers of modernism, "he was never a modern man when it came to psychology--his characters exhibiting plenty of neurosis, imbalances & derangements but never seeking psychological explanations."

There are many references to Hemingway's "hair fetish" & its evidence within novels, something seen as a lifelong preoccupation with testing the boundaries between sexes, perhaps partly the result of his mother's "forced twinship" with his sister Marcelline. (She was a year older but Hemingway's mother wanted twins & so kept her daughter out of school for a year so that they could be in the same class.) Dearborn calls E.H. a "serial monogamist", not particularly given to affairs or womanizing. She mentions that Hemingway was a visionary writer & always seemed to observe more than others did. His near death while serving in the ambulance corps in Italy during WWI is reckoned to have had an extreme impact, perhaps akin to Dostoyevsky's mock execution, a life-altering moment for both authors. Hemingway seemed to strive to be above politics & abhorred the loss of life in the Spanish Civil War, sensing in it the coming of a much greater European conflagration. While very taken by the things wealth can bring, he disliked rich people, suggesting that all classes were his province.

In late middle age & particularly after a jeep crash resulting in another serious head injury while reporting on & taking part in WWII invasions, Hemingway's charisma remains but his behavior becomes increasingly irascible and his speech patterns begin to change. E.H. becomes fixated on the use of the words true, truly & truth, using them with "metronomic regularity" at times. Most of Hemingway's novels continue to sell well but he becomes increasingly adverse to criticism and oddly for a most public of figures, to public speaking. Hemingway is awarded the Nobel Prize in 1954 but is too frail to attend the award ceremony at that point. In the interval following WWII, there have been more concussions, one the result of a fall and two crashes while he & his wife were passengers in small aircraft while touring East Africa, one of which caused the press to assert that the author had perished.

Throughout Mary Dearborn's biography, she suggests that E.H. was "a man of great extremes, including depressions, moments of rage & great egotism". But E.H. Hotchner, who became a close & dear friend late in the author's life & wrote two excellent books on the author, including the wonderfully illustrated *Hemingway & His World* states that "Hemingway had the most inquiring mind of anyone I've ever seen." However, by 1959 Hemingway had become increasingly paranoid, worrying that the CIA was stalking him. Hotchner comments that for the author "it was like living in a Kafka nightmare, with fear hanging over him like a black cape." Hemingway's 4th & final wife served increasingly as a caretaker, especially when the author lost almost all of his possessions, African trophies & manuscripts included, when his home in Cuba was seized following the coming of Castro, someone he had initially praised, much to the consternation of many American political figures.

I enjoyed Mary Dearborn's biography very much but felt that she became rather bogged down in chronicling

each of Hemingway's many novels & retelling the family history, even though with something of a different perspective. I would rather that she had concentrated more on her own personal vision of the author, his head wounds & their possible impact on his life, interactions with friends & fellow authors & artists, the hair fetish, etc. saving perhaps 200 pages. That said, I found the biography very compelling and written with an inviting neutrality I admire. So many potential readers are so very distracted by the author's often boorish behavior, his four wives & other details of his life that they are sadly, unable to really consider the gift of his prose. At other moments, Hemingway took pains to befriend & to help many younger writers. Perhaps the complexity & the contradictions constituted an important facet of Hemingway's nature, something that allowed him to create memorable characters & to write in the manner he did.

Dearborn's preface is one of the most meaningful I have ever read & it ends this way, recasting a panel on Ernest Hemingway at New York's Mercantile Library, wherein near the end of a discussion of Hemingway's various novels, whether he & other "dead white males" should continue to be read, whether E.H. has any residual relevance for today's readers, when just as the session had begun to dissolve, an older professor got the attention of the moderator & stood up to announce:

"I would just like to say that Hemingway made it possible for me to do what I do." After some additional commentary, echoing the professor who had said earlier that Hemingway made it possible for him to *do* what he did, another person stood up & expressed that "Hemingway had made it possible for me to *be* who I am". And then sat down. It was difficult to determine the speaker's gender, only that it appeared to have recently changed. In the years to come, I would learn, in my study of Hemingway's life, what she or he meant.

Reading this & other thoughts on an author whose complex persona is indeed controversial but whose books continue to help readers to define themselves was part of the reason I found myself drawn into the Hemingway biography by Mary Dearborn and for that matter, why I read the books that I do.

John says

I've been reading Hemingway biographies since the late 60s when I read Carlos Baker's Ernest Hemingway: A Life Story.

Mary Dearborn's book is the best.

All of the others -- more or less -- shun his nastiness, his abusive personality, his tendency toward egotism and emphasize his literary greatness. Sometimes, they emphasize this as a way of distracting us from the stuff that would make us question Hemingway's qualities as a person.

Mary Dearborn has found a way of telling us the truth about his personality and telling us the truth about his literary accomplishments. She points out the good in both and she doesn't shy away from the bad in both -- and trust me, there is bad in both.

I've read all of Hemingway repeated over the years, and I'll probably read him again, but I'll read him with new eyes, eyes that Mary Dearborn has given me.

Gary says

Very engrossing...fantastic....enjoyed it immensely. Other reviews complained about too much detail. If you don't want to read details don't read biographies. I loved it all. I enjoy hearing it all. Others complained about Hemingway himself. If you didn't know anything about him, then why would be interested in reading about his life?? Anyone that's read him, and done any research at all, already knows what kind of person he was. And he had many many health issues, also alcoholism, and on many drugs that would affect a person's mind, much less the head trauma etc.

I highly also suggest you read STRANGE TRIBE by John Hemingway, (a grandson), and RUNNING WITH THE BULLS by Valerie Hemingway, secretary to Papa, and later his daughter in law.

I enjoyed this read a lot.

Tanya Eby says

Narrating this was an extraordinary journey and made me feel, maybe for the first time, that I could connect with him not as a legend, or a male writer, but as a human being. Dearborn makes it clear that he was someone who was both flawed and perfect, burdened by mental illness and lifted by creative genius. What a fascinating story. A fascinating life, well lived.

Dr. Michael Galvin says

The newest full biography of Hemingway in a number of years. Quite a bit of new material including information regarding his physical and psychological condition in his later years and a look into his posthumous writings. Worth taking a look.

Lisa Mcbroom says

I never was a Hemingway fan. Having to read The Old Man and the Sea in 10th grade bored me. He and Zelda Fitzgerald were enemies and I was team Zelda and preferred her husband F. Scott Fitzgerald's writings. In one of the few biographies on Hemingway written by a woman, Dearborn paints a fascinating psychological portrait of Hemingway, his four wives and his family. Whether you love or hate Hemingway after reading this painstakingly researched novel, you will realize what made him tick.

Nick says

I cannot recommend this book highly enough. If you are a fan of Hemingway, I implore you to buy this as a necessity. (If you are not a fan of Hemingway, I still recommend it as an exemplary work of biography!)

Dearborn defines the pinnacle of scholarly ability, crossed with an understanding of pop accessibility, with the contents of this text. Every page is chock-full of anecdotes from interviews, notes and nods to writers near Papa's circle, Dearborn's own reading of many other Hemingway biographies, and the similarities/disparities between H's life and the words he chose to write in his semi-autobiographical books. Perhaps the most interesting recurring thread was the way that H's novels employ 'real life' events and people, while distorting them to fit his increasingly self-centered persona. Dearborn excellently parallels H's fiction with the non-fiction of his actual life.

Honestly, I was astounded by the level of detail contained in this book. I felt that I was truly coming to know the man himself because of Dearborn's clear depth of research. One of the strongest contributing factors, I felt, was the inclusion of direct quotes as well as observations and impressions from H's acquaintances, friends, wives, colleauges, etc. Instead of feeling separated by an academic veneer, readers will feel as though they are coming to learn about the man by hearing stories told by friends.

It is impossible to understand the so-called 'Lost Generation' without the mutual contextualization that many writers provided for each other. The book is pleasantly peppered with myriad references to other works, as befits Hemingway's lifelong tendency to absorb many other writers. Throughout my reading of this book, I ordered and read a handful of other books that were referenced within (a few of H's books I had not read, as well as some Josephine Herbst and John Dos Passos - writer friends of H's who received nods in this biography). If you are a bibliophile, this book will give you many, many ideas for your reading list.

The one potential downside of this book for some readers may be the sheer length. Clocking in at over 600 pages - of fairly dense non-fiction - it may be daunting for some, but is well worth it. I do not count that as a weakness, because Dearborn's shining attention to detail deserves every paragraph that was published. Hemingway had a truly fascinating life, Dearborn has a gift with the pen, and readers will feel invested up until the bitter end.

Obviously, this book was written for fans of Hemingway's writing and his legendary life. However, even readers without a knowledge of his work will be able to enjoy this book for the sheer quality of storytelling and research. Five stars for Mary Dearborn!

Andy Miller says

This new biography of Hemingway is somewhat revisionist, pushing against dismissals of Hemingway because of his character flaws including misogyny and chauvinism. The theme of separating Hemingway the writer from the Hemingway the deeply flawed human is intriguing here because it comes from Hemingway's first female biographer, Mary Dearborn. She even places Hemingway's flaws in context, discussing the roles of alcoholism, possible family mental illness and repeated head injuries in his flawed life.

This is not to say that Dearborn minimizes Hemingway's flaws. She details Sherwood Anderson's kindness and successful advocacy of the then unknown Hemingway which was repaid by the then famous Hemingway with cruelty and a devastatingly critical review of one of Anderson's works. Fitzgerald's genuine feelings of friendship toward Hemingway are recounted including his revisions of *The Sun Also Rises*. Most agree it was Fitzgerald's revisions that made it a masterpiece, but Hemingway repaid it with ridicule that was manifested in *"Snows of Killmanjaro."* An example of the fine detail in this biography is Dearborn's notice that in the first publishing of the story, Hemingway ridiculed Fitzgerald by name while his editor, Max Perkins, forced the deletion of "Scott" when the story was published in the collection of stories. Also, Dearborn resists the

temptation of many biographers to become partisans of their subject, her discussion of the reference to Fitzgerald in Killmanjaro discusses its inaccuracy as well as its cruelty.

Dearborn also has a twist to Hemingway's romantic exploits. She discounts many rumors of his affairs by noting his sexual happiness with his current wife at the time, noting that Hemingway was more of a serial monogamist than a constant philanderer. This does not minimize his brutal treatment of his wives, with only Martha Gellhorn giving as much as she got, it also does not ignore the affairs that Hemingway did have.

There is excellent analysis of Hemingway's writing that includes a weaving of his personal life into his fiction. For example she discusses by name the people who inspired the characters in "Sun Also Rises" and where the novel tracked real life and where it did not. While she could not do in depth analysis of all his short stories, the ones she picked were also my favorites including Big Two Hearted River, A Clean Well Lighted Place, and Short Happy Life of Frances Macomber. The one strong disagreement I had with her was with her analysis of the ending of "For Whom the Bell Tolls." She finds that the ending was about the suicide of Robert Jordan and comparing it with the suicides of people in Hemingway's family. My reading is that Robert Jordan desperately wanted to live, especially given his new love with Maria. It was the wound he received from the fascist soldiers that made him stay to fight to give the others time to escape and he passed on the easy suicide of shooting himself or having Pablo shoot him so that he would endure the pain and wait for the oncoming Fascists to slow them down even though it exposed him to a much harsher death.

But that is a delight of this book, it engages the reader, makes the reader think by offering a balanced view of a brilliant writer and complicated, flawed man

Alan says

"There's no one thing that's true. It's all true." - Ernest Hemingway

Hemingway's version of "truth" draws a lot from the line in the film "The Man Who Shot Liberty Valance": "When legend becomes fact, print the legend." He was inventing his own mythology before he was even out of his teens, transforming a one-week stint as a Red Cross ambulance driver in World War I into an enlistment in the Italian Army serving in the elite special forces of the Arditi Corps. Another 40+ years of tale-spinning to friends and journalists and the blurred crossover of non-fiction into fiction in many of the short stories and novels complicates the task of all of the subsequent biographers.

Mary Dearborn unravels as much as can be currently done using the latest pieces of the puzzle that are gradually being unveiled to us through various other studies (e.g. those such as Ernest Hemingway's *A Moveable Feast* that examine the veracity of *A Moveable Feast*, the ongoing & continuing Letters project *The Letters of Ernest Hemingway: Volume 4, 1929-1931: 1929-1931* (4 of 17 published as of September 2017) and the recent memoirs and biographies that have focussed on specialized topics and themes e.g. *Hemingway in Love: His Own Story*, *Hemingway's Boat: Everything He Loved in Life, and Lost, 1934-1961*, *The Ambulance Drivers: Hemingway, Dos Passos, and a Friendship Made and Lost in War*, *Unbelievable Happiness and Final Sorrow: The Hemingway-Pfeiffer Marriage, Writer, Sailor, Soldier, Spy: Ernest Hemingway's Secret Adventures, 1935-1961*.

Dearborn does especially draw attention to Hemingway's androgynous hair fetish, the love-hate relationship with youngest son Gregory (Gigi) Hemingway (who later transgendered into Gloria) and the final sad years of mental illness which may have been triggered as early as the concussion injury sustained in a World War

II London car crash. Much of what was written post-WWII was never published at the time and some of it only in posthumous heavily edited forms such as the gender bending *The Garden of Eden* (probably too risqué for both its late 40's writing time and the author's marketed image) and the various edited versions of the final African journey *True At First Light: A Fictional Memoir* and *Under Kilimanjaro*. The ongoing Hemingway Library Edition may yet show us more of those unknowns as well although the story seems to be never-ending. Whatever questions fascinate you about this one person's life can likely never be fully answered and the journey itself becomes the goal. In that I see Hemingway as a stand-in for all humankind. Even with all of this ongoing documentation he is still a mystery and the subject of endless curiosity for us.

I read "Ernest Hemingway" in hardcover by Mary V.. Dearborn in parallel with the audiobook edition narrated by Tanya Eby. The narration was excellent and clear and well-paced.

#ThereIsAlwaysOne

Erratum

pg. 428 "...the Hitler-Stalin Pact of 1941."

As most with a heritage from the Baltic States or Eastern Europe will know, the Hitler-Stalin Pact actually dates from August 22, 1939.

Trivia

Great use of a "Crook Factory"/"Operation Friendless"/"Hooligan Navy" image as the cover photo. The second use of this one I believe cf. *The Crook Factory*.

Bill says

I enjoyed this very much. Marketed as the first full Hem bio written by a woman I was curious as to what this new bio might add to the several other bios I've read. Happily this book did add a great deal to my thinking about Hem, though I am unsure whether this was a result of the author's perspective as woman or whether it was just a "damn fine" book. Among the many areas that I felt were contributions beyond what I've previously read include: 1) Hem's relationship with his family, particularly his mother Grace; 2) How alcoholism, mental illness, physical mishaps all contributed to his narcissism and cruelty in personal relations; 3) His romanticism and how serial monogamy is different from womanizing. I was impressed by the author's ability to separate his writing from his personality. In this sense she has transcended the host of frankly non-serious Hemingway critiques that evaluate the man of the 20's and 40's in terms of the morality of today.

I must admit one point of difference with the author. Like many reviewers at the time she is very harsh on *Across the River and Into the Trees*. As an older man (and a non-literary type) I am very moved by ACIT. While I have no standing to disagree with her critique, I must remain a fan of this sad but for me very relatable work.
