A Moveable Feast

INTRODUCTION

BRIEF BIOGRAPHY OF ERNEST HEMINGWAY

Ernest Hemingway was born into a well-educated, creative family in Oak Park, a conservative suburb of Chicago. His father was a doctor with a passion for the outdoors, and his mother was an amateur musician who encouraged her son to learn to play the cello. Hemingway's passion for literature was already evident in high school, where he loved English and wrote for the school newspaper. After graduating from high school, Hemingway spent six months working as a reporter for *The Kansas City Star* before signing up to be a volunteer ambulance driver in Italy in 1918. While in Europe, Hemingway witnessed a munitions factory explosion and was himself badly wounded by shrapnel, experiences that traumatized the 18-year-old. While in the hospital, he met "Chink" Dorman-Smith, whom he describes in *A Moveable Feast* as his best friend. After the end of the First World War, Hemingway took a job as a reporter for the *Toronto Star Weekly*. He moved to Chicago, where he met Hadley Richardson, who became his first wife. Hemingway was given an appointment as a foreign correspondent for *The Toronto Star* and the young couple moved to Paris, where most of *A Moveable Feast* takes place. In Paris, Hemingway found himself at the center of a hotbed of artistic activity. He developed friendships with many of the most important writers of the early 20th century, including Gertrude Stein, Ezra Pound, Ford Madox Ford, F. Scott Fitzgerald, and James Joyce. In 1926, Hemingway began having an affair with Pauline Pfeiffer (loosely sketched in *A Moveable Feast*); he married Pauline the following year after divorcing Hadley. Hemingway left Paris in 1928, moving to Key West, Florida. He continued to travel the world, visiting the Caribbean and East Africa, and in 1937 he went to Spain to report on the Spanish Civil War. He later divorced Pauline to marry Martha Gelhorn, a war correspondent he met in Spain, although in 1945 he left her for another journalist, Mary Welsh. Hemingway was in Europe for much of the Second World War and he witnessed the liberation of Paris, during which time he saw many of his old friends. Following the war, Hemingway survived two plane crashes and, in 1954, was awarded the Nobel Prize in Literature. In 1957 he discovered a trunk of old notebooks from his time in Paris, and he began revising this material to become *A Moveable Feast*. By this time, Hemingway's mental health had deteriorated as a result of lifelong alcoholism and a possible genetic disease. He was intensely paranoid and in poor physical condition. He shot himself in 1961 at his home in Ketchum, Idaho.

HISTORICAL CONTEXT

The events of the book take place in the shadow of the First World War. Hemingway and many of the other male characters served in the war, and this experience—along with the alcoholic nihilism that results from it—leads Gertrude Stein to term them the "lost generation," a phrase that is still in common use. The war had a tremendous impact on European society and culture, and a widespread sense of shock and devastation can be found in many works of art produced in the postwar period. Empires dissolved, governments were overthrown, and ordinary life was characterized by instability. The philosophical, moral, and aesthetic systems of the past suddenly seemed irrelevant, and this led to a sudden influx of social and cultural experimentation. At the same time, the postwar period also saw an economic boom, particularly in the United States, resulting in the lavish, hedonistic culture of the "roaring 20s." The exchange rate between the US dollar and French franc meant that it was possible for Americans to live in Paris on very little money, and this is a major reason why Paris became a haven for American expatriate artists in this period.

RELATED LITERARY WORKS

Hemingway mentions a number of literary works within the text, which—although they differ in both style and content from *A Moveable Feast*—provide useful insight into the artistic climate of Hemingway's Paris. These books include Gertrude Stein's "unbelievably long" *The Making of Americans* and F. Scott Fitzgerald's *The Great Gatsby*, which Hemingway admires. Hemingway also mentions reading the work of Anton Chekhov, Ivan Turgenev, Leo Tolstoy, Fyodor Dostoevsky, D.H. Lawrence, Henry James, Katherine Mansfield, and (on Stein's recommendation) Marie Belloc Lowndes. *A Moveable Feast* is itself closely connected to Stein's *Autobiography of Alice B. Toklas*. Both texts play with the autobiographical genre (though Stein's *Autobiography* is more experimental than *A Moveable Feast*), and both document the Parisian artistic community of which Hemingway and Stein were both members. *A Moveable Feast* is also part of a broader genre of writing by American expatriates in Paris. Other examples of texts in this genre include Sylvia Beach's *Shakespeare and Company*, Adam Gopnik's *Paris to the Moon*, and James Baldwin's *Giovanni's Room* and *Notes of a Native Son*.

KEY FACTS

- **Full Title:** A Moveable Feast
- **When Written:** 1920s, revised 1957-1961
- **Where Written:** Paris and Cuba
- **When Published:** 1964

- **Literary Period:** Modernism
- **Genre:** Memoir
- **Setting:** 1920s Paris, France
- **Climax:** Scott and Hemingway's trip to Lyon
- **Antagonist:** The book has no consistent antagonist, although Hemingway expresses a strong dislike for Wyndham Lewis, "the measuring worm," and for the young man in the café.
- **Point of View:** The book is written from Hemingway's own perspective, though much of the narrative is in the second person, addressing Hemingway's younger self as "you."

EXTRA CREDIT

Last words. Shortly before committing suicide, Hemingway wrote the following foreword to *A Moveable Feast*: "This book contains material from the remises of my memory and of my heart. Even if the one has been tampered with and the other does not exist."

"Paris is a Celebration." Following the terrorist attacks in Paris in 2015, *A Moveable Feast*—titled "Paris is a Celebration" in French—rose to number one on the French Amazon site.

PLOT SUMMARY

Hemingway begins by describing the "bad weather" during the **winter** in Paris and the **cafés** filled with **alcoholics**. He goes to work in a café, where he sees a beautiful woman. He stares at the woman, and the sight of her inspires his writing. Later, he goes home and makes plans to go on a trip with his wife, Hadley. When they return, the weather in Paris is beautiful, but still cold, and Hemingway is always hungry. He sometimes struggles with writer's block, but when this happens reassures himself that all he needs to do is "write one true sentence" and the rest will follow. He often goes to visit Gertrude Stein at her home at 27 rue de Fleurus, where she lives with her partner, Alice B. Toklas. Stein serves as a mentor to Hemingway, advising him on writing, buying art, and other matters. She is a hugely influential figure in the Parisian artistic and literary community. Hemingway admits that they clash over the issue of sexuality, due to the fact that Hemingway is somewhat sexually conservative.

During his time in Paris Hemingway cannot afford to buy books, but Sylvia Beach allows him to join the rental library of Shakespeare and Company, her English-language bookshop, at a discounted rate. Sometimes Hemingway sees James Joyce eating with his wife Nora and their two children at the expensive restaurant Michaud's, but he cannot afford to go there himself. Hemingway enjoys the walk from his apartment to the River Seine, where he strolls past stalls selling books and fishermen catching fish called *goujon*. He notes that sometimes the weather in Paris brightens after the winter, only to turn cold and rainy again. This "false spring" is "truly sad" and "frightening" to him.

One morning Hemingway buys a racing paper and decides to go to the races. At first Hadley worries that they do not have enough money to bet, but they end up making an enjoyable day out of it, packing sandwiches and a bottle of wine with them. They end up winning and they use the money to buy champagne and eat at Michaud's. They continue betting at the races, but eventually Hemingway is concerned that "going racing" is putting a strain on their lives. He has lunch with Mike Ward, who advises him that quitting the races is a good idea.

Hemingway often goes to 27 rue de Fleurus in the afternoons, where he and Stein discuss people and literature, among other topics. Stein is critical of Hemingway's literary tastes and she holds grudges against many of the people that Hemingway likes, such as Ezra Pound and James Joyce. Stein's car breaks down, and when she takes it to the garage she is disappointed by the mechanic's attempt to fix it. The garage keeper comments that the mechanic is part of a "*génération perdue*" or "lost generation." Stein concurs, claiming that men of Hemingway's generation who served in the war developed a nihilistic attitude and a tendency for destructive alcoholism.

Hemingway is poor during his years in Paris, and thus sometimes he is forced to skip meals. This can be difficult, as Paris is filled with cafés and bakeries serving delicious-smelling food. However he also finds that hunger heightens his perceptions and allows him to view paintings in a more intense way. Sylvia urges him to eat and not to work too hard. After this conversation, Hemingway feels embarrassed and he curses himself for being a "dirty phony saint and martyr."

Hemingway lives near the Closerie des Lilas café, where he sometimes sees poets such as Blaise Cendrars. One day, Hemingway sees Ford Madox Ford there. Hemingway usually tries to avoid Ford because he smells so bad and speaks in a nonsensical manner. Hemingway finds it difficult to believe that the man in front of him is truly Ford, the great writer. One spring evening Hemingway meets the painter Pascin at the Dôme. Pascin is accompanied by two sisters, whom he treats with a flirtatious and somewhat derogatory manner.

Hemingway notes that Ezra is an exceptionally generous friend. Ezra's studio is filled with paintings by Japanese artists who wear their **hair** long; while Hemingway admires the men's hair, he doesn't understand their paintings. Hemingway does like the paintings of Ezra's wife Dorothy, on the other hand. Hemingway teaches Ezra to box at Ezra's studio, where he meets the painter Wyndham Lewis. Lewis is a "nasty" and cringe-worthy individual whom Gertrude Stein nicknames the "measuring worm." After years of close friendship, Hemingway and Stein's relationship ends abruptly one day when Hemingway accidentally overhears a private conversation between Stein and Alice.

At Ezra's studio, Hemingway meets the poet Ernest Walsh, who is accompanied by two women in mink coats. The women tell Hemingway that Walsh earns an enormous amount of money from his poetry. Later, Walsh invites Hemingway to a lavish lunch and tells him that he is awarding him a prize. Hemingway learns afterward that Walsh told the same thing to many other writers, including Ezra and James Joyce. Taking advantage of the Shakespeare and Company library, Hemingway reads work by Russian authors such as Turgenev, Gogol, Tolstoy, and Chekhov. He meets the poet Evan Shipman at the Lilas and the two discuss Dostoevsky and Tolstoy over whisky. The waiter, Jean, keeps bringing them more whisky even when they protest that they do not want any.

Ezra gives Hemingway a jar of opium to give to Ralph Cheever Dunning, a poet and opium addict, instructing Hemingway to save it for an emergency. One day Ezra calls Hemingway when he believes that Dunning is on the brink of death, but when Hemingway attempts to give Dunning the opium Dunning throws it back at him furiously. Hemingway thinks that Dunning perhaps mistook him for "an agent of evil."

After Bumby is born, Hemingway and Hadley begin spending the winters in Austria. There they go skiing with the "pioneer" high mountain skier Walther Lent. Their time in Austria is idyllic; they eat delicious meals, read books from Shakespeare and Company, and Hemingway completes his revisions of the first draft of *The Sun Also Rises*. One winter, several skiers die in a series of avalanches, but Hemingway notes that this disaster does not compare to the emotional catastrophe of the following year, which is the beginning of the end of his and Hadley's marriage.

Hemingway describes Scott Fitzgerald, noting that he has attractive, somewhat feminine features. Hemingway meets Scott and the pitcher Dunc Chaplin at the Dingo bar; Scott praises Hemingway's work, which simultaneously pleases and embarrasses Hemingway. Scott asks Hemingway to accompany him on a trip to Lyon to collect a car that he and Zelda left there. When Hemingway shows up at the train station, Scott isn't there, and the two do not end up finding each other until the day after Hemingway arrives in Lyon. During the trip, Scott behaves in a melodramatic, hypochondriac manner, insisting that he is about to die and forcing Hemingway to take care of him. Scott is constantly thinking about Zelda and, after calling her, he refuses to eat anything.

When they return to Paris, Scott brings Hemingway a copy of *The Great Gatsby*, which Hemingway reads and admires. He invites Hemingway and Hadley to lunch at his apartment. Zelda is nursing a terrible hangover and Hemingway feels convinced that she is going to prevent Scott from working later. Hemingway notices that Scott often behaves in a rude manner to his "inferiors," and that he becomes angry when Hemingway fails to show him a draft of *The Sun Also Rises*. After Zelda has a nervous breakdown, Scott and Hemingway have lunch at Michaud's, and Scott admits that Zelda has made him feel insecure about the size of his penis. Hemingway examines Scott before assuring him that he is perfectly normal and warning him that Zelda wants to "destroy" him.

When Hemingway works in cafés, he is sometimes interrupted by other customers. One day, a young man harasses Hemingway as he works. They have a hostile (if playful) conversation, and Hemingway admits that he hopes the young man grows up to be a famous critic, although this doesn't turn out to be the case.

Ezra is always doing favors for other people, and one day begins a project with Natalie Clifford Barney to raise money in order to help T.S. Eliot quit his day job at the bank. However, the campaign comes to a premature end after the publication of *The Waste Land*, when it becomes clear Eliot no longer needs financial support.

Inspired by Ezra's Japanese friends, Hemingway decides to grow his hair long. He knows other people will consider him "damned," but he notes that he and Hadley enjoy being seen as "damned together." This is one of the simple "secret pleasures" that characterizes their life together. In Austria, the hotel keeper suggests that long hair is a "revolt against the years of war" and gives Hemingway a herbal tonic to help his hair grow faster.

Hemingway is charged with looking after Larry Gains, a black Canadian boxer who comes to Paris to fight at the Stade Anastasie, a "dance hall restaurant" sometimes used as a boxing ring. Larry fights well and wins his match.

During the summers, Hemingway and Hadley leave Bumby with a nanny and the nanny's husband, Touton. Touton teaches Bumby many French mannerisms and sayings, which Bumby precociously repeats to the amusement of Hemingway and his friends. Bumby is concerned for Scott, sensing that Scott is suffering from alcoholism and mental health problems. Back in America, Hemingway and Pauline attend a Princeton football game with Scott, Zelda, and Henry "Mike" Strater. Scott and Zelda behave in a foolish, reckless manner, and Hemingway and Mike are left attempting to mend the carnage in their wake.

Hemingway describes one winter in Austria during which "the rich" arrive at the hotel, preceded by their "pilot fish." It is during this winter that Pauline enters Hemingway and Hadley's lives, and Hemingway expresses regret about the way in which his and Hadley's marriage ends. In the final chapter of the book, Hemingway describes Evan Shipman coming to Cuba while Evan is sick with pancreatic cancer. Evan reminds Hemingway of the importance of recording his memories of Paris, telling him: "you write for all of us."

CHARACTERS

MAJOR CHARACTERS

Ernest Hemingway – Ernest Hemingway is the author and narrator of the book. An American writer born in the suburbs of Chicago, Hemingway served in the First World War before moving to Paris as a foreign correspondent for *The Toronto Star*. Hemingway's first wife is Hadley, with whom he has one child, Bumby. In the mid 1920s he has an affair with Pauline Pfeiffer, who later becomes his second wife.

Gertude Stein – Gertrude Stein is an American writer who lives in Paris with her partner, Alice B. Toklas. Their home, 27 rue de Fleurus, is a hub of creative and intellectual activity, and Stein exerts a strong influence on the artistic and literary expatriate community. Stein serves as a mentor to Hemingway and she coins the phrase "lost generation" to describe men of Hemingway's age who served in the First World War.

Sylvia Beach – Sylvia Beach is the owner of the English language bookstore Shakespeare & Company, which serves as another important hub of expatriate literary activity. Beach serves a mentor and benefactor to Hemingway, allowing him to borrow books from the shop at reduced rates and urging Hemingway to eat enough when he skips meals due to poverty.

James Joyce – James Joyce is one of the most important writers of the era. He lives in Paris and dines at Michaud's (an expensive restaurant) with his wife, Nora, and their children. Hemingway looks up to him, and Gertrude Stein refuses to be friends with him because she feels too competitive with him.

F. Scott Fitzgerald – Scott is an American writer who lives in Paris with his wife, Zelda, and their daughter, Scotty, during the same period as Hemingway. A talented writer, Scott is a somewhat self-destructive figure whose **alcoholism** and turbulent relationship with Zelda inhibit his ability to work. Although Hemingway finds some of Scott's behavior irritating, he admires Scott's work and attempts to help him make time to work.

Ezra Pound – Ezra Pound is an American poet who plays an important role in the artistic and literary community of Paris. Hemingway greatly admires Ezra's talent as a poet as well as his generosity and loyalty as a friend. Although not all the characters like Ezra (Gertrude Stein, for example, holds a mysterious grudge against him), many adore him and his seemingly angelic character.

MINOR CHARACTERS

Hadley Hemingway – Hadley is Hemingway's first wife and the mother of Bumby. Born in St. Louis, she moves to Paris with Hemingway, living there until their marriage ends and Hemingway marries Pauline Pfeiffer.

Jack "Bumby" Hemingway – Hemingway and Hadley's son, Bumby, is a baby and young child during the period covered in the book. He speaks fluent French and is represented as being rather precocious, having inherited many amusing views about the world from his nanny's husband, Touton.

Alice B. Toklas – Alice is Stein's partner who lives with Stein at 27 rue de Fleurus. Hemingway never mentions Alice's name in the book, referring to her only as Gertrude Stein's "friend." When visitors come to 27 rue de Fleurus, the men socialize with Stein while the "wives" interact with Alice.

Chink – Chink is a professional soldier and the "best friend" of Hemingway and Hadley. Hemingway met him in Italy, and although he doesn't make an active appearance in the narrative, Hemingway and Hadley often reminisce about their memories of him.

Nora Joyce – Nora is James Joyce's wife and the mother of his two children. Hemingway notes that the family speaks Italian together.

Mike Ward – Mike Ward is a friend of Hemingway's who discourages him from betting at the races over lunch.

Zelda Fitzgerald – Zelda is Scott's wife and the mother of Scotty. She is a fun-loving, reckless, and unstable person who suffers from **alcoholism** and whom Hemingway describes as "insane." Hemingway intensely dislikes her and resents her for ruining Scott's life.

Frances "Scotty" Fitzgerald – Scotty is the only child of Scott and Zelda.

Dunc Chaplin – Chaplin is a famous pitcher whom Hemingway meets at the Dingo bar with Scott.

Dorothy Pound – Dorothy is Ezra Pound's wife. She is a painter, and Hemingway admires her work.

Ford Madox Ford – Ford Madox Ford is a well-known British writer living in Paris who is famous for his writing about the First World War. Hemingway dislikes spending time around him because he smells so bad, and when they are together Hemingway always tries to stand "windward" of him.

Wyndham Lewis – Wyndham Lewis is a British painter and friend of Ezra's whom Hemingway finds repellent. Hemingway dislikes Lewis' paintings and thinks he is "nasty"; Gertrude Stein nicknames him the "measuring worm" because of his habit of measuring paintings he sees on display.

Ernest Walsh – Ernest Walsh is an Irish poet whom Hemingway meets at Ezra's studio. He tells Hemingway he plans to give him a literary prize; Hemingway later learns he has made the same (unfulfilled) promise to almost every other writer he knows in Paris.

Jean – Jean is a waiter who works at the Closerie des Lilas who is a friend of Hemingway's.

Evan Shipman – Evan is a poet and friend of Hemingway's, with whom Hemingway discusses Russian literature. Hemingway notes that he has never read anything about Evan, which is why he decides to feature him in *A Moveable Feast*.

Ralph Cheever Dunning – Dunning is a poet and opium addict whose friends—including Ezra—try to prevent him from dying

of starvation.

Walther Lent – Herr Walther Lent is an Austrian high-mountain skier with whom Hemingway and Hadley go skiing.

Edward O'Brien – Hemingway meets O'Brien in Italy, and shows him his "racing story." O'Brien selects a story of Hemingway's to go in *Best Short Stories*, but misspells Hemingway's name.

Blaise Cendrars – Cendrars is a Swiss-French poet who likes to box and who drinks too much **alcohol**. Hemingway sometimes sees him at the Closerie des Lilas.

Pascin – Pascin is Bulgarian painter and an **alcoholic**. Hemingway has a drink with him and two sisters at the Dôme.

Pauline Hemingway (née Pfeiffer) – Pauline is an American woman who befriends Hemingway and Hadley before beginning an affair with Hemingway. Hemingway eventually leaves Hadley and marries Pauline.

Georges – Georges is the barman at the Ritz Bar, with whom Hemingway is friendly.

Young man in café – One day when Hemingway is trying to work at a **café** he is harassed by a young, tall, fat man who asks him questions about his writing. The two eventually have a **drink**, but Hemingway never gives the young man's name.

T.S. Eliot – T.S. Eliot is a British-American writer who is one of the most important figures of the Modernist literary movement. Ezra decides to raise money in order to help Eliot quit his day job in a bank and devote himself full-time to writing.

Natalie Clifford Barney – Natalie Clifford Barney is a wealthy American woman who hosts a salon at her home and is a friend of Ezra's.

Larry Gains – Larry is a talented black Canadian boxer who comes to fight in Paris. Hemingway is asked to "look after" Larry by his editor at the *Toronto Star*.

Touton – Touton is the husband of Bumby's nanny, and teaches Bumby many amusing things.

Henry (Mike) Strater – Mike is an American painter whom Hemingway first meets in 1922 in Paris. Years later, he and Mike join Scott and Zelda at the Princeton football game.

THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

CREATION VS. CRITIQUE

A Moveable Feast chronicles an early stage in Hemingway's career as a writer, highlighting how his life in the creative and intellectual community of Paris helped shape the development of his craft. The act of writing features prominently in the book, with many scenes of Hemingway inventing and revising stories, writing in **cafés**, and receiving constructive criticism from his peers. The book can thus be thought of as a metanarrative, meaning that Hemingway draws attention to the process of storytelling within the story itself. At several points Hemingway mentions parts of his life that he chose to omit from the book, and he includes reflections on the (un)reliability of memory—one of the most important themes in the construction of autobiography.

Unlike many autobiographies that describe the process of creating art, *A Moveable Feast* does not overemphasize the challenging or painful side of writing, nor glorify it to the status of a sacred endeavour. Indeed, the idea of artists as tortured geniuses who produce work through mystical flashes of inspiration was rooted in the 19th century (and in Romanticism in particular). Hemingway's disdain for this view of writing is humorously conveyed in his statement: "Creation's probably overrated. After all, God made the world in only six days and rested on the seventh." Indeed, Hemingway and others writing in the Modernist era rejected the romanticized, dramatic view of artistic creation, and instead they emphasized conscious skill, deliberate experimentation, and (especially in Hemingway's case) a simple, pragmatic approach to writing. This is reflected in the scene in which Hemingway looks over the Parisian skyline and tells himself: "Do not worry. You have always written before and you will write now. All you have to do is write one true sentence." However, this casual confidence is arguably undermined by other scenes in the book that *do* associate the process of creation with pain and turmoil. This is perhaps most strongly evidenced by the fact that most of the writers in the book compose their work in varying states of **drunkenness**.

The book is set at a time of formidable artistic creation and innovation, and Hemingway's writing is shown not to occur in a vacuum but rather within a community of artists. He mentions many of these figures by name, and records the details of even the most ordinary, practical aspects of consuming art, such as finding cheap English-language books in Paris. It is obvious that Hemingway values the opportunity to be surrounded by other artists and their work, a feeling that is shared by the people around him. Hemingway discovers new authors to read through his friends, and Gertrude Stein suggests that he avoid spending any money on clothes in order to have enough to buy paintings. When Hemingway confesses that even if he spent no money at all on clothing he would still not be able to afford a Picasso, Stein replies that this doesn't matter—he should "buy

the people of your age." Owning and consuming art is thus seen as a valuable thing in its own right, rather than as a means of showing off wealth and status. Furthermore, Stein encourages Hemingway to think of himself as part of a "generation" of other artists with whom his own work is in dialog.

Critique is shown to be a crucial part of the process of creation in the book. Although Hemingway seems to hold a rather disdainful view of professional critics ("if you can't write why don't you learn to write criticism?"), he and the writers he is friends with regularly exchange critical thoughts on each other's work. Hemingway himself takes a somewhat harsh view on other people's writing, although when critiquing the work of his friends this harshness at least has a constructive edge. (His response to reading *The Great Gatsby*, for example, is that "if he [Scott] could write a book as fine as The Great Gatsby I was sure that he could write an even better one.") However, while Hemingway clearly desires admiration from those who read his work, he is deeply embarrassed when anyone expresses this to his face, even claiming that to hear such praise makes him "feel sick." The book thus explores the complex and hazardous ways in which ego is implicated in the act of creation, a fact that arguably prohibits the existence of a truly collaborative, mutually supportive artistic community.

HUNGER VS. CONSUMPTION

One of the distinctive features of *A Moveable Feast* is the way in which Hemingway combines accounts of his interactions with some of the most important cultural figures of the 20th century with observations about the ordinary details of his everyday life. Above all, Hemingway pays particular attention to hunger, eating, and drinking. Hunger plays a large role in Hemingway's life; he twice describes himself as "always hungry" and he argues that being hungry in Paris is particularly difficult "because all the bakery shops had such good things in the windows and people ate outside at tables on the sidewalk so that you saw and smelled the food." Due to his poverty, Hemingway is forced to skip meals and is reprimanded by Sylvia Beach for being "too thin." Hunger thus symbolizes the challenges Hemingway faces as a young writer, as well as his commitment to his art. Indeed, Hemingway emphasizes this latter point by pointing out that hunger "sharpens your perceptions." Chapter 8 of the book is entitled "Hunger Was Good Discipline," and Hemingway argues that the experience of looking at paintings is better when the viewer is hungry.

Overall, Hemingway concludes that "hunger is healthy," but he adds that "eating is wonderful too." The book is filled with descriptions of food and drink, and, despite Hemingway's claim to being constantly hungry, much of the action takes place over meals, drinks, or coffee. Indeed, the importance of eating is reflected in the book's title. The original meaning of "a moveable feast" is a holy day that doesn't have a set date in the calendar, but rather moves each year. However, the thematic centrality of eating highlights a more literal meaning of the phrase. Characters in the book frequently discuss art while eating or drinking together; this draws a parallel between the consumption of art and the consumption of food and drink. Art and literature are built into everyday life, as fundamentally important to the characters as the act of consuming food.

Hemingway and many other characters in the book were famed alcoholics, and most scenes feature the consumption of **alcohol**. (Indeed, at one point Hemingway implies that part of the reason why he skips meals is that he doesn't enjoy eating "without something to drink.") Hemingway admires the prominent and "healthy" role alcohol plays in European culture, arguing: "In Europe then we thought of wine as something as healthy and normal as food and also as a great giver of happiness and well-being and delight." However, it is also clear that alcohol has a destructive impact on the lives of many characters. This is most clearly shown in the chapters about Scott and Zelda Fitzgerald, whose lives are devastated by their drinking habits. Hemingway describes Scott as constantly battling the temptation to stay out all night drinking at parties, and he points out that drinking prevents Scott from writing. Thus although eating and drinking are shown to be important and pleasurable parts of life, Hemingway associates creativity more closely with abstinence from consumption. Just as Hemingway claims to better appreciate paintings when he is hungry, so is Scott better able to write when he is sober.

SUCCESS, GOSSIP, AND FAME

During the time in which the book is set, Hemingway is still at an early stage of his career as a writer—he has yet to achieve the fame and critical recognition bestowed on him later in his life. Indeed, Hemingway writes that until receiving praise from F. Scott Fitzgerald, "I had felt that what a great writer I was had been carefully kept secret between myself and my wife and only those people we knew well enough to speak to." However, *A Moveable Feast* was not published until after Hemingway's death, once his reputation as one of the most important writers of the 20th century had already been established. To contemporary readers, the narrative thus contains subtle hints of Hemingway's later success: it reads as an account of the early creative processes of a great writer, rather than simply the difficult and uncertain life of a young, impoverished, and ambitious artist.

Part of the reason that the book doesn't seem to be simply an account of a young and striving artist is that many of its characters are already famous during the time at which the action takes place, and most of them had become even more famous by the time the book was published. Thus, part of the book's allure is the glimpse it gives into famous lives. Instead of simply revelling in the celebrity of his famous friends, though,

Hemingway is careful to underscore the part that these literary figures played in the artistic community in Paris. In writing *A Moveable Feast*, Hemingway is attempting to record his place within a milieu of famous and important people, and to emphasize the extent to which these people influenced his work and he influenced theirs. Hemingway notes that Gertrude Stein only praises the writing of people who have helped advance her own career, and, although he makes no similar admission about himself, it is clear that all the artists and writers in the book have artistic processes and commercial success that are inextricable from the influences and relationships of their community. They have a constant awareness of the way in which their fame, creative success, and social lives are fundamentally interlinked.

On the other hand, not all of what Hemingway records about the artists and writers that populate the book refers to their creative output. Often, Hemingway's reflections on the people he knew in Paris resembles gossip more than anything else. This emphasizes the theme of celebrity, while drawing attention to the significance of details ordinarily considered superficial or frivolous. Hemingway and Scott discuss "the gossip and economics of being a successful writer," a phrase that elevates gossip to the same level of importance as the more pressing, practical matter of monetary survival. At the same time, it can also demean the famous artists and writers depicted in the book by showing them in a more human (and often rather unflattering) light. Hemingway mentions that Sylvia Beach, the owner of Shakespeare & Company, "loved to make jokes and gossip," and that Gertrude Stein "loved to talk about people and places and things and food." These comments suggest that even the most serious and important figures in the book are not above indulging in gossip, and that this is perhaps because they live among such interesting, important, and famous people.

LOVE, SEX, AND FRIENDSHIP

Although *A Moveable Feast* is autobiographical, its main focus is arguably not Hemingway himself, but rather his relationships with others. The descriptions of Hemingway's friendships with other artists and writers emphasize his role within an important creative community, but they also form significant meditations on the nature of friendship itself. Hemingway is clearly preoccupied with what it means to be a good friend. He describes the details of Gertrude Stein and Alice Toklas' hospitality, and hementions that "Ezra Pound was always a good friend and he was always doing things for people." Elsewhere, Hemingway describes Pound as "the most generous writer I have ever known" and Hemingway says that Pound is "kinder and more Christian about people than I was." Hemingway expresses no reluctance in judging those around him (sometimes rather harshly), yet nonetheless he seems to be self-conscious about his tendency to be hard on his friends.

As important as friendship is shown to be in the book, it is also cast as being rather fragile. Pound, for example, is banned from Gertrude Stein's house for sitting down too quickly and breaking "a small, fragile and, doubtless, uncomfortable chair, that it is quite possible he had been given on purpose." Despite their initial closeness, Hemingway's relationship with Stein also falls apart, a fact that Hemingway ultimately attributes to the inherently unsustainable nature of friendship between men and women (especially "ambitious" women).

Indeed, while Hemingway does document his friendships with Stein and Sylvia Beach, overall the connections he foregrounds are those between himself and other men, such as Ezra, Scott, and Mike Ward. Feminist critics have attributed this to Hemingway's misogyny, evidence of which can be found in Hemingway's sneering dismissal of women such as Katherine Mansfield and Natalie Clifford Barney. On the other hand, Hemingway's friendships with men—particularly those of his own age—must also be seen within the context of the war. When Stein uses the now famous term "lost generation" to describe the men of Hemingway's age who were youths during the First World War, she emphasizes a bitter and haunted connection that binds these men together. This idea is emphasized with Hemingway's own statement that "in those days we did not trust anyone who had not been in the war," his use of the term "we" further illuminating the notion of a generational community.

A Moveable Feast also details Hemingway's relationships with his first wife, Hadley, and (to a lesser extent) his second wife, Pauline. Overall, Hemingway creates the impression that he and Hadley are a happy, loving couple, although he provides little substantive detail about his feelings for her. In this respect, there is a strong contrast drawn between the Hemingways and Scott and Zelda Fitzgerald. Hemingway is clearly disdainful of Scott's intense, all-consuming, and destructive love for Zelda, and he personally dislikes and distrusts Zelda for inhibiting Scott's ability to work. (He fails to mention the fact that Zelda herself is also a writer, and that Scott obstructs and suppresses her writing at least as much as she does to him.) The contrast between the Hemingways and the Fitzgeralds is further emphasized when Scott confesses that the only woman he's ever slept with is Zelda, and Hemingway admits that he can't remember if he and Hadley had sex before marriage. Fitzgerald is shocked that Hemingway could have forgotten such an important fact, but Hemingway is characteristically nonchalant about the matter.

This conversation about premarital sex emphasizes the impression that Hemingway is somewhat sexually repressed. Although he does describe his affair with (and subsequent marriage to) Pauline, Hemingway fails to include any explicit or identifying detail, instead relying on detached observations: "To really love two women at the same time, truly love them, is the

most destructive and terrible thing that can happen to a man when the unmarried one decides to marry." Indeed, it is when describing love that Hemingway adopts his most abstract tone, constructing vague philosophical statements such as: "Our pleasures, which were those of being in love, were as simple and still and mysterious and complicated as a simple mathematical formula that can mean all happiness or can mean the end of the world."

Hemingway is also fairly forthcoming about his strong aversion to homosexuality. In a climate of increased sexual experimentation and fluidity, Hemingway sets himself apart by openly expressing a "prejudice" about homosexuality to Stein, a lesbian. When Stein protests that "you know nothing about any of this really, Hemingway," he grows quiet and admits "I was glad when we talked about something else." Whereas other writers in Hemingway's era were eager to experiment with the representation of sexuality in literature and art, in *A Moveable Feast* Hemingway's focus falls far more on platonic, intellectual, and fraternal relationships than it does on sexual desire.

HAPPINESS AND SADNESS

A Moveable Feast is written through a retrospective perspective, and Hemingway often emphasizes that the innocent and easy happiness he felt during his years in Paris was wonderful at the time, yet was doomed to end. Indeed, although he and Hadley repeatedly bask in how "lucky" and "happy" they are, there is a strong sense that Hemingway is distrustful of happiness and that he believes that the truth and reality of life is in fact sad. Hemingway's embrace of the reality of sadness contrasts to the attitude of Gertrude Stein, who "wanted to know the gay part of how the world was going; never the real, never the bad." Hemingway's use of the word "real" here suggests disdain for Stein's unwillingness to see the world as it truly is.

Hemingway's happiness in the book is particularly dependent on his life with Hadley. When he sees Hadley again on his return from the trip to Lyon, Hemingway admits: "We were happy the way children are who have been separated and are together again." This sense of romantic happiness is emphasized in the chapter entitled "Secret Pleasures," which describes Hemingway and Hadley's happiness together as a wonderful, private secret: "They knew nothing of our pleasures nor how much fun it was to be damned to ourselves and never would know nor could know." The passages describing Hemingway's relationship with Hadley give the impression of happy, "invulnerable" youth. This shifts, however, during Hemingway's affair with Pauline. During this period, Hemingway's experience of happiness changes; he admits that "the unbelievable wrenching, kicking happiness, selfishness and treachery of everything we did, gave me such happiness and un-killable dreadful happiness so that the black remorse came." Here, happiness is tainted with moral transgression. As Hemingway loses his youthful innocence, happiness is no longer a pure, straightforward emotion: it becomes intermingled with negative emotions, including guilt, regret, and sadness.

Even before this point, however, sadness plays an important—if subtle—role in the book. Hemingway admits that "after writing a story I was always empty and both sad and happy." The process of writing, then, is shown to be difficult and at times painful, and the association between creation and drunkenness further underlines the notion that creativity can be as destructive as it is constructive, and as sad as it is joyful.

Furthermore, a general atmosphere of sadness haunts the book, a product of the traumatic legacy of the First World War. This sense of sadness is captured in the notion of the "lost generation," a generation that Stein claims to be full of young men who "have no respect for anything. You **drink** yourselves to death." In a fragment from the end of the book, Hemingway confesses: "We, who had been at the war, admired the war crazies since we knew they had been made so by something that was unbearable. It was unbearable to them because they were made of a finer or more fragile metal." Just as the act of writing inherently requires feelings of sadness, the madness of the "war crazies" indicates that they have emerged from the war with their sensitivity and morality—if not their sanity—in tact. Sadness is thus not always considered a bad thing, even as it haunts the narrative and leads the characters to self-destructive behaviors such as alcohol abuse.

Happiness and sadness are also closely associated with **the seasons**. The book opens with "bad weather," a dreary description of rain-soaked streets and "a sad, evilly run **café** where the drunkards of the quarter crowded together." Later in the chapter Hemingway argues that, "all of the sadness of the city came suddenly with the first cold rains of winter." However, he also points out that the saddest part of the year is when, for a brief moment, it seems as though spring has arrived, only to be followed by more cold rain. Hemingway claims that, "this was the only sad time in Paris because it was unnatural," and he compares this unexpected, unnatural rain to "a young person who died for no reason." Here Hemingway makes an explicit link between the cold, rainy weather and the memory of war. This connection highlights the fact that the aspect of the war's aftermath that is most difficult to deal with is the knowledge of its irrationality and pointlessness. Hemingway contrasts these cold rains with the warm spring and even the "happy and innocent" winter snow; the comfort and pleasure in these seasons is found in the fact that they occur in a predictable, logical way, thereby giving a reliable sense of meaning to life in the wake of the meaningless devastation of war.

SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.

THE SEASONS

A Moveable Feast begins with a description of bad weather, and the book is filled with references to the seasons. Hemingway is particularly sensitive to seasonal change, and he frequently describes the way in which the natural atmosphere reflects—or dictates—his mood. Hemingway conveys this most emphatically in the chapter entitled "A False Spring," in which he describes the way that the winter cold in Paris can give way to warm, bright weather, only for wintery conditions to resurface before the real spring eventually comes. Hemingway's descriptions of the weather and seasons draw attention to the visceral experience of everyday life, a defining concern of *A Moveable Feast* and, more generally, of the broader genre of modernist literature in which Hemingway was writing.

The seasons also have specific symbolic significance within the book. The harsh and dark period of winter arguably corresponds to the First World War. This means that the era Hemingway is describing—Paris in the 1920s—is akin to a warm, sunny spring. Of course, this spring did turn out to be "false," as the 1920s were quickly followed by the Great Depression and the Second World War. Hemingway's emphasis on the seasons also highlights the passing of time, another central concern of the book. While Hemingway wrote much of the original material at the time in which the book is set, he revised and assembled it much later in life. His narrative perspective thus takes into account the cyclical progression of time, including the hopeful periods of youthful innocence (represented by the spring) and the dark, cruel eras of hopelessness and suffering (winter). Hemingway illustrates the way in which these seasons of life—like the four seasons of the year—inevitably end, even if in the midst of them it can seem like they will last forever.

ALCOHOL

Alcohol features significantly in *A Moveable Feast*, with both positive and negative associations. Hemingway enjoys drinking, and he mentions that in Europe alcohol was seen as a "normal" and "healthy" part of everyday life. Indeed, alcohol is such a major part of the normal routine of Hemingway's day-to-day life that he admits that sometimes he skips meals, not because he doesn't have enough money to afford food, but because he doesn't see the appeal of eating without alcohol and he cannot afford both. Many of the scenes take place in **cafés** and bars over drinks, and alcohol is shown to fuel conversation between the characters. Hemingway's descriptions of delicious drinks—such as the fruit liqueur served at 27 rue de Fleurus or the many wines he samples during his time in France—further underlines the impression that alcohol is a simple pleasure that enriches Hemingway's life, a small luxury that makes life in Paris pleasurable (even for those like Hemingway and Hadley who are forced to live on a very small budget).

However, alcohol also has a decidedly sinister presence within the narrative. Many characters are shown to be in the grips of alcoholism, including Scott, Zelda, and Ford. Gertrude Stein accuses all men of Hemingway's age of being a "lost generation" who drown the trauma and nihilism they inherited from serving in the war through reckless drinking. Scott and Zelda's drinking clearly inhibits Scott's ability to work and causes destructive conflicts between the two of them. Furthermore, many of the characters are described as suffering from physical ailments as a result of drinking. While Hemingway largely does not implicate himself in alcohol abuse or the negative physical effects of drinking, it is a well-known fact that Hemingway did have a destructive relationship with alcohol and that his physical and mental deterioration around the time that he was revising *A Moveable Feast* was at least partially the result of a lifetime of heavy drinking. However, at least in the context of his own experience, Hemingway largely presents alcohol in a positive light, as a vehicle for socialization, entertainment, and indulgence in life's pleasures.

CAFÉS

Cafés are a hugely important part of the book, and much of the action takes place within them. Hemingway explains that there are many different types of cafés in Paris, some pleasant and some repellent, some "private" and some social. Hemingway frequents different cafés based on his mood, sometimes going to them in order to work and sometimes to socialize over food and drinks. While working, he orders a café crème or sometimes an **alcoholic drink** and he watches the people around him. Various people inspire Hemingway as he writes, including the beautiful woman he sees in the first chapter whom he feels "belongs" to him and even the young man who, despite harassing Hemingway, builds Hemingway's momentum as he writes. The café culture in Paris highlights the way in which art, work, pleasure, socializing, and critique are all mixed together, creating a vibrant culture that straddles the public and private spheres. Although not everything that takes place in cafés is a positive memory, Hemingway's depiction of the café culture of Paris at the time is deeply infused with nostalgia.

HAIR

Hemingway rarely describes a character without mentioning their hair, and thus his descriptions of hair serve as a way of bringing the social world of the book to life in a visceral, vibrant way. Characters' hair often reflects their personalities: for example, Gertrude Stein has "lovely thick, alive immigrant hair," while Scott has "very fair wavy hair," which reflects his charming and rather delicate nature. In the chapter entitled "Secret Pleasures," Hemingway describes his and Hadley's mission to grow their hair to the same length and cut it into the same style. They find a surprising amount of delight in this project, which is one of the "secret pleasures" that colors their happy, carefree life together. It is clear that Hemingway and Hadley enjoy rejecting the social conventions of how men and women were supposed to look at the time, and their joint hairstyle is thus an expression of their creative, bohemian attitude to life. At the same time, the hotel keeper in Austria suggests that having long hair is a "revolt" against the legacy of the First World War (which forced young men to have short hair as a result of their service in the military). Although hair may at first seem like a rather superficial topic, in reality it has several serious and important layers of meaning.

QUOTES

Note: all page numbers for the quotes below refer to the Scribner edition of *A Moveable Feast* published in 2010.

Chapter 1 Quotes

No one emptied the Café des Amateurs though, and its yellowed poster stating the terms and penalties of the law against public drunkenness was as flyblown and disregarded as its clients were constant and ill-smelling.
All of the sadness of the city came suddenly with the first cold rains of winter, and there were no more tops to the high white houses as you walked but only the wet blackness of the street.

Related Characters: Ernest Hemingway (speaker)

Related Themes:

Related Symbols:

Page Number: 16

Explanation and Analysis

In the book's opening passage, Hemingway introduces the bad weather in Paris and the Café des Amateurs, a sad, crowded, and dirty place. He describes the café as the "cesspool" of the neighborhood, but adds that unlike a real cesspool, the Café des Amateurs is never emptied. Hemingway's comparison of the clients at the Café des Amateurs to human waste is rather cruel, and it introduces his tendency to be disgusted by people—a tendency that reoccurs throughout the book. Hemingway's description of the Café des Amateurs is also a distinct contrast to that of other cafés, which Hemingway characterizes as warm, inviting, and delightful places. This juxtaposes Hemingway's happy and successful life in Paris against a backdrop of a far more wretched and miserable population.

Indeed, this passage illuminates the theme of happiness versus sadness, suggesting that sadness is built into the physical existence of Paris, particularly during the dark and wet winter. Hemingway thus suggests that emotions like happiness and sadness are, to some degree, more an environmental, collective experience than an internal and personal one.

I've seen you, beauty, and you belong to me now, whoever you are waiting for and if I never see you again, I thought. You belong to me and all Paris belongs to me and I belong to this notebook and this pencil.

Related Characters: Ernest Hemingway (speaker)

Related Themes:

Page Number: 18

Explanation and Analysis

While Hemingway is writing at the café on the Place St.-Michel, a "very pretty" woman enters and sits near him. Hemingway looks up from his writing and stares at her, thinking that she belongs to him, even though she is a stranger. This feeling of ownership is rooted in Hemingway's writing; the city around Hemingway belongs to him because he is representing it through writing, and thus he is "creating" it in a symbolically God-like manner. The link between literary creation and a sense of power and ownership highlights the most positive side of the life of the writer.

This is also an example of Hemingway's notoriously large ego. Although Hemingway is frequently bashful about his own writing in *A Moveable Feast*, this passage indicates that he perhaps enjoys the power that comes from his success as a writer more than he tends to let on. Furthermore, this passage is also an example of the kind of subtle misogyny that many feminist critics argue Hemingway is guilty of

expressing. While he does not behave in an overtly sexist, demeaning, or aggressive way to the woman, thinking that she belongs to him arguably suggests that Hemingway enjoys having power over women.

Chapter 2 Quotes

"Do not worry. You have always written before and you will write now. All you have to do is write one true sentence. Write the truest sentence that you know." So finally I would write one true sentence, and then go on from there.

It was easy then because there was always one true sentence that you knew or had seen or had heard someone say. If I started to write elaborately, or like someone introducing or presenting something, I found that I could cut that scrollwork or ornament out and throw it away and start with the first true simple declarative sentence I had written.

Related Characters: Ernest Hemingway (speaker)

Related Themes:

Page Number: 22

Explanation and Analysis

Hemingway has explained his writing routine, noting that he always makes sure to stop at a certain point each day and put his writing materials away in order to clear his head before beginning again the next day. Hemingway has thus far only described times in which his writing is going well, but in this passage he explains the tactic he uses when faced with writer's block at the beginning of a new story. Hemingway's advice to himself is a distinct contrast to the idea of artistic creation popular in the 19th century, particularly among the Romantics. The Romantic notion of artistic creation emphasized the importance of intense, unpredictable flashes of inspiration, and suggested that great art was the product of innate genius rather than a deliberate craft that could be learned.

Hemingway, however, expresses the belief that the creation of art can be simple and "easy." Contrary to the stereotype of the tortured artistic genius, Hemingway takes a practical and rather casual attitude to writing. More than anything, Hemingway is concerned with truth, valuing it so highly that he believes writing "one true sentence" is enough to instigate the creation of a whole story.

The wives, my wife and I felt, were tolerated. But we liked Miss Stein and her friend, although the friend was frightening, and the paintings and the cakes and the *eau-de-vie* were truly wonderful. They seemed to like us too and treated us as though we were very good, well-mannered and promising children and I felt that they forgave us for being in love and being married––time would fix that––and when my wife invited them to tea, they accepted.

Related Characters: Ernest Hemingway (speaker), Alice B. Toklas, Gertude Stein, Hadley Hemingway

Related Themes:

Page Number: 24

Explanation and Analysis

Hemingway has introduced the characters of Gertrude Stein and her partner, Alice B. Toklas, although he never mentions Toklas' name, instead referring to her only as Stein's "friend." He has noted that when Stein and Toklas entertain at their house the guests are separated into the men (who are usually famous artists and writers) and their wives. While Stein speaks to the men, Toklas attends to the wives. In this passage, Hemingway writes that, although there are distinct differences between himself and Hadley and Toklas and Stein, they still get along well and enjoy spending time together.

One of these differences is the strict gender division, and Hemingway implies that he and Hadley dislike the fact that the wives are merely "tolerated." However, there is arguably something a little disingenuous about this claim, considering that Hemingway has very few female friends himself and is often thought of as being rather misogynistic. In addition, while Hemingway suggests that he and Hadley are more progressive when it comes to the equality of husbands and wives, it is clear that he also differs with Stein regarding homosexuality. Hemingway does not acknowledge that Stein and Toklas are a couple, instead referring to Toklas as Stein's "friend." While this was a rather common practice at the time, Hemingway's refusal to give Toklas' name suggests that his attitude toward wives is perhaps far less egalitarian than he indicates at the beginning of the passage.

Chapter 4 Quotes

Then the cold rains kept on and killed the spring, it was as though a young person had died for no reason.
In those days, though, the spring always came finally; but it was frightening that it had nearly failed.

Related Characters: Ernest Hemingway (speaker)

Related Themes:

Related Symbols:

Page Number: 39

Explanation and Analysis

Hemingway has described the fishermen who fished along the Seine, noting that certain travel writers call these men crazy, when in fact they are far more successful at catching fish than most people realize. He notes that there are many trees in Paris, which means you can see spring coming in full force—yet at times this is a "false spring," which gives way to more cold winter weather. In this passage, Hemingway compares the return of cold weather to a young person dying "for no reason." This comparison makes explicit the connection between winter and the First World War.

At the time Hemingway is writing, Europe is haunted by the legacy of the war, which was defined by the senseless deaths of millions of people, particularly young men who fought as soldiers. Although the war eventually ended and the "spring" of peace arrived, cold weather is "frightening" because of the way it reminds Hemingway of the long winter of war. In addition, the thought that the spring had "nearly failed" draws attention to the fragility of spring (a concept also underscored by the next chapter's title, "False Spring"). In the context of inter-war Europe (which was, of course, then understood only as postwar Europe), the fragility of the spring is an ominous premonition of the imminent return of war.

Chapter 5 Quotes

❝ I knew how severe I had been and how bad things had been. The one who is doing his work and getting satisfaction from it is not the one the poverty is hard on. I thought of bathtubs and showers and toilets that flushed as things that inferior people to us had or that you enjoyed when you made trips, which we often made.

Related Characters: Ernest Hemingway (speaker), Hadley Hemingway

Related Themes:

Page Number: 42

Explanation and Analysis

Hemingway has bought a racing paper and decided that after he finishes work, he and Hadley will go to the races. He has received money from the *Toronto Star*, but Hadley worries that they still don't have enough money to bet. Hemingway assures her that they will figure it out, and he apologizes for being "tight and mean about money." Hemingway regretfully thinks about the way in which their poverty has been "hard on" Hadley. He suggests that it is easy for him to live without money, because he gets "satisfaction" from working as a writer.

It is clear from this passage that Hemingway feels responsible for providing for Hadley, and he seems conflicted between his own nonchalance about material possessions and his desire to give Hadley a comfortable, pleasant life. While he knows that his lifestyle is hard on his wife, he also feels that his simple existence is distinct from true poverty: lacking money is hardest on people without passion and purpose, he suggests, and thus his writing means that he is spared the pain of poverty. He looks on his lack of money as a sign, even, of his dedication to something better than materialism, which suggests that there is something he enjoys about being poor.

❝ Standing there I wondered how much of what we had felt on the bridge was just hunger. I asked my wife and she said, "I don't know, Tatie. There are so many sorts of hunger. In the spring there are more. But that's gone now. Memory is hunger."

Related Characters: Hadley Hemingway, Ernest Hemingway (speaker)

Related Themes:

Related Symbols:

Page Number: 48

Explanation and Analysis

Hemingway and Hadley have been remarkably successful at the races, and after leaving the track they walk through Paris, discussing a number of different topics. Later, staring through the window of a restaurant, Hemingway reflects on the conversation they had while walking through Paris, wondering if it was "just hunger." While standing on the bridge, Hemingway and Hadley had discussed Stein and Toklas, memories of their travels, and their friend Chink, so it is not clear what exactly Hemingway is referring to when he discusses "what he had felt on the bridge."

Hadley's response unites three of the main themes in the book: hunger, the seasons, and memory. Like Hemingway's comment about the bridge, Hadley's words are rather mysterious. Why are there more kinds of hunger in the spring? It's possible the link between hunger and the spring is rooted in the fact that both are sensual experiences that make people more sensitive and attuned to the world around them. Equally enigmatic is Hadley's final statement: "memory is hunger." Perhaps this refers to the nostalgia one feels when thinking back on happy times that have passed. This certainly seems true of Hemingway, who frequently mentions how happy, lucky, and carefree he and Hadley were during the early years in Paris.

Chapter 7 Quotes

❝ She did not like to hear really bad nor tragic things, but no one does, and having seen them I did not care to talk about them unless she wanted to know how the world was going. She wanted to know the gay part of how the world was going; never the real, never the bad.

Related Characters: Ernest Hemingway (speaker), Gertude Stein

Related Themes:

Page Number: 57

Explanation and Analysis

Hemingway gets into the habit of visiting Gertrude Stein at 27 rue de Fleurus. Stein is always happy to see Hemingway, and she offers him delicious things to eat and drink. Hemingway notes that "she loved to talk about people and places and things and food," but in this passage he clarifies that Stein only likes hearing about happy things, not "the real" or "the bad." This characterization of Stein is intriguing; only wanting to hear about happy and funny things suggests that Stein is frivolous and even ignorant. Although Stein's sense of humor and playfulness is well-known, elsewhere in the book Hemingway represents her as someone who took herself, her work, and the work of others very seriously.

It is clear from this passage that Hemingway equates "the real" with the sad and tragic side of life. This is significant, as Hemingway emphasizes that representing the truth is the most important goal in writing. Hemingway's belief that the truth of the world is "bad" and even tragic arguably emerges from his experiences of the war, therefore fulfilling Stein's assertion that he is part of a "lost generation" who have a nihilistic view of life.

❝ In the three or four years that we were good friends I can not remember Gertrude Stein ever speaking well of any writer who had not written favorably about her work or done something to advance her career except for Ronald Firbank and, later, Scott Fitzgerald. When I first met her she did not speak of Sherwood Anderson as a writer but spoke glowingly of him as a man and of his great, beautiful, warm Italian eyes and of his kindness and his charm. I did not care about his great beautiful warm Italian eyes but I liked some of his short stories very much.

Related Characters: Ernest Hemingway (speaker), F. Scott Fitzgerald, Gertude Stein

Related Themes:

Page Number: 59

Explanation and Analysis

Hemingway has already described being annoyed by Stein's dismissals of authors he admires, but he has also noted that he enjoys her book recommendations tremendously. In this passage, he notes that Stein's comments about writers they know tend to be dictated by whether or not they have advanced her own career. Generally, unless a writer has supported Stein's career, she focuses on their personal qualities and avoids discussing their work. Like many of Hemingway's descriptions of the characters in the book, this is a rather harsh assessment (even if it is also true).

Hemingway expresses a sense of disapproval of this habit of Stein's, particularly when noting that he himself does not "care about [Anderson's] great beautiful warm Italian eyes but I liked some of his short stories very much." This statement echoes Hemingway's earlier suggestion that Stein has frivolous tendencies. At the same time, throughout *A Moveable Feast* Hemingway himself gives detailed descriptions of people's physical appearances, including his fixation with hair. One of the defining attributes of the book is Hemingway's attention to the ordinary lives and physical presence of the famous artists and writers he lives among in Paris. Hemingway's comments about Stein thus arguably reflect his own anxieties about the politics of navigating an enriching (yet occasionally competitive and shallow) artistic milieu.

She was angry at Ezra Pound because he had sat down too quickly on a small, fragile and, doubtless, uncomfortable chair, that it is quite possible he had been given on purpose, and had either cracked or broken it. That finished Ezra at 27 rue de Fleurus. That he was a great poet and a gentle and generous man and could have accommodated himself in a normal-size chair was not considered. The reasons for her dislike of Ezra, skillfully and maliciously put, were invented years later.

Related Characters: Ernest Hemingway (speaker), Ezra Pound, Gertude Stein

Related Themes:

Page Number: 60

Explanation and Analysis

Hemingway has argued that Stein only praises the writing of people who advance her own career, and that she absolutely refuses to discuss James Joyce due to her intense feeling of competition with him. In this passage, Hemingway notes that Stein also developed a powerful grudge against Ezra Pound after he broke one of her chairs, even though it's possible that she gave it to him in the hope that he would break it. Once again, Hemingway expresses disapproval of Stein's seemingly arbitrary rejection of Pound, arguing that Stein "invented" reasons for disliking him years after deciding to do so.

Hemingway clearly thinks that Stein behaves in an unfair manner to Ezra, who Hemingway characterizes as being "gentle and generous," not to mention a talented writer. It is also possible to detect a note of resentment in Hemingway over how much control Stein wields in the artistic and literary community in which they both operate. Because so much of the creative activity of Paris at the time orbits around her home at 27 rue de Fleurus, Stein is able to manipulate this community with greater control than perhaps any other individual. It only takes one fragile chair in order to excommunicate a person from this circle, which almost certainly made Hemingway feel that his own place in Stein's good graces was precarious.

"All of you young people who served in the war. You are a lost generation..."

"Really?" I said.
"You are," she insisted. "you have no respect for anything. You drink yourselves to death. . ."
"'Was the young mechanic drunk?" I asked.
"Of course not."
"Have you ever seen me drunk?"
"No. But your friends are drunk."
"I've been drunk" I said. "But I don't come here drunk."

"Of course not. I didn't say that."
"The boy's *patron* was probably drunk by eleven o'clock in the morning." I said. "That's why he makes such lovely phrases. "
"Don't argue with me, Hemingway," Miss Stein said. "It does no good at all. You're all a lost generation, exactly as the garage keeper said."

Related Characters: Ernest Hemingway, Gertude Stein (speaker)

Related Themes:

Related Symbols:

Page Number: 61

Explanation and Analysis

Gertrude Stein's car breaks down, and when she takes it to the garage she complains that the mechanic there has done a poor job. She tells Hemingway that the garage keeper mentioned that all men of the garage keeper's (and Hemingway's) age are members of a "lost generation," a sentiment Stein agrees with. She tells Hemingway that men his age who served in the First World War have developed a nihilistic worldview and "drink yourselves to death." Hemingway is evidently somewhat resentful of this assessment, and Stein's refusal to let him argue with her is rather patronizing. After all, Stein herself did not serve in the war, yet she haughtily implies that she is better than the disrespectful, self-destructive, and nihilistic young men.

Despite this tension, however, the "lost generation" is one of the most well-known and influential ideas to emerge from the book. This term is now universally used, both in the sense that Stein uses it here—to describe men of Hemingway's generation—and, perhaps more often, to describe the particular group of artists and writers Hemingway lived among in Paris at the time. Indeed, the characteristics that Stein attributes to the mechanic—including a lack of "respect" and tendency for destructive drinking—are also true of most of the artists

and writers depicted in the book, including Hemingway himself.

❝ When I got home and into the courtyard and upstairs and saw my wife and my son and his car, F. puss, all of them happy and a fire in the fireplace, I said to my wife, "You know, Gertrude is nice, anyway..."
"Of course, Tatie."
"But she does talk a lot of rot sometimes."
"I never hear her," my wife said. "I'm a wife. It's her friend that talks to me."

Related Characters: Hadley Hemingway, Ernest Hemingway (speaker), Alice B. Toklas, Gertude Stein, Jack "Bumby" Hemingway

Related Themes:

Page Number: 62-3

Explanation and Analysis

Hemingway has spent the day with Gertrude Stein, during which time she made her comment about the "lost generation." Hemingway feels irritated by her words, thinking: "who is calling who a lost generation?" However, when he gets home to his family he takes a gentler tone, reminding himself (and Hadley) that he does like Stein, even if she "talks a lot of rot." Hadley's response underlines the sharp gender divide that governs life at 27 rue de Fleurus.

Although Stein and Toklas are both women, Stein insistently elevates herself to the level of the male artists and writers by insisting that Hadley and the other "wives" socialize only with Stein's own "wife," Toklas. While this may seem unjust, it is also arguably itself the product of the homophobic and sexist culture that forced Stein to fight bitterly to put herself on an equal footing with the straight men.

Chapter 8 Quotes

❝ You got very hungry when you did not eat enough in Paris because all the bakery shops had such good things in the windows and people ate outside at tables on the sidewalk so that you saw and smelled the food. Then you were skipping meals at a time when you had given up journalism and were writing nothing that anyone in America would buy, explaining at home that you were lunching out with someone, the best place to do it was the Luxembourg gardens where you saw and smelled nothing to eat all the way from the place de l'Observatoire to the rue de Vaugirard. There you could always go into the Luxembourg museum and all the paintings were heightened and clearer and more beautiful if you were belly-empty, hollow-hungry. I learned to understand Cezanne much better and to see truly how he made landscapes when I was hungry. I used to wonder if he were hungry too when he painted; but I thought it was possibly only that he had forgotten to eat. It was one of those unsound but illuminating thoughts you have when you have been sleepless or hungry. Later I thought Cezanne was probably hungry in a different way.

Related Characters: Ernest Hemingway (speaker)

Related Themes:

Related Symbols:

Page Number: 65

Explanation and Analysis

This passage opens the chapter entitled "Hunger Was Good Discipline," in which Hemingway explains that, although his poverty means he is often forced to go hungry, there are actually positive elements to this experience. The title of the chapter initially suggests that hunger forces Hemingway to write in order to earn enough money to eat, but the actual content of the chapter—including this passage—slightly contradicts this notion. Hemingway is evidently somewhat resigned to the fact that he is "writing nothing that anyone in America would buy," and he seems to have accepted hunger as an inevitable aspect of his life as a writer, rather than something he must fight against.

On one level, hunger separates Hemingway from the world around him—he must lie to his friends about going home for lunch and he cannot go into the cafés and eat the delicious food that taunts him with its nice smell. However, hunger also connects him to the artistic world of Paris in a more fundamental way. Due to the side-effects of intense hunger, Hemingway feels a sense of euphoric sensual connection to his environment, and particularly to the paintings at the

Luxembourg museum. Furthermore, Hemingway's hunger places him in a lineage of artists and writers who were forced to go without food in order to create work. In this sense, hunger allows Hemingway to "understand Cezanne much better," and leads him to conjecture that Cezanne must have been hungry, too.

> Outside on the rue de l'Odeon I was disgusted with myself for having complained about things. I was doing what I did of my own free will and I was doing it stupidly. I should have bought a large piece of bread and eaten it instead of skipping a meal. I could taste the brown lovely crust. But it is dry in your mouth without something to drink. You God damn complainer. You dirty phony saint and martyr, I said to myself. You quit journalism of your own accord. You have credit and Sylvia would have loaned you money. She has plenty of times. Sure. And then the next thing you would be compromising on something else. Hunger is healthy and the pictures do look better when you are hungry. Eating is wonderful too and do you know where you are going to eat right now?

Related Characters: Ernest Hemingway (speaker), Sylvia Beach

Related Themes:

Related Symbols:

Page Number: 68

Explanation and Analysis

Hemingway has gone to see Sylvia Beach at her bookshop, Shakespeare and Company. Sylvia expresses concern about how thin Hemingway is and asks if he is eating; Hemingway lies to her and tells her he is about to go home for lunch. Afterward, Hemingway feels an intense sense of shame and regret about having "complained" and lied. He curses himself and thinks that he is a "dirty phony saint and martyr." This passage is significant in a number of ways, in part because it contradicts Hemingway's initial argument about hunger. Whereas at the beginning of the chapter Hemingway praised the advantages of hunger, framing it as something that improved his life, in this passage he feels guilty and ashamed about skipping meals.

Rather than simply being about hunger itself, this passage can be interpreted as an expression of Hemingway's insecurities about being a writer. Although he has achieved some critical recognition, Hemingway's status as a writer is still rather fragile. This leads him to doubt the choice he makes and question the legitimacy of his identity (hence calling himself a "dirty phony saint.") Hemingway's internal conflict and uncertainty is conveyed in the final part of the passage, where he acknowledges that there is value in *both* hunger and eating. Although this is perhaps true, it leaves Hemingway in a state of uncertainty and self-doubt that reflects a broader anxiety about his ability to achieve success as a writer.

Chapter 11 Quotes

> Ezra Pound was always a good friend and he was always doing things for people. The studio where he lived with his wife Dorothy on the rue Notre-Dame-des-Champs was as poor as Gertrude Stein's studio was rich. It had very good light and was heated by a stove and it had paintings by Japanese artists that Ezra knew. They were all noblemen where they came from and wore their hair cut long. Their hair glistened black and swung forward when they bowed and I was very impressed by them but I did not like their paintings. I did not understand them but they did not have any mystery, and when I understood them they meant nothing to me. I was sorry about this but there was nothing I could do about it.

Related Characters: Ernest Hemingway (speaker), Dorothy Pound, Gertude Stein, Ezra Pound

Related Themes:

Related Symbols:

Page Number: 87

Explanation and Analysis

This is the opening of Chapter 11, entitled "Ezra Pound and the Measuring Worm." Ezra Pound is one of the few characters whom Hemingway represents in an almost entirely sympathetic, admiring way, and it is clear that Hemingway aspires to be as good a friend as Ezra (even as he acknowledges that he is not quite as generous and open-hearted). This passage is also a key example of Hemingway's fixation with hair. The hair of the Japanese painters is alluring insofar as it is outside of the customs that Hemingway is used to, and is thus akin to a new and avant-garde form of art.

Hemingway's resistance to the Japanese painters' work, though, suggests that he is not as open-minded as Ezra. He claims that there is "nothing I could do about it," but is this really true? Such a statement appears suspect, particularly in the environment in which Hemingway is living, in which

artistic, social, political, and moral conventions were constantly being questioned and people were adamant about experimenting with new ways of being. Hemingway's words indicate that, even though he is open to embracing unfamiliarity in certain contexts, he is still somewhat restricted and traditional in his worldview.

Chapter 12 Quotes

❝ The way it ended with Gertrude Stein was strange enough. We had become very good friends and I had done a number of practical things for her such as getting her long book started as a serial with Ford and helping type the manuscript and reading her proof and we were getting to be better friends than I could ever wish to be. There is not much future in men being friends with great women although it can be pleasant enough before it gets better or worse, and there is usually even less future with truly ambitious women writers.

Related Characters: Ernest Hemingway (speaker), Ford Madox Ford, Gertude Stein

Related Themes:

Page Number: 87

Explanation and Analysis

This is the opening of Chapter 12, entitled "A Strange Enough Ending." On one level the end of Stein and Hemingway's friendship is surprising: up until this point in the book they have appeared to be very close, even if there are occasionally tensions between them (such as those arising from Stein's comment about the "lost generation"). However, in this passage Hemingway presents the end of his and Stein's relationship in a rather casual way and even implies that it was inevitable. Hemingway emphasizes that he does favors for Stein, not mentioning how or if she does the same for him. This creates an image of their friendship as rather one-sided, which contradicts the historical fact that Stein was a generous and supportive mentor to Hemingway.

Furthermore, Hemingway's comment that his friendship with Stein was doomed from the beginning due to gender confirms his misogynist tendencies. While elsewhere in the book he criticizes Stein for separating the men and their wives at 27 rue de Fleurus, in this passage it is clear that Hemingway does the same in his personal life, albeit perhaps in a less formal way. Not only does Hemingway believe that friendships between men and women can't last, he is also specifically suspicious of Stein for being a "truly ambitious woman writer."

Chapter 16 Quotes

❝ The winter of the avalanches was like a happy and innocent winter in childhood compared to that winter and the murderous summer that was to follow. Hadley and I had become too confident in each other and careless in our confidence and pride. In the mechanics of how this was penetrated I have never tried to apportion the blame, except my own part, and that was clearer all my life. The bulldozing of three people's hearts to destroy one happiness and build another and the love and the good work and all that came out of it is not part of this book. I wrote it and left it out. It is a complicated, valuable and instructive story.

Related Characters: Ernest Hemingway (speaker), Pauline Hemingway (née Pfeiffer), Hadley Hemingway

Related Themes:

Related Symbols:

Page Number: 123

Explanation and Analysis

Hemingway has described his and Hadley's winter vacations to Austria. During one of their trips, there are a number of avalanches that kill some of their fellows skiers. However, despite the tragic deaths that take place that year, in this passage Hemingway argues that the next year is even worse, due to the initiation of Hemingway's affair with Pauline Pfeiffer, which ultimately causes the dissolution of his and Hadley's marriage. Throughout the book, Hemingway often compares himself and Hadley to children and their happiness to an innocent, youthful naïveté. This emphasizes the distance between Hemingway at the age he is during the book's events and as the narrator looking back on this time many years later.

This passage is certainly melodramatic, and it is curious and somewhat morally dubious to imply that the winter of the avalanches—in which several people lost their lives—was "happy and innocent" in comparison to the winter in which Pauline enters Hemingway's and Hadley's lives. The final sentences of this passage emphasize Hemingway's theory that omitting the most important and powerful parts of any story will strengthen it. Of course, the reader must then decide for themselves if this is really true. Is *A Moveable Feast* enriched by the fact that we never learn the concrete details of how Hemingway's affair with Pauline begins or how he eventually decides to leave Hadley and marry Pauline instead?

Chapter 17 Quotes

Until then I had felt that what a great writer I was had been carefully kept secret between myself and my wife and only those people we knew well enough to speak to. I was glad Scott had come to the same happy conclusion as to this possible greatness, but I was also glad he was beginning to run out of the speech.

Related Characters: Ernest Hemingway (speaker), Hadley Hemingway, F. Scott Fitzgerald

Related Themes:

Page Number: 127

Explanation and Analysis

Hemingway has described meeting F. Scott Fitzgerald at a bar called the Dingo. He notes that Scott is a handsome man with a "pretty" face, and he explains that during their conversation, Scott begins to enthusiastically praise Hemingway's writing. This embarrasses Hemingway, but in this passage he admits that he is also happy to hear that Scott recognizes his skill as a writer, which he previously considered to be a secret confined to those close to him. This statement is somewhat playful and humorous, but it is clear that Hemingway is also serious.

Much of *A Moveable Feast* examines the uncertainty that defines life as a young writer whose reputation has yet to be established. As much as Hemingway professes embarrassment about Scott's praise, he is simultaneously reassured that the older, critically acclaimed writer publically acknowledges Hemingway's own talent. It's worth remembering the validation that Hemingway takes from Fitzgerald's praise, as Hemingway proceeds to criticize and even belittle Fitzgerald throughout the remainder of the book. This passage marks the emotional complexity of Hemingway's relationship to Fitzgerald—on the one hand, he admires Fitzgerald and requires his validation, and, on the other hand, he finds Fitzgerald to be silly and badly behaved.

In Europe then we thought of wine as something as healthy and normal as food and also as a great giver of happiness and well-being and delight. Drinking wine was not a snobbism nor a sign of sophistication nor a cult; it was as natural as eating and to me as necessary, and I would not have thought of eating a meal without drinking either wine or cider or beer.

Related Characters: Ernest Hemingway (speaker)

Related Themes:

Related Symbols:

Page Number: 142

Explanation and Analysis

During Scott and Hemingway's trip to Lyon, Scott is behaving in an erratic, melodramatic, and unreasonable way. However, Hemingway finds it difficult to be angry with him. He also admits that "it was hard to accept him as a drunkard," because Scott drinks only small quantities of alcohol (although what he does drink has as an outsize effect on him). In this passage, Hemingway reflects on the drinking culture in Europe at the time, explaining that alcohol was seen as something "healthy and normal"—a natural accompaniment to any meal. To some extent, this passage contains a defensiveness that suggests that Hemingway (as retrospective narrator) is aware that the "healthy" drinking culture of the time was perhaps not as healthy as he then assumed.

Throughout the book, Hemingway depicts various characters drinking in a destructive and uncontrolled way, and there are moments (such as Stein's comment about the "lost generation") in which characters identify alcohol as a problem in their social world. Although Hemingway is famous for his alcohol abuse, in the book he distances himself from the more destructive drinking habits of others, particularly Scott and Zelda. Indeed, Scott serves as a foil (contrasting character) against which Hemingway appears to have a healthy, mature, and casual relationship with alcohol. Only through knowing biographical information about Hemingway's life would the reader suspect that his relationship with alcohol was more troubled than it appears here.

He had many good, good friends, more than anyone I knew. But I enlisted as one more, whether I could be of any use to him or not. If he could write a book as fine as *The Great Gatsby* I was sure that he could write an even better one. I did not know Zelda yet, and so I did not know the terrible odds that were against him. But we were to find them out soon enough.

Related Characters: Ernest Hemingway (speaker), Hadley Hemingway, F. Scott Fitzgerald

Related Themes:

Related Symbols:

Page Number: 151

Explanation and Analysis

Hemingway has returned from his (rather stressful) trip with Scott to Lyon, and has told Hadley all about it. A couple of days later, Scott brings a copy of *The Great Gatsby* for Hemingway to read, and Hemingway is impressed. In this passage, Hemingway argues that *The Great Gatsby* is an excellent book but that it proves Scott can write an even better book. This could be interpreted as something of a backhanded compliment, although the overall impression is that Hemingway genuinely admires Scott and wishes him well. Indeed, Hemingway demonizes Zelda for inhibiting Scott's ability to succeed as a writer, placing far more blame on her for Scott's problems than he does on Scott himself. Again, this is an indication of Hemingway's rather sexist distrust of women.

Paris Sketches 1 Quotes

❝ Creation's probably overrated. After all, God made the world in only six days and rested on the seventh.

Related Characters: Ernest Hemingway (speaker), Young man in café

Related Themes:

Page Number: 173

Explanation and Analysis

While trying to work at a café, Hemingway is harassed by a young man who wants to talk to him about writing. Hemingway is aggressively dismissive of the young man, but they nonetheless engage in playful (though hostile) conversation. Hemingway suggests that the young man learn to become a critic, claiming that "creation's probably overrated." This statement is facetious, yet there seems to also be an element of sincerity in it. Hemingway often adopts a (possibly falsely) humble and self-denigrating attitude about his own creative work, and later in the chapter he admits that part of him hoped that the young man would become a famous critic. The notion that creation could be overrated also hearkens back to Hemingway's rejection of the Romantic model of artistic creation (sudden inspiration coming sporadically to a tortured genius) in favor of a more pragmatic and quotidian idea of the artist's life and work. Like God, Hemingway believes in consistent hard work balanced by rest and enjoyment of the other aspects of his life. Here, he seems to suggest that there's no mystery in creation and it's not something to be revered: it's just like any other kind of work.

Paris Sketches 4 Quotes

❝ They knew nothing of our pleasures nor how much fun it was to be damned to ourselves and never would know nor could know. Our pleasures, which were those of being in love, were as simple and still as mysterious and complicated as a simple mathematical formula that can mean all happiness or can mean the end of the world. That is the sort of happiness you should not tinker with but nearly everyone you knew tried to adjust it.

Related Characters: Ernest Hemingway (speaker), Hadley Hemingway

Related Themes:

Page Number: 184

Explanation and Analysis

Hemingway has explained that when he doesn't have to wear his hair short for journalistic assignments, he enjoys growing it long. Sometimes during these periods of having long hair, he runs into other foreign correspondents who advise him not to let himself go. In this passage, Hemingway explains that these other people do not understand his and Hadley's "pleasures," and that the happiness of being in love is inherently irrational and inexplicable. Hemingway's words emphasize that he and Hadley are living in an almost magical period of innocence, happiness, and luck. At the same time, the passage foreshadows the end of this happiness through both the specific event of Hemingway's affair with Pauline and the general impact of growing older.

Paris Sketches 7 Quotes

❝ Everyone had their private cafés there where they never invited anyone and would go to work, or to read or to receive their mail. They had other cafés where they would meet their mistresses and almost everyone had another café, a neutral café, where they might invite you to meet their mistress and there were regular, convenient, cheap dining places where everyone might eat on neutral ground.

Related Characters: Ernest Hemingway (speaker)

Related Themes:    

Related Symbols: 

Page Number: 203-204

Explanation and Analysis

Hemingway has explained that he often takes his young son Bumby to cafés where Bumby sits silently while Hemingway works. Bumby enjoys watching people while sitting in the café, and here Hemingway explains that everyone in Paris has different kinds of cafés, which they frequent for different reasons. Although it is clearly an overstatement that "everyone" has a café where they go to meet their mistress or to work, this statement emphasizes the sense of community that arises through café culture.

It also illustrates the way in which cafés are a kind of hybrid space between private and public life. Many of the activities people pursue in cafés are rather private, from opening mail to eating to meeting a mistress. However, cafés are obviously public places where there is always a chance of striking up a conversation with a stranger or running into someone you know. Indeed, Hemingway at times seems to struggle with finding a balance between working in cafés and avoiding unwanted interruptions. No café is ever truly "private," even if one is less likely to see people one knows there. However, this risk of interruption seems to be made worth it by the advantages of working in such a bustling, stimulating environment, wherein one is surrounded by the inspiration of other people's existence.

SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

CHAPTER 1: A GOOD CAFÉ ON THE PLACE ST.-MICHEL

Hemingway describes the "bad weather" that always comes to Paris after the **fall**, with cold rain and wind pulling the leaves from the trees. He describes the **Café** des Amateurs, which is a "sad, evilly run café" filled with people who are **drunk** all day. Hemingway compares the Café to a cesspool, which—unlike the cesspools into which residential sewage is poured—is never emptied. Hemingway works in a room on the top floor of a hotel; he is cold and considers buying a bundle of twigs to burn in the fire, but he worries that the fire might not take and that he will therefore waste his money. He keeps walking until he finds a "good café on the Place St.-Michel," a place that is "warm and clean and friendly." Hemingway orders a *café au lait* and gets out his notebook to work.

The opening of the book is decidedly gloomy. Hemingway evokes a harsh, depressed, and despairing city, drained of joy and morality (as indicated by his description of the "sad, evilly run café"). In this passage, he introduces some of the more negative themes of the book, including sadness, poverty, and drunkenness. However, after passing through the bleak streets and the crowd of drunks, Hemingway arrives at a warmer, more comforting café, which suggests that, despite a general atmosphere of despair, there is still hope and joy in Paris.

At the **café**, Hemingway is writing about Michigan, and he reflects that it is useful that the weather outdoors matches the subject matter of his story. The fact that the characters in the story are **drinking** makes Hemingway thirsty; he orders a "rum St. James," which warms him instantly. A girl enters the café with black hair "cut sharply and diagonally across her cheek." Hemingway is entranced by her and he gazes at her every time he looks up from the page, thinking that she "belongs" to him. Although earlier his story had been "writing itself," Hemingway now increases the effort and attention he pays to writing it. He finishes the story and notices that the girl has left; this leaves Hemingway feeling "tired" and "sad," as if he has just had sex. However, he orders oysters and white wine and the taste of them restores his happiness.

Hemingway diligently records the minor, often inexplicable changes in mood that accompany ordinary existence. This passage illustrates the way in which our moods are connected to our surroundings, and it shows that places, objects, and people can influence our emotions in surprising ways. For Hemingway, the distinct acts of writing, drinking, and watching the girl all become connected, creating a sense of momentum that pushes him forward until the story is complete. The comparison between finishing writing the story and having sex highlights the sensual, erotic nature of the scene in the café.

Hemingway starts "making plans" to leave Paris while the weather is bad (he uses the pronoun "we" though he doesn't specify who else he is referring to). He considers going to a chalet where they could "have our books and at night be warm in bed together." He is due payment for the journalism he has been writing "for Toronto," which will help him finance travel. He wonders if he will be able to write about Paris when he leaves the city, but he adds that "it was too early for that because I did not know Paris well enough." Hemingway finishes the oysters and leaves the **café**; back home, his wife Hadley says that his plans sound "wonderful." She says she would like to leave immediately, and she repeats that it was good of Hemingway to plan the trip.

This scene suggests that Hemingway and Hadley are still in the "honeymoon stage" of their relationship (emphasized by the fact that their trip to the chalet sounds rather like an actual honeymoon). Hemingway conveys his own youthful naïveté through the comment that at this point, he doesn't know Paris well enough to write about it. Overall, his and Hadley's marriage seems to be defined by youthful innocence, excitement, and joy over small pleasures such as reading and spending time together in bed.

CHAPTER 2: MISS STEIN INSTRUCTS

When Hadley and Hemingway return to Paris it is "clear and cold and lovely." **Cafés** are open with heated terraces, the streets are beautiful, and the fire in Hemingway's apartment makes it "a warm and pleasant place to work." Due to the cold and his work, Hemingway is always hungry, and he buys mandarins and roasted chestnuts as snacks. When he struggles to finish a story, he drinks **kirsch** (fruity brandy). When he is having trouble beginning a new story, he throws a mandarin peel into the fire, or stands looking out at the Parisian skyline and reassures himself that he has always managed to overcome blocks before, and that all he needs to do is "write one true sentence." He argues that as long as he writes one true sentence, it is easy to keep going. He decides to write one story about everything he knows, and he finds that this is a good form of discipline.

The image of writing presented in this passage is not one of tortured imagination and sudden flashes of inspiration, but rather small habits, calm reassurance, and "discipline." It is clear that Hemingway is still fairly early in his career as a writer and is still learning to establish the right routines. However, he does not seem intimidated by the task of writing; instead, he approaches it in a calm, self-assured manner. His goal to write "one true sentence" suggests a preference for truth over aesthetic value, which is particularly significant in light of the fact that the book is a memoir and therefore "true."

Even when Hemingway is not writing, whatever story he is working on stays at the back of his mind as he goes about the rest of his life. He hopes to listen, learn, and notice everything about the world around him. Hemingway goes to the Musée du Luxembourg every day to look at the Impressionist paintings by Cézanne, Manet, and Monet. He feels that Cézanne's paintings are teaching him about writing, but that he is "not articulate enough" to put this lesson into words. After the museum, Hemingway goes to see Gertrude Stein at 27 rue de Fleurus. Stein and the "friend" she lives with (Alice B. Toklas) are "very cordial and friendly," and their apartment, which is full of paintings, resembles a museum. Stein and Toklas give their guests food, tea, and **fruit liqueurs**, "which warmed you and loosened your tongue."

Art is deeply infused into every aspect of Hemingway's life in Paris. The boundary between visual art and literature dissolves in the same way as the boundary between art and everyday life; every moment of Hemingway's existence becomes part of his work as a writer, even when he is not actually engaged in the act of writing. Furthermore, this scene draws attention to the parallel between consuming food and drink and consuming art. To a large extent, Stein's prowess as a host makes her the architect of the "moveable feast" of the book's title.

Hemingway notes that Stein looks like an Italian peasant woman and that she has "lovely, thick, alive immigrant **hair**." He adds that she talks a lot, particularly about "people and places." Her partner Alice Toklas is small and dark with hair "cut like Joan of Arc." Toklas tells Hemingway that she talks to "the wives," and Hadley and Hemingway feel that the wives are only "tolerated." However, they nonetheless enjoy their visits at 27 rue de Fleurus. At one point, Stein and Toklas come to visit the Hemingways at their apartment, and Stein critiques Hemingway's story "Up in Michigan." She argues that the story is like a picture that the painter isn't able to hang and which nobody will buy. Hemingway protests, but eventually just replies "I see," as he avoids arguing with his elders. He adds that Stein is very intelligent and that she has been encouraging him to give up journalism.

Stein plays both a traditional and unconventional role in Hemingway's life. On the one hand, she serves as Hemingway's mentor, providing both hospitality and wise advice about Hemingway's career. Her relationship with Toklas also appears to be more like a straight marriage than a lesbian relationship, with an exaggerated sense of traditional gender roles of "husband" and "wife." However, this is undermined by the fact that Stein is a woman, which subverts the expected dynamics of both husband/wife and mentor/mentee (particularly in the early 20th century).

Stein also teaches the Hemingways about buying art. She advises them to avoid spending money on clothes in order to be able to afford art, to which Hemingway replies that, no matter how many clothes he doesn't buy, he still won't be able to afford Picassos. Stein responds that he should be buying the work of people his own age, "of your own military service group." She warns that Hemingway should be careful that Hadley doesn't spend too much money on clothes, as women's clothes are more expensive; Hemingway notices Hadley eyeing Stein's own "strange" outfit. On another occasion, Hemingway meets Stein for a walk in the Luxembourg gardens, noting that he can't remember whether this was before after she'd bought a dog. Stein often shows Hemingway the manuscript pages that she writes and Toklas types up. Writing makes Stein happy, but Hemingway later learns that this happiness depends on achieving publication and "recognition" for her work.

Stein's comment about Hemingway's "military service group" highlights the way in which the war has shaped society and lingers in people's minds. Even though the people Stein is referring to are other artists, she still conceptualizes them as a military group because almost every man Hemingway's age served in the war, and because the war has had such an enormous impact on society. Hemingway's comment about Stein's desire for recognition raises the question of how he himself feels about success and acclaim. Stein is of an older, more established generation, and she has proven herself to be successful. To what extent is Hemingway hoping to follow or surpass her level of fame?

When Hemingway first meets Stein, she had published only "three stories that were intelligible to anyone." However, she has won many people over with her personality, and critics take an interest in her as a person as much as they do as a writer. At the same time, she has also made important innovations in language, particularly through her use of rhythm and repetition. At this point, however, she craves critical recognition, particularly for the "unbelievably long" *The Making of Americans*. Hemingway believes that the book starts out "magnificently," but that it goes on too long and that Stein should have cut it. He mentions that Ford Madox Ford was essentially "forced" to publish it in *The Transatlantic Review* and that Hemingway himself read the proofs of the manuscript.

Hemingway and Stein's close friendship and intellectual relationship is not entirely harmonious. Hemingway is harshly critical of Stein's contributions to literature, and he also suggests that Stein's success is as much due to her personality and connections as it is to her skill as a writer. Although Hemingway refrains from vocalizing these criticisms to Stein herself, in accordance with his vow not to argue with his elders, this does not preclude him from confessing them in his notebooks and publishing them decades later.

Stein then moves on to teaching Hemingway about sex. Hemingway admits Stein thinks he is "a square about sex" and that this is partially because he has "certain prejudices against homosexuality." Hemingway believes that it is necessary to be ready to kill in order to protect oneself from homosexual advances, but Stein is dismissive of this, claiming that Hemingway is only thinking of "perverts" and "sick people." They discuss particular gay people they know, though they do not name them. Stein emphasizes that Hemingway doesn't really know anything about homosexuality and adds that even while gay men are forced to live in shame because of the way they have sex, the opposite is true for lesbians, who can live very happy lives together. Hemingway replies only with "I see," and—though he assures Stein that he understands what she's been trying to tell him—he is grateful when the conversation is over and he is able to go home. He believes that Stein thinks he needs to be "cured" of "being young and loving my wife." At home, he tells Hadley about the conversation.

This passage illuminates the way in which Hemingway is somewhat at odds with the milieu in which he lives. Stein is from an older generation, yet has a more open-minded and progressive view of sexuality. Hemingway, meanwhile, is more conservative and evidently fearful of male homosexuality in particular, believing it is something that he needs to defend himself from. Moreover, Hemingway has a more traditional relationship with Hadley than Stein seems to believe is warranted. Hemingway's comment that Stein wants to "cure" him of loving his wife is a playful inversion of the idea that homosexuality is an illness that needs to be cured.

CHAPTER 3: SHAKESPEARE AND COMPANY

Hemingway doesn't have enough money to buy books so he uses the rental library of Shakespeare and Company, a bookstore owned by Sylvia Beach. Shakespeare and Company is a "lovely, warm, cheerful place" with pictures of famous writers on the walls. Sylvia has thick brown **hair** and "pretty legs"; Hemingway adds that she is kinder to him than anyone else he knows. Hemingway is initially shy about joining the library, as he doesn't have enough money to pay the deposit, but Sylvia assures him that he can join and pay when he has enough. Hemingway checks out books by Turgenev, Tolstoy, Dostoevsky, and D.H. Lawrence. Hemingway asks Sylvia when James Joyce comes in, and Sylvia tells him that it is usually in the afternoons. Hemingway admits that he's seen Joyce and his family eating at Michaud's, but it is too expensive for Hemingway himself to go inside. Sylvia invites Hemingway and Hadley over to her home for dinner, and Hemingway promises that he will come after he pays his deposit.

It is clear that Hemingway feels a sense of shame about his poverty and the way in which it restricts him from participating fully in the social world of the other writers and artists in Paris. This passage also shows how he is embraced by the older generation living in Paris, who are generous and trusting of him even though they do not necessarily have reason to be. It seems as though Sylvia (like Stein) believes that Hemingway will go on to find great success—a belief that obviously turns out to be correct. Through the encouragement of the older generation, Hemingway finds a place for himself within the artistic community of Paris and the support he needs to find his feet as a writer.

Hemingway has no hot water in his apartment; the only indoor toilet is an "antiseptic portable container." Hemingway tells Hadley about Shakespeare and Company, and they agree to walk down to the River Seine together, have a drink at a new **café**, come home and eat, read their books, and make love. Hadley adds "and we'll never love anyone else but each other," and Hemingway agrees that they never will. They realize that they are both very hungry, and plan to have lunch at home. Hemingway tells Hadley they will have "all the books on the world" and that they can take them on trips with them. Hadley asks if they have Henry James at Shakespeare and Company; Hemingway replies that they do, and they conclude that they are very lucky. Hemingway comments that he should have knocked on wood at that moment.

Hemingway seems to deliberately exaggerate his and Hadley's sense of naïve happiness and innocence in this passage. As young newlyweds who have recently arrived in Paris, they are ecstatically in love with each other and with the city around them, such that their poverty and meager surroundings do not bother them. Hemingway's final comment that he should have knocked on wood when announcing how lucky he was adds an ominous, tragic note to the scene. While at this point everything is working out perfectly, this happiness is doomed not to last forever.

CHAPTER 4: PEOPLE OF THE SEINE

Hemingway describes the walk from his apartment to the Seine. Along the riverside streets are stalls that sell American books cheaply. At one of the bookstalls, a woman sells English books for a few francs because "she had no confidence in books written in English." She tells Hemingway that these books are a "gamble," and it is hard to tell if they are good. She is able to tell if French books are good because if they are they will be bound well, but all English books are bound poorly. Hemingway often walks through these riverside streets when he is "trying to think something out." He watches people fishing, noting that the fish they catch—*goujon*—are delicious and can be eaten whole, including the bones. The best place to eat them is an open-air restaurant called La Pêche Miraculeuse, which serves "a splendid **white wine**." He says that the restaurant is "straight out of a Maupassant story" and that from there, the Seine looks like a painting by Sisley.

Hemingway's conversation with the bookseller illuminates a way of assessing the quality of a book that is strikingly different from the frame Hemingway himself uses. In Hemingway's world, literature is assessed through critique and discussion of the writing itself. For the woman, however, it is obvious whether a book is good simply by looking at the binding. This highlights a different, more practical aspect of literature as an industry, rather than simply as an artistic pursuit. The idea of craft is further emphasized by Hemingway watching the fishermen. When he is struggling over a question in his own work, Hemingway is soothed by watching the fishermen do their work.

Hemingway enjoys watching the fishermen but he does not fish himself; he "would rather save… money to fish in Spain." He never feels lonely when he is walking by the river, and walking along he waits for the **spring** to come. He notes that "the only truly sad time in Paris" is when the cold rain suddenly comes back, a reminder that spring has not yet arrived. He knows that the spring will come eventually, but he finds it "frightening" when—for a moment—it seems like it will not.

Hemingway's emotions are deeply affected by the world around him. He is cheered and stimulated by the sight of the fishermen and the approach of spring, but this happiness is fragile; it depends on the warm weather and can turn to a crushing sadness when the cold rain returns.

CHAPTER 5: A FALSE SPRING

When the **spring** comes, even when it is "false," the only question is "where to be happiest." People can also restrict happiness, and, for that reason, Hemingway avoids making plans with others. He wakes early and works while Hadley keeps sleeping. The shops are still shut and a goatherd walks along the street selling goat milk. Hemingway buys a racing paper and decides that after he finishes work that day, he and Hadley will go to the horse races. Hadley asks him if they have enough money to bet, and Hemingway replies that they don't really but they can "spend what we take." He apologizes to Hadley for being tight with money; he knows that their poverty has been hard on her. Hadley never complains, and, despite the reality of their situation, neither of them accepts that they are really poor. They still manage to eat well (if cheaply), drink, sleep well, be warm, and love one another.

This scene highlights a less blissful side to Hemingway and Hadley's marriage. While Hemingway is happy to live in poverty as he is enriched by the satisfaction found in his work, he feels guilty about not being able to provide a better life for Hadley. At the same time, he implies that—to a certain extent—they have a kind of "mind over matter" power over their material circumstances. Although they must deal with the reality of their impoverishment, they are also able to pretend not to be poor as a result of the fact that they can still live an enjoyable life in Paris. Furthermore, they are sustained by their love for each other, which makes them forget their lack of money.

Hemingway and Hadley decide to go; they will take the train and bring sandwiches to save money. Hemingway checks that there isn't something else Hadley would rather spend money on, and she replies that there isn't. Once there, they drink **wine** from the bottle and someone Hemingway knows gives them two horses to bet on. They win, saving half the money and placing the rest of it on a second horse, who also wins. They drink champagne and collect their winnings. It is now spring, and they have lots of money.

This scene emphasizes the extent to which Hemingway and Hadley are "lucky" at this point in their lives. Despite their challenging circumstances and lack of money, they manage to create happiness and—through sheer good fortune—live a fun and even luxurious life together in Paris. The arrival of spring further underlines Hadley and Hemingway's good fortune.

Later that year, Hadley and Hemingway get lucky at the races again and they stop for oysters, crab, and **wine** at a restaurant on their way home. After, they walk through the Tuileries to look at the Arc du Carrousel, Concord, the Arc du Triomphe, and the Louvre. They talk about memories of times spent with their friend Chink. Hadley says she remembers Hemingway and Chink discussing how to write in a way that is true rather than descriptive. Hadley says that she was "included" in all the conversations, unlike "being a wife at Miss Stein's." They discuss the food they ate and the wine they drank and they say that they will "always miss Chink in the **winter and the spring**." Hemingway explains that Chink is a professional soldier, whom Hemingway met in Italy, and who is Hemingway's "best friend." Hadley says that she and Hemingway are "too lucky" and that she hopes Chink will come to visit them. She adds: "he will take care of us."

Hemingway and Hadley's walk past Paris' landmarks confirms the notion that they are living a spectacularly lucky, magical existence. Hadley's comment about being "included" in Hemingway's conversations with Chink indicates that she appreciates being made to feel like a valued and important participant in Hemingway's world, rather than a "wife" pushed to the sidelines. Hemingway doesn't seem to oppose Hadley's desire to be included, but neither does he advocate for her when she is treated dismissively at 27 rue de Fleurus. It is thus unclear whether Hemingway prefers when Hadley is included in the conversation or not.

Hemingway asks if Hadley is hungry again, and she replies "of course." They agree to have a "grand dinner" at Michaud's, which to them is "an exciting and expensive restaurant." There they see James Joyce, his wife Nora, and their two children, who are all speaking Italian to each other. They are both hungry, and Hadley comments that they were "lucky today." Hemingway replies that they were, but that they also had good information about the races, and Hadley replies that Hemingway is such a "literal boy" and that she meant they were lucky in general. They note that Chink doesn't like racing, but that they want to keep going. They have "a wonderful meal" at Michaud's and afterwards they have sex at home. When Hemingway wakes in the morning, the moonlight is shining on Hadley's face. He thinks that "life seemed so simple," but that they were young in an old city and that nothing is truly simple in Paris—not even someone who lies beside you in the moonlight.

Once again, Hemingway depicts a scene characterized by good fortune, youthful innocence, and joy in everyday life. His and Hadley's continued luck at the races means they can sample sides of Paris previously closed off to them, such as the expensive restaurant Michaud's. Because James Joyce and his family dine there, Michaud's comes to symbolize not only luxury and feasting but also literary success and fame. It is an aspirational place, a glimpse into the future Hemingway hopes to make for himself. However, once again, Hemingway provides an ominous reminder that his and Hadley's good luck will not last forever.

CHAPTER 6: THE END OF AN AVOCATION

Hemingway and Hadley continue to go "racing," even though Hemingway admits that this makes it seem as if they are racing themselves, when in fact they are only gambling. Although racing doesn't come between them, it is nonetheless a "demanding" presence in their relationship. Hemingway tolerates all that is difficult about racing because it has the potential to be "profitable," but soon he gets "too mixed up" in it. It is complex and difficult to keep track of it all, though Hemingway finds it "beautiful." Hemingway is relieved when he finally gives it up, though this also creates an "emptiness" inside him. The day he quits racing, he meets his friend Mike Ward on the Boulevard des Italiens while depositing his final winnings. They have lunch at bistro that serves "a wonderful white **wine**."

Hemingway's uneasy relationship with racing provides an interesting counterpoint to his feelings about writing. Hemingway appears to find writing a simpler practice than racing in that he is able to exercise greater control in writing than racing and he is thus better able to ensure success. On the other hand, racing is appealing because it has the potential to be "profitable"—more so, it seems, than writing. However, this temptation does not prove sufficient to keep Hemingway going to the races forever. The stress caused by the intensity and unpredictability of racing turns out to be something Hemingway seeks to escape.

Hemingway and Mike discuss racing; Mike advises Hemingway that it's hard to stop going and it's good that he has done so. Mike suggests that they go to the bike races instead. For now, Hemingway admits that it is a relief to bet "on your own life and work, and on the painters that you know" again. He has begun writing many stories about bicycle racing but he has never managed to capture how wonderful it truly is. He reflects that there are many different kinds of racing: some long, some quick, some dangerous, and some beautiful. He resolves to write a story about "the strange world of the six-day races," because the topic has only "properly" been written about in French so far. He notes that he agrees with Mike that "there is no need to bet."

Hemingway's decision to stop gambling at the races indicates a sense of newfound maturity in the young writer. Whereas before he was attracted to the "dangerous" thrill of betting, he now focuses on the more reliable and appropriate pursuit of trying to capture the races in literature. Thus writing itself is presented as a kind of gamble, in which winning constitutes accurately and compellingly portraying the subject matter at hand. Compared to real gambling, however, writing is both less risky and more productive.

CHAPTER 7: "UNE GÉNÉRATION PERDUE"

Hemingway makes a habit out of going to Gertrude Stein's house in the afternoons. Stein is "always friendly" and she enjoys discussing "people and places and things and food." However, she doesn't like hearing about negative things, and thus Hemingway only tells her about "strange and comic things" and keeps the darker topics for his own writing. When Hemingway is writing, he feels that it is important to stop thinking about writing once he is finished for the day—instead, he tries to exercise and to "make love with whom you loved." It is also important to read in order to distract himself from thinking about his own writing in between periods of work. He reads books by Aldous Huxley, D.H. Lawrence, and others from Sylvia's collection. Stein objects to Hemingway reading Huxley, claiming that he is a "dead man." She advises Hemingway to read only "what is truly good or what is frankly bad." She emphasizes that Huxley is "inflated trash," and asks Hemingway why he reads it.

Hemingway and Stein's relationship is simultaneously deeply serious and rather light-hearted. Both figures take themselves, their work, and the arts in general very seriously. At the same time, Stein's unusual way of thinking can be rather comic, which coheres with her preference for only wanting to talk about "strange and comic things." Much of Stein's advice to Hemingway seems to deliberately distort or subvert conventional ways of thinking (for example, when she tells him not to read Huxley because he is a "dead man"). Hemingway, meanwhile, seems to think in a more rational and practical way, as is made clear by his rules for writing.

Stein goes on to denounce D.H. Lawrence as "impossible… pathetic and preposterous." She advises Hemingway to read Marie Belloc Lowndes instead, which he does and enjoys greatly. Hemingway notes that Stein does not like reading French even though she enjoys speaking it. He points out that she never praises people's writing unless they can have helped her own career, although she will say nice things about others as people. Hemingway knows not to mention James Joyce, explaining that "if you brought up Joyce twice, you would not be invited back." At another point, Hemingway criticizes a terrible novel by Sherwood Anderson, which infuriates Stein because Anderson is "part of her apparatus." Stein also holds a grudge against Ezra Pound on account of the fact that he accidentally broke one of the chairs at 27 rue de Fleurus.

Hemingway's portrayal of Gertrude Stein suggests she is the product of contradictory attributes. She is a loyal and generous mentor to Hemingway, but seems to have a fickle and competitive attitude to other writers like Joyce and Pound. She prides herself on her taste in art and literature, but at times she appears to favor and disfavor particular writers at random. And while her entire life revolves around the production and critique of art, she often prefers to discuss artists as people rather than discussing their work.

On one occasion, the ignition of Stein's Model T Ford is not working, and the mechanic who attempts to fix it does a poor job. The garage keeper accuses the mechanic of being part of a "*génération perdue*" or "lost generation." Stein agrees, telling Hemingway that he and the mechanic are indeed members of a lost generation who, after serving in the war, spend all their time getting **drunk**. Hemingway protests, but Stein insists that there's no use in arguing with her. This conversation provokes Hemingway to recall memories from the war and he feels resentful of Stein, thinking "who is calling who a lost generation?" He then thinks about other generations "lost by something," imagining it to be a universal condition. He resolves to remain a good friend to Stein, even though her comment upset him. Upon seeing Hadley at home, Hemingway mentions that Stein "talks a lot of rot," and Hadley admits she wouldn't know because she is a wife, so only Stein's "friend" (Alice) talks to her.

The phrase "lost generation" has long been accepted as the definitive term to describe Hemingway and his peers; it is thus a surprising twist to learn that Gertrude Stein first heard it from an anonymous garage keeper. In the present, the term generally has positive connotations, as it describes a group of artists and writers who turned the trauma of the First World War into innovative acts of creation. However, it is clear that Hemingway is somewhat offended by Stein's use of the term. He seems to interpret "lost" to mean hopeless, aimless, and destructive. This passage emphasizes the fact that Hemingway is very sensitive to Stein's words, even though he dismisses them as "a lot of rot."

CHAPTER 8: HUNGER WAS GOOD DISCIPLINE

Sometimes Hemingway does not have enough money to eat, and during this time he gets exceptionally hungry because the **cafes** and bakeries of Paris are filled with food that looks and smells delicious. Sometimes Hemingway goes to the Luxembourg museum while he is hungry and feels that he understands the paintings better; he wonders if Cezanne was hungry when he painted them. After the museum he walks down to Shakespeare and Company, feeling that his "perceptions are heightened again." At the bookshop, Sylvia tells Hemingway that he is too thin and asks what he ate for lunch. Hemingway lies and tells her that he is about to go home for lunch. Sylvia makes plans for Hemingway and Hadley to have dinner with friends of hers, and she warns Hemingway not to "work so hard now that you don't eat properly."

This passage shows both the positive and negative sides of Hemingway's struggle as a young, poor artist. His lack of money makes life difficult, and he is surrounded by reminders (in the form of delicious-smelling cafes) that other people's lives are filled with more material pleasures and ease than his own. At the same time, Hemingway's hunger allows him to connect with the world—and with art in particular—in a different way. Not only are his senses heightened, but he seems to feel a sense of solidarity with other artists who worked and struggled before him.

Hemingway asks Sylvia if he has any mail; he is waiting on payment from Germany, which he claims is the only country where he can "sell anything." Hemingway admits that ever since he quit journalism, he has barely been earning any money, yet he immediately apologizes for talking about money. Sylvia reassures him that there is nothing to apologize for and that he shouldn't worry. She asks him to promise that he'll eat enough, and he does. Hemingway leaves and immediately feels embarrassed about complaining; he resolves to get something to eat and **drink**, so he walks to brasserie called Lipp's where he orders a large glass of beer and a potato salad. The meal is delicious. Hemingway laughs at the fact that Edward O'Brien took one of his stories for a *Best Short Stories* collection and dedicated his own book to Hemingway—only to spell Hemingway's name wrong. He thinks about another story, "Up in Michigan," which Gertrude Stein called "*inaccrochable*." It is now lying in a drawer.

At times, Hemingway presents himself as a rather practical, rational, emotionally detached person. However, this passage contradicts this impression of Hemingway's personality. He swings wildly between different moods, including self-consciousness, embarrassment, anxiety, and laughter. Sylvia acts as a maternal figure to him, reassuring him that his financial and professional problems will resolve themselves, while worrying that he is not taking good enough care of himself. It is clear that Sylvia's words have a big impact on Hemingway, as he immediately goes to the brasserie and has a meal. On a similar note, Stein's dismissal of "Up in Michigan" immediately causes Hemingway to abandon the story.

After a trip to Lausanne, Hemingway shows O'Brien his story about racing. At this point, Hemingway is in a defeated mood and doesn't feel able to write. When O'Brien reads the story, he is incredibly sad. Hemingway has only once before seen someone this sad, which was when Hadley realized that after being robbed they'd lost all Hemingway's manuscripts. The first story Hemingway wrote after this loss was "The Old Man and the Sea," although he omitted the story's "real ending"—which involved the old man hanging himself—as a test of a theory that if the best parts of the story are cut out, the story overall becomes more effective.

This passage reveals that there are many people around Hemingway who are deeply emotionally involved with his success as a writer. O'Brien is moved to tears by Hemingway's story, and Hadley is so invested in his writing that she become unbearably sad when his manuscripts are lost. Clearly, Hemingway is aware of the emotional power his writing wields over others, even though he has not yet found the widespread success and acclaim he wants as a writer.

Hemingway notes that, while "hunger is good discipline," it is important not to let "hunger-thinking" go too far. Hemingway knows he needs to write a novel, but he is finding it difficult. He compares practicing writing longer stories to training "for a longer race." He has written a novel before, but it was stolen along with his other manuscripts. He thinks that writing a novel will finally guarantee that he and Hadley can "eat regularly." Hemingway goes to a **café**, orders a *café crème*, and writes a story about "coming back from the war" that doesn't mention the war itself. Hemingway thinks of the money from Germany in his pocket, reminding himself that, even after that is gone, more money will come in.

Hemingway's words suggest a connection between the lost manuscripts and his new theory about omitting the best parts of a story. Although the loss of the manuscripts was tragic, perhaps they will make the writing Hemingway does in the future all the better, simply by virtue of their absence. This possibility confirms the idea that deprivation helps writers produce better work. The omission of the "real ending" of "The Old Man and the Sea," the lost manuscripts, and Hemingway's hunger thus all ultimately help him to succeed.

CHAPTER 9: FORD MADOX FORD AND THE DEVIL'S DISCIPLE

Hemingway lives near a **café** called the Closerie des Lilas, which is one of the nicest cafés in Paris. In the **winter** it is warm inside, and in the spring it is pleasant to sit outside at the outdoor tables. Hemingway is "good friends" with two of the waiters. The café used to attract many poets, but Hemingway has seen only one poet there, Blaise Cendrars, who has one arm and whose company Hemingway enjoys until Cendrars **drinks** too much. Most of the customers in the café know each other, and Hemingway suspects that they are scientists and professors. He notes that they make the café pleasant because they are "all interested in each other and in their drinks or coffees." There are also war veterans in the café, many of whom are mutilated; Hemingway respects them more than the scholars. Hemingway notes that, at that time, he doesn't trust anyone fully and certainly not anyone who hadn't been in the war. Yet he also thinks that Cendrars should be less "flashy" with his missing arm.

Hemingway is at home among several distinct groups of people, but perhaps not fully at home among any one of them. He clearly feels a sense of affinity with other writers, other veterans, and even, to some extent, with the professors who frequent the Closerie des Lilas. However, he is also different from each of these groups; unlike the older generation of writers, he served in the war, and unlike many of the veterans, he is not "washed up" and has no visible injuries. However, there are also similarities between Hemingway and these other characters that he fails to note in the text. For example, he points out that Cendrars drinks too much, while failing to mention that he does the same.

One evening, Hemingway is sitting outside the Closerie when Ford Madox Ford comes over and asks to sit with him. Ford remarks, "I spent good years of my life that those beasts should be slaughtered humanely," and Hemingway replies that he has already told him this. Ford denies that he has ever told anyone, and orders a Chambéry Cassis, before changing his mind to a *fine à l'eau*. Hemingway usually tries to avoid Ford and he always holds his breath to avoid smelling him, but he finds that it is alright to sit near him here in the open air. Ford chastises Hemingway for being "glum" and tells him he needs to "get out more." Ford invites Hemingway and Hadley to a gathering at the Bal Musette, and Hemingway tells him that they used to live above it. Ford then calls over the waiter and informs him that he brought the wrong **drink**, although this is not true—Ford forgot that he changed his mind. Hemingway says he will take Ford's drink. Ford continues to speak in a nonsensical way, and Hemingway notes that he seems "thoroughly and completely happy."

Ford is an older and more established writer than Hemingway, but he is also clearly more troubled. He seems to easily become confused and forgetful, and much of what he says to Hemingway doesn't make much sense. Furthermore, he also smells bad—a detail that indicates that he may have a drinking problem or that he perhaps doesn't wash himself. Hemingway doesn't describe Ford in terms that are directly insulting, but he doesn't present a particularly flattering view of him either. Hemingway's relationship with Ford reflects Hemingway's general sense of unease with the older generation, other writers, and the legacy of the war. While Ford suffered mental health problems prior to the war, many veterans developed PTSD that caused them to behave in an erratic manner.

Ford asks Hemingway why he is **drinking** brandy, warning him that brandy can be "fatal for a young writer." Hemingway recalls that Ezra Pound told him that he must never be rude to Ford, and that Ford's strange behavior was due to "very bad domestic troubles." It is difficult for Hemingway to reconcile Ford's actual presence with his knowledge that Ford is an important writer. Hemingway asks "why one cuts people," and Ford replies that "a gentleman always cuts a cad." The two discuss who qualifies as a gentleman or a cad, reciting the names of famous writers. Ford asserts that he himself is a gentleman but that Hemingway certainly isn't. He adds that Hemingway is "a very promising young writer." They continue to discuss different writers, and Ford orders a brandy before leaving. After Ford goes, a friend of Hemingway's arrives and Hemingway claims that another man in the **café** is Belloc. However, the friend replies that it is not Belloc, but rather Alestair Crowley, a diabolist and "the wickedest man in the world."

Ford is a remarkably different figure from Gertrude Stein: Stein exerts a powerful and disciplined presence, while Ford seems vulnerable and erratic. Both writers, however, give Hemingway advice that is difficult to decode, that appears hypocritical, and that is perhaps deliberately irrational. Note that at the time at which this scene is set, many reacted to the First World War by rejecting rationality on the basis that it was scientific rationalism that led to the enormous death and destruction caused by the war. Others felt that the world was simply a fundamentally irrational, unjust, and chaotic place. These views seem to be reflected in the character of Ford and others at the café, such as the "diabolist" Crowley.

CHAPTER 10: WITH PASCIN AT THE DÔME

It is a lovely **spring** evening. After a day of work, Hemingway leaves his flat and walks over to a restaurant: just reading the menu makes him hungry. The restaurant's proprietor welcomes him and says that he saw him working earlier, like "a man alone in the jungle." Hemingway keeps walking down the street, feeling happy. He recognizes several people he knows through **café** windows; these people tend to frequent the big cafés where no one will notice them. Hemingway feels "virtuous" for having worked hard, though he notes that he is still poor. When he and Hadley **drink** wine, they dilute it with water. He concludes that in Paris it is possible to "live very well on almost nothing," provided one skips meals and doesn't buy clothing, leaving enough money for occasional "luxuries." Hemingway enters the Dôme café and goes to sit with Pascin, who is there with two sisters, both models.

This passage illustrates the way in which Hemingway bounces between feelings of self-satisfaction and feelings of self-doubt. He is proud of himself for working hard and feels confident that he and Hadley can live a reasonably easy, enjoyable lifestyle on the small amount of income he earns as a writer. At the same time, he is also troubled by reminders of his poverty (such as the need to dilute wine with water) that likely trigger feelings of guilt about not providing for Hadley, which he expresses in other chapters. The people around Hemingway have faith in his success, but he is dogged by the anxiety of uncertainty.

Pascin is "a very good painter" and is **drunk**. The sisters are attractive; one is "a lesbian who also liked men" and the other is "childlike and dull." Pascin offers to buy Hemingway a drink, boasting that he has money and encouraging Hemingway to order a whisky. Pascin asks if Hemingway wants to "bang" the lesbian sister, and Hemingway replies: "you probably banged her enough today." The girl smiles flirtatiously in response. Pascin calls Hemingway "the serious young writer," himself "the friendly wise old painter," and his sisters "the two beautiful young girls." The three of them drink, and Pascin scolds one of the girls for "modeling" in the **café**. He flirts with the girls, exchanging dirty talk. Hemingway says he has to leave, and Pascin promises the girls that they can go and eat wherever they want. Hemingway thinks to himself that Pascin is like "a Broadway character." In the future, Pascin hangs himself, and Hemingway compels himself to remember Pascin as he was that night at the Dôme.

This passage illuminates two very different sides to Hemingway's character, and, particularly, the way he interacts with others. His behavior to the women is degrading and rude, and his representation of them suggests that he thinks very little of them beyond their attractive appearance. In contrast to the prudishness Hemingway professed when discussing sex with Gertrude Stein, in this passage he is more than happy to crudely ask if Pascin "banged" the lesbian sister. However, Hemingway's tone shifts dramatically at the end of the passage. After mentioning Pascin's eventual suicide, he describes him in a generous and forgiving way. This confirms the notion that Hemingway respects men far more than women.

CHAPTER 11: EZRA POUND AND THE MEASURING WORM

Hemingway describes Ezra Pound as a very devoted and generous friend. He notes that Ezra's studio is filled with paintings by Japanese artists who wear their **hair** long. Hemingway is fascinated by the men's hair, although he admits that he unfortunately can't understand the paintings. Ezra's wife Dorothy also paints, and Hemingway loves her paintings. Hemingway doesn't like a painting of Ezra by Wyndham Lewis; Ezra loves it, but Hemingway comments that this is because Ezra's loyalty as a friend is blinding his judgment. Hemingway decides not to say anything, because it is impolite to criticize people's friends (just as it is impolite to criticize their families). He also notes that Ezra is "kinder and more Christian about people" than Hemingway himself.

Hemingway's description of Ezra reveals important facts about Hemingway himself. Whereas Ezra is generous and inclined to see the good in people, Hemingway is more critical of others and seems to think of himself as a less loyal friend. Similarly, Ezra appears to be more open to different kinds of people and experiences. Hemingway, meanwhile, asserts that he doesn't like the Japanese paintings because he can't understand them, a statement that suggests an unwillingness to engage with that which is unfamiliar.

One afternoon while Hemingway is teaching Ezra to box at Ezra's studio, he meets Wyndham Lewis. According to Hemingway, Lewis has the face of a frog and wears "the uniform of a prewar artist," which Hemingway finds embarrassing. Hemingway wants to stop boxing but Lewis insists that they continue, and Hemingway suspects that Lewis wants to see Ezra get hurt. After they finish, the men have a **drink** together; Hemingway watches Lewis and thinks that he looks "nasty." At home that evening, Hemingway tells Hadley that he met "the nastiest man I've ever seen today," but Hadley doesn't want to hear about it just before dinner. A week later, Stein tells Hemingway that she calls Lewis "the Measuring Worm," because he measures good paintings and tries to replicate them but never pulls it off. Hemingway notes that this is a kinder description than what comes to mind when he thinks of Lewis, but that later he does try to bring himself to like all of Ezra's friends, including Lewis.

Hemingway's attitude toward other people resembles Stein's much more so than it does Ezra's. Ezra is open-minded and generous, whereas both Hemingway and Stein easily find reasons to dislike and disapprove of people. Some of these reasons seem rather superficial; for example, Hemingway is embarrassed by the "uniform of a prewar artist" that Lewis wears because, at the time, the fashion for artists and writers was not to dress in any particular way. Gertrude Stein's comments suggest that her judgment of people's personality and style is often mixed up with her judgment of their abilities as an artist.

CHAPTER 12: A STRANGE ENOUGH ENDING

Hemingway and Stein develop a close friendship, but Hemingway feels that friendships between men and women are ultimately doomed to fail. Stein tells Hemingway to feel at home at 27 rue des Fleurus and sometimes Hemingway stops by even when Stein and Alice are not there. One day, Hemingway comes to say goodbye before Stein and "her companion" leave for the South of France. They had invited Hemingway and Hadley, but Hadley preferred to go elsewhere. It is a "lovely **spring** day," and when Hemingway arrives at Stein's home the maidservant lets him in and tells him Stein will be down shortly. She offers Hemingway a glass of *eau-de-vie*, which he **drinks** happily.

This chapter tells the story of how Stein and Hemingway's friendship ends, but it begins by highlighting how close they are. Stein is so fond and trusting of Hemingway that she invites him to treat her house as if it is his own and for him and Hadley to accompany her and Alice on their trip. However, Stein's feelings do not seem to match those of Hemingway, who harbors the secret belief that it is ultimately unsustainable for men and women to be friends in any circumstances.

Hemingway then hears Stein's voice in the distance, repeating the following words: "Please don't. Please don't, pussy." Hemingway immediately sets down his glass and rushes out, despite the maidservant urging that Stein will be there shortly. Hemingway tells the maidservant to tell Stein that Hadley is sick and he had to go, but that he will write. This is the "end of it" for Hemingway; although he still gives Stein practical help and makes "the necessary appearances," his friendship with Stein is over. Hemingway notes that, as years pass, Stein came to resemble a Roman Emperor, which "was fine if you liked your women to look like Roman Emperors." He and Stein become friends again eventually, but Hemingway notes that he couldn't actually be friends with her again "in my heart."

Hemingway's reaction to overhearing Stein's pleas (presumably directed at Alice) seems rather extreme. It is clear that he is embarrassed to have accidentally encountered such an intimate and vulnerable side to Stein's life. At the same time, Stein herself is not aware that Hemingway overheard anything, and thus there is no risk that she feels intruded upon. Rather, Hemingway appears to act solely out of disgust at what he hears. The notion that Hemingway feels misogynist disgust at Stein is further confirmed by his comment about her resemblance to a Roman Emperor.

CHAPTER 13: THE MAN WHO WAS MARKED FOR DEATH

Hemingway meets the poet Ernest Walsh at Ezra Pound's studio. Walsh is accompanied by two blond-**haired** girls "in long mink coats." Walsh is "dark," "intense," and "clearly marked for death." One of the girls asks Hemingway if he has read Walsh's poems, before showing him some of them in a copy of *Poetry* magazine. The girl tells Hemingway that Walsh receives $1200 for each poem; Hemingway notes that he receives $12 a page for the same magazine. Hemingway asks the girls if they are staying long in Paris, and they reply that they aren't. They ask Hemingway if he's going to come back to America, but he replies that he is doing well in Paris, working in **cafés** and going to the races. One girl looks at Hemingway's clothes—his "café outfit"—and says that she would like to experience "café life." Before saying goodbye, Hemingway writes their names down and promises to call them.

Hemingway's conversation with the two girls evokes a clash of two very different worlds. The girls are glamorous tourists, seemingly rich, and their association with Walsh emphasizes the notion that Walsh has achieved an unparalleled level of professional success and fame. Hemingway appears somewhat inconsequential and shabby in comparison, although the girls seem to like him. Their desire to experience "café life" through Hemingway suggests that Hemingway has now become a symbol of the authentic bohemian expat life, and he is more than happy to entertain the voyeuristic curiosity of the two American girls.

Later, Hemingway hears that Walsh has been given the funds to start a new magazine called *This Quarter*, and there is a rumor that the magazine will give a large cash prize to the best contribution within the first four issues. Soon after Hemingway hears this rumor, Walsh invites him to lunch at "the best and most expensive" restaurant in the Boulevard St.-Michel quarter. They eat oysters and **drink** a bottle of white wine. Hemingway feels that Walsh is "conning" him, but he tucks in to a second round of oysters anyway. The two men note that Ezra is a wonderful poet, and that Joyce is "great," although it is a shame his eyes are not better. Hemingway remarks that everyone has something wrong with them, but Walsh replies that Hemingway himself doesn't; he is not "marked for death," but "marked for Life." Hemingway says: "Give me a good time," and they order steak, tournedos with Béarnaise sauce, and a bottle of red wine.

The strange dynamic between Hemingway and Walsh during their meal almost resembles a first date. Walsh treats Hemingway to a showy, lavish meal, yet Hemingway gets the feeling that he is being tricked or exploited somehow. They exchange small talk about the writers they know; then, when they discuss whether Hemingway is "marked for death" or "marked for Life," their conversation takes on a rather flirtatious tone. The climax of this flirtatiousness comes when Hemingway asks Walsh to give him "a good time," a phrase with decidedly sexual overtones. This exchange is peculiar in a book that otherwise distances itself from eroticism and especially homosexuality.

Walsh announces that he's going to stop beating around the bush and he tells Hemingway that he will be awarded the prize. Walsh begins to praise Hemingway's writing, which makes Hemingway feel "embarrassed" and "sick." Hemingway feels more than ever that he is being "conned," and he tells Walsh that he doesn't think he deserves the prize. The men then discuss the fact that they have the same name, and agree that they both "live up to it." After that point, Hemingway is always nice to Walsh and to the female co-editor of *This Quarter*, whose name Hemingway does not mention. Years later, Hemingway meets Joyce on the Boulevard St.-German and the two men have a **drink**. Joyce asks if Walsh promised Hemingway the award, and Joyce admits that Walsh promised it to Joyce also. They wonder if Walsh also promised it to Ezra, and they decide not to ask. Hemingway cannot remember when Walsh died but he remembers telling Joyce the story about the two blond-**haired** girls, which made Joyce "very happy."

Hemingway's embarrassment at hearing Walsh's praise may seem irrational. However, it turns out that he is correct to be suspicious of Walsh's extravagant dinner and praise. As the conversation with Joyce reveals, Walsh was indeed "conning" Hemingway—although his reasons for doing so never become clear. It seems that Walsh simply wishes to win favor with the people around him: writers like Hemingway and Joyce, and others like the blond women. This highlights a theme that occurs throughout the novel—the importance of social networking and ingratiation as a component of the artistic life. The social world Hemingway inhabits thus often has a rather superficial, selfish character.

CHAPTER 14: EVAN SHIPMAN AT THE LILAS

After finding Shakespeare and Company,, Hemingway reads Turgenev, Gogol, Tolstoy, and Chekhov. He tries to read stories by Katherine Mansfield but he finds that reading them after Chekhov is like hearing "the carefully artificial tales of a young old-maid compared to those of an articulate and knowing physician." Hemingway is impressed by Dostoevsky and by Tolstoy's descriptions of war. He feels that having these opportunities to read in Paris where he can "live well" even while being poor is a "great treasure." One day he asks Ezra what he thinks of Dostoevsky, and Ezra admits that he hasn't read "the Rooshians." He suggests that Hemingway stick to the French.

Hemingway is an eager young apprentice, keen to absorb as much as possible from a wide range of literary traditions. This puts him in contrast with Ezra, who is happy to dismiss an entire national literature that many believe to be the greatest in the world. On the other hand, Hemingway himself is not without unfounded prejudice. His review of Katherine Mansfield is clearly laced with misogyny, as shown by the fact that he calls her a "young old-maid."

Hemingway goes to meet Evan Shipman at the Lilas. Hemingway describes Evan as "a fine poet" who wears a "worn and wrinkled grey suit" and his fingers are "stained darker than his **hair**." Hemingway asks Evan how he is, and Evan admits that he is "a little down." Hemingway is concerned that Evan doesn't dress warmly enough; Evan assures him that he knows his coat is "somewhere safe" because he left a poem in it. The men order two **whiskies**. They discuss Dostoevsky and the merits of Constant Garnett's translation of *War and Peace*. Evan argues that Dostoevsky was "a shit" who was "best on shits and saints," and Hemingway resolves to read *The Brothers Karamazov* again. They discuss the future of the Lilas—which is changing management—and of their waiter, Jean. They insist to Jean that they do not want more whisky, but he brings more anyway. Hemingway notes that if Dostoevsky knew Jean, "he might have died of drink." The next week, Hemingway comes back to the Lilas and asks the barman about Jean. The barman tells him that Jean received the Croix de Guerre and the Médaille Militaire in the war. Hemingway tells the barman to send Jean his and Evan's regards, but the barman replies that Jean and Evan are currently gardening together.

One of the most striking things about Evan and Hemingway's conversation is the extent to which their critique of literature is defined by their highly emotional, subjective reactions to the texts they discuss. Although they do debate the technical merits of Dostoevsky's writing and Garnett's translation, they talk about Russian literature in similar terms to the way they discuss people's personalities. Once again, this emphasizes the way in which art and life are entirely interwoven in Hemingway's Paris. Meanwhile, Hemingway's statement about Jean and Dostoevsky takes on a darkly ironic significance in light of the trajectory of Hemingway's life. Hemingway's mental and physical decline and his eventual suicide are widely considered to be partially the product of his lifelong alcoholism. Although Hemingway is talking about Dostoevsky, on some level he is arguably expressing anxieties about his own life.

CHAPTER 15: AN AGENT OF EVIL

Ezra gives Hemingway a jar of opium and tells him to give it to Ralph Cheever Dunning "only when he needs it." Hemingway describes Dunning as "a poet who smoked opium and forgot to eat." Dunning lives near Ezra's studio, and one day Ezra calls Hemingway because Dunning is dying. When Hemingway arrives, he sees that Dunning is alarmingly thin and could easily die of malnutrition, but he tells Ezra that Dunning is speaking too coherently to be on the brink of death. After spending a night with Dunning "waiting for death to come," the men call a doctor, and Dunning is taken away to be "disintoxicated." After Ezra leaves the opium in Hemingway's care, Hemingway waits to use it only in an "emergency." This moment comes when Dunning is on a roof and refuses to come down. Yet when Hemingway gives Dunning the opium, Dunning throws it furiously back at him, calling him a "son of a bitch." Dunning begins throwing milk bottles and Hemingway flees.

Although Ezra has a seemingly unending capacity for generosity and care for those around him, there are still limits to how helpful this kindness can actually be. Dunning is intent on self-sabotage, simultaneously starving himself and descending into the depths of drug addiction. At the same time, Ezra's request that Hemingway give Dunning the opium "when he needs it" is perhaps not the wisest move. In this passage it becomes clear that even if one has a strong desire to support a friend, it is sometimes difficult to find the best course of action to truly help them. This problem is exacerbated in an environment defined by alcohol and drug abuse and mental illness.

While Hemingway's attempt to help Dunning is unsuccessful, eventually "the lovers of poetry Ezra had organized" have another try. Hemingway does not remember if or how Dunning dies or why Dunning threw the milk bottles at him. He considers that perhaps Dunning mistook him for "an agent of evil." Evan Shipman advises that it is good for it to remain a mystery because there needs to be more mystery in life. Hemingway concludes by noting that he has "never seen anything written about Evan Shipman" and thus he wanted to make sure to include Evan in the book.

Much of what takes place in the book is never fully explained, and this passage gives insight into a possible reason why. Rather than providing a rational explanation for all of the events and behavior of the characters in the book, Hemingway provides only hints of solutions, thereby conveying the notion that the world is mysterious and inexplicable.

CHAPTER 16: WINTER IN SHRUMS

After Hemingway's son Bumby is born, the young family leaves Paris during the cold **winters**. Before Bumby Hemingway would happily work in **cafés** during the winter, but he feels it is not right to bring a baby to a café in winter. Bumby's only babysitter is the Hemingways' cat, F. Puss. The family go to Austria and stay at a hotel called the Taube where the rooms are "large and comfortable" and where they serve good food. Due to inflation of the Austrian shilling, the price of room and board decreases over time. The family go skiing; one of the slopes leads to "a beautiful inn" with an ornately decorated **drinking** room. Bumby is looked after by a "beautiful dark-**haired** girl" while Hemingway and Hadley explore. They enroll in the ski school of Herr Walther Lent, a "pioneer" skier. Both Hemingway and Hadley love skiing and Hemingway notes that Hadley has beautiful, strong legs for skiing and she never falls.

Hemingway and Hadley's "honeymoon period" continues even after their son, Bumby, is born. Although the family is forced to make changes to their usual routine, it seems that the decision to leave Paris for the winter ends up benefiting all of them in the long run. For Hemingway, fatherhood seems to be a fun, pleasure-filled, and light-hearted experience. Furthermore, Bumby's existence does not inhibit Hemingway and Hadley from pursuing their own interests, such as traveling and skiing. While Hemingway at times experiences conflict in his friendships and creative endeavors, his family life is surprisingly conflict-free.

Hemingway and Hadley are "always hungry" while skiing and every meal becomes "a great event." They **drink** beer, wine, kirsch, and *Schnapps*. They have brought books from Sylvia's bookstore and sometimes they play poker at the hotel. In the morning, they eat delicious breakfasts of fruit, eggs, ham, and coffee. A dog called Schnauz sleeps at the end of Hemingway's bed and during the day walks around with Bumby and his nurse. Hemingway notes that it is a good place to work, and that he manages to get through the very challenging task of rewriting the first draft of *The Sun Also Rises* while there. One year, a couple is killed by an avalanche; they turn out to be the first of many people to die in this way. It is too dangerous to ski, and, although Herr Lent tells people not to come, they do anyway. Hemingway is disturbed by the discovery of the body of one man, who was buried alive for hours before finally dying and whose neck is eroded to the bone.

The contrast between Hemingway's descriptions of the idyllic life he leads in Austria and the gruesome deaths by avalanche is striking. The Hemingway family's life on the slopes is almost comically harmonious; their days are filled with delicious food and drink, Bumby is well taken care of, and even Hemingway's writing goes seamlessly. However, even this paradise is haunted by violence, tragedy, and death. The description of the dead man's body serves as a jarring reminder that meaningless destruction and death are everywhere. In this sense, the avalanche deaths symbolically represent the lingering presence of the war.

Hemingway grows his **hair** and beard long during these winters, and Herr Lent tells him that the local peasants nickname him "the Black Kirsch-**drinking** Christ." Hemingway fondly remembers the smell of the pine trees, the tracks of hares and foxes, and the many different kinds of snow. Hemingway says that the last year they spend in the mountains changes everything. He compares the **winter** of the avalanches to a "happy and innocent winter in childhood," which was followed by a dark period in which three hearts were broken and happiness destroyed. He concludes by saying that Hadley was not to blame for anything and that she ended up marrying "a much finer man than I ever was" and being happy.

The ending of this chapter raises far more questions than it resolves. First of all, it is strange that Hemingway describes the winter of the avalanches as "happy and innocent," given that this winter was defined by gruesome and meaningless death. His description of the events that follow is extremely vague, and he fails to mention who the broken hearts belong to or what exactly takes place. However, he then switches to an extremely specific detail—the fact that Hadley marries another man—and presents it with surprising nonchalance.

CHAPTER 17: SCOTT FITZGERALD

The chapter opens with a quote discussing the talent of an unknown man. The speaker of the quote remarks that he is lucky to have met this man after a time of productive writing, even if it was not a good time in the man's personal life. The narrative switches back to Hemingway's usual first person voice and he explains that when he first meets Scott Fitzgerald "a very strange thing" happens. Hemingway is at the Dingo bar when Scott enters accompanied by the famous pitcher Dunc Chaplin. Scott has an attractive, boyish face, with "very fair wavy **hair**" and "excited eyes." Hemingway is intrigued to finally meet Scott, but embarrassed when Scott starts praising Hemingway's writing. They **drink** a bottle of champagne and Hemingway is happy when Scott's "speech" comes to an end. However, then comes a "question period," which begins by Scott asking if he may call Hemingway "Ernest."

Although the man mentioned in the opening of the chapter is not named, it is reasonable to assume from the chapter's title that it is F. Scott Fitzgerald. The fact that there is a preliminary introduction to Hemingway's sketch of Fitzgerald sets this chapter apart from the rest of the book. The introductory passage emphasizes Fitzgerald's fame and arguably speaks to the likelihood that the reader will already have knowledge of Fitzgerald's character and reputation before reading the chapter. Hemingway's handling of the theme of fame suggests a desire to play with the reader's existing impression of the more famous characters in the book.

Scott then asks Hemingway if he and Hadley slept together before they were married; Hemingway replies he doesn't remember, and Scott is astounded. It is at this point that the strange thing happens. While Hemingway is looking at Scott, Scott's face transforms from its usual appearance into a "death mask." When Scott doesn't reply, Hemingway suggests that they call an ambulance, but Dunc Chaplin replies that Scott is alright. Hemingway puts Scott and Dunc into a taxi and continues to worry about Scott until he sees him again at the Lilas a few days later. Hemingway apologizes for his behavior, but Scott has no idea what he is talking about; he says he was simply bored by the British people there and decided to go home. Hemingway remarks that there weren't any British people there, but then realizes he is wrong and he admits that Scott is right. Scott scolds Hemingway for trying to make "mysteries" just because he's been **drinking**.

In life and in art, Hemingway and Fitzgerald are foils to one another. This means that the differences between them helps illuminate their respective characteristics. Scott is clearly more romantic and sentimental than Hemingway, which is why he is so shocked that Hemingway can't remember if he and Hadley had sex before marriage. Hemingway's vision that Scott's face transforms into a "death mask" again sets him apart from Hemingway, who is "marked for Life." However, although Hemingway is convinced that something terrible happened to Scott and that he misremembered the night at the Dingo, it was in fact Hemingway himself who misremembered.

Scott and Hemingway talk about the **café** they are in and about Scott's recent writing. Scott wants Hemingway to read *The Great Gatsby*, and the way Scott talks about it belies how good it actually is. Scott tells Hemingway that the book is not selling very well, although it has received critical acclaim. However, Scott isn't bitter about it, and instead is "shy and happy" about the book. They sit outside on the terrace of the Lilas and **drink** whisky sodas. Scott explains that his wife, Zelda, has abandoned their car because of "bad weather" and asks if Hemingway would like to join him on a trip to Lyon to pick up the car. It is late **spring** and Hemingway likes Scott, so he agrees to accompany him on the trip. Hadley also thinks the trip is a "splendid idea." As Scott is an older writer, Hemingway thinks that he will have much to learn from him. Hemingway is shocked to hear that Scott writes good stories and then adapts them for submission to the *Post*; he wants to persuade Scott to abandon the practice, but feels he does not have the authority to do so because he has not yet written a novel himself.

Scott is the older and more accomplished writer, but he doesn't always act like it. He seems to have a more frivolous and light-hearted attitude about life than Hemingway, who takes everything very seriously. This sense of carelessness is present both in Scott's revision of his stories for the Post and in Zelda's decision to abandon the car. Hemingway is drawn to Scott because of his good nature, but he is wary of Scott's approach to life. At the same time, Hemingway is also very aware of his status as a younger and less experienced writer, and thus he tends to concede to Scott's ideas and decisions. However, it is also possible that Hemingway exaggerates Scott's more reckless qualities (such as his alcoholism) as a way of making it seem as if Hemingway does not possess the same attributes.

Hadley is happy that Hemingway is going on the trip, though she isn't impressed by Scott as a writer (Hemingway notes that "her idea of a good writer was Henry James"). Hemingway is selling stories and is saving money for future travels. When he arrives at the Gare de Lyon he does not see Scott, who has their tickets. As the time of their train's departure approaches Hemingway gets on the train, hoping that Scott is already aboard. He explains the situation to the conductor and buys a second-class ticket. While on the train, Hemingway **drinks** a bottle of wine and thinks it was stupid of him to accept a trip that was ostensibly being paid for. Feeling angry, he "demote[s]" Scott from "Scott" to "Fitzgerald." Once he arrives in Lyon, Hemingway discovers that Scott has left Paris but has not provided details of where he is staying in Lyon. Hemingway goes to a **café** and has a drink with a professional fire-eater, who then takes him to a cheap but good Algerian restaurant. The two men discuss Hemingway's writing, and the fire-eater suggests to Hemingway that the fire eater tell Hemingway stories for Hemingway to write out, and that they split the profits. Hemingway pays for the meal and leaves, saying he will see the fire-eater soon.

Once again, Hemingway and Fitzgerald are shown to be opposites; while Hemingway spends time reflecting on whether or not he should go to Lyon and even consults Hadley, Scott seems to treat the whole thing rather carelessly, as evidenced by the fact that he doesn't show up at the train station without giving an explanation. It is important to note that Hemingway quickly grows angry at Scott, without knowing if there is a reasonable explanation for his behavior. Although Hemingway is a loyal friend to some extent, it often only takes a minor event for him to end a friendship completely (such as in the case of his friendship with Gertrude Stein). Friendship is thus an important but brittle facet of Hemingway's life. Unlike other characters such as Ezra, his capacity for forgiveness is limited.

Hemingway notes that Lyon is not "cheerful" at night; he adds that it is the kind of town you enjoy if you have money. Scott has left no word at the hotel, so Hemingway happily falls asleep while reading Turgenev. In the morning, the front desk calls to say there is a man to see Hemingway, and Hemingway requests that they send him up. Scott doesn't come up, but when they meet at the desk he immediately apologizes. Hemingway forgives him, wanting to mend their relations for the rest of the trip. Scott tells him that Zelda is sick and that "the whole trip has been disastrous so far." They eat a "big American breakfast" in the hotel, and Scott insists that they eat lunch there too. Hemingway thinks to himself that this lunch costs "four or five times" what it would if they ate elsewhere. It is clear that Scott has been **drinking** before coming to meet Hemingway, and Hemingway suggests they both get a whisky. After this, Hemingway pays for the room and drinks using the money he has been saving for Spain, even though Scott tried to pay for everything. Hemingway plans to borrow money if necessary from Sylvia Beach.

Hemingway often treats Scott's statements with a subdued sense of disbelief. It is clear that Hemingway is skeptical of the notion that Scott genuinely didn't know where Hemingway's hotel was, but he says nothing—perhaps abiding by his principle of not contradicting his elders. Yet Hemingway's behavior raises the question of whether it is more respectful to interrupt someone when you don't believe them—and in doing so let them correct you, as Scott does earlier in the chapter—or to keep quiet, thereby clinging to your own interpretation of events. Hemingway at first seems vaguely disapproving of the fact that Scott has been drinking so early in the morning, yet then decides to join him. Does he do so to give Scott company, as he claims, or simply because he also wants a drink?

The men go to the garage and Hemingway is surprised to see that Scott's car has no top; this is because Zelda hates car tops and instructed Scott to have it cut off. The mechanic says he tried to fix the car top, but Scott wouldn't let him. On the drive back they are "halted by rain possibly ten times." Once they finally arrive back in Lyon, they have a lavish lunch of roast chicken and wine, which they **drink** from the bottle. Scott confesses to Hemingway that he is worried about his health, having recently heard of two people dying from "congestion of the lungs." The men debate illnesses and their prevalence in Europe versus other parts of the world. Hemingway assures Scott that "a good white wine" fights congestion of the lungs, and urges him to drink more. Scott asks Hemingway if he is afraid to die, and Hemingway replies "more at some times than at others." Later, Scott admits that he wouldn't mind dying of congestion of the lungs but is worried about who would look after Zelda and their daughter Scotty. Although Hemingway doesn't imagine it would be possible, he assures Scott that he will take care of Zelda and Scotty if necessary.

This passage reveals the extent to which Scott's life is entirely beholden to Zelda. Although Hemingway loves Hadley, he mostly lives his life quite independently of her, making decisions and pursuing actions according to his own desires and interests. Scott, on the other hand, seems to be controlled by Zelda. The decision to drive a car without a top is clearly impractical, yet Scott never questions that the car should be any other way. Similarly, Scott doesn't even seem to be afraid of dying on personal grounds, only in terms of how it would affect Zelda and Scotty. It is clear that Hemingway is alarmed by this strong attachment, and he arguably sees it as a sign of weakness in Scott. However, Hemingway's loyalty to and admiration of Scott lead him to keep these views to himself.

At the hotel, Scott lies on the bed. Hemingway checks his temperature and his heartbeat and promises him that he is "perfectly O.K.." Hemingway suggests that he order them a lemonade and **whisky**, but Scott remains anxious and insists that Hemingway ring for a thermometer. Hemingway feels tired of the "literary life" and of Scott and his antics. He can't feel anger at Scott but instead feels anger at himself for getting involved in the situation; he knows that "drunkards" die from pneumonia but he doesn't believe that Scott is a true drunkard because he is strongly affected by such small amounts of alcohol. Hemingway notes that in European culture drinking is very normal, and that at the time he didn't really understand alcoholism. Eventually the waiter brings the whiskies, lemon juice, and water, but he tells Hemingway that the pharmacy is closed and therefore he was unable to get a thermometer. Scott protests that the waiter did not understand the seriousness of the situation and that the only way to get through to waiters is through tipping. Scott hates the French, the Italians, and "often" the English. Hemingway gives him the whisky and aspirin, which he takes with "admirable calm."

This is one of the most comic scenes in the novel, although it is also laced with the book's most serious themes. Hemingway ends up playing the role of a devoted, long-suffering spouse to the melodramatic Scott, who exhibits no physical symptoms yet is convinced that he is dying. Scott's behavior, while amusing, is also representative of an important divide between him and Hemingway. Hemingway views Scott as loveable but simultaneously self-centered, reckless, and ignorant. Scott exemplifies a level of destructive privilege and irrationality that Hemingway is careful to avoid. Note also that Hemingway positions himself as part of European culture, while emphasizing that Scott doesn't like and understand many European peoples.

Hemingway feels happy, before realizing that Scott finds him "too happy." Scott accuses him of being "a cold one" and demands he take his temperature. The waiter brings Hemingway the only thermometer in the hotel; Hemingway takes Scott's temperature and assures him it is 37 degrees, which is normal. Scott insists that Hemingway take his own temperature as well. Hemingway promises Scott that they are both fine, failing to tell him that the thermometer isn't working. Hemingway advises Scott to stay in bed and have a "light supper," but Scott wants to call Zelda to tell her he is alright. He tells Hemingway that this is the first night they've spent apart since being married. Hemingway doesn't quite believe this, but says nothing. Scott downs his whisky sour and the waiter brings two more **drinks**. After Scott calls Zelda, he enthusiastically tells Hemingway about how he first met her during the war. Hemingway notes that he later tells different versions of this story "as though trying them for use in a novel."

Hemingway emphasizes the way in which Scott resembles a literary character by highlighting Scott's comic characteristics, his melodramatic attachment to Zelda, and his tendency to narrate his own life as if it were a work of literature. Scott is thus one of the best examples of the blending of art and life in the book. While Hemingway is surrounded by artists and writers, his personal life is fairly non-dramatic and conventional. Scott, on the other hand, exaggerates even minor events in his life (such as his supposed fatal illness) in order to make his experience seem more eventful. In this way, Scott has a more romantic view of life, whereas Hemingway is a pragmatic realist.

Scott tells Hemingway a story about Zelda falling in love with a "French naval aviator" at St.-Raphael, and Hemingway finds it hard to understand how Scott stayed with her. For dinner, they eat snails and **drink** wine; then Scott's call from Zelda comes, and afterward he doesn't want to eat anything. Scott passes out at the table and Hemingway, now alone at dinner, resolves to "cut all drinking to the minimum" starting the next day. The next day they drive to Paris and Scott happily tells Hemingway all about the writer Michael Arlen. At meals Hemingway orders "the lightest wine possible" and tells Scott that he can't drink much because he wants to write. Back at home, Hemingway is delighted to see Hadley, and Hemingway tells her that he learned to never go on trips with people you don't love. The couple remark again about how lucky they are and knock on wood. Soon Scott sends Hemingway a copy of *The Great Gatsby* and Hemingway is impressed, but he also notes that at that time he didn't know "the terrible odds" that were against Scott in the form of Zelda.

Once again, Hemingway and Hadley are a foil to Scott and Zelda. Compared to Scott and Zelda's tumultuous and tortured relationship, Hemingway and Hadley's marriage appears simple, harmonious, and almost childishly innocent. Both Hemingway and Hadley are excited about the future and want nothing more than to preserve their current happiness as long as possible. Scott, meanwhile, is tortured by thoughts of death and is driven to destructive habits through his relationship with Zelda. Meanwhile, Hadley clearly has a positive impact on Hemingway's work and is deeply invested in his professional success; Zelda, on the other hand, is framed as a hindrance to Scott's development as a writer.

CHAPTER 18: HAWKS DO NOT SHARE

Scott invites the Hemingways to have lunch with him, Zelda, and Scotty at their apartment. The apartment is "gloomy and airless" and everything in it is rented. Scott is nervous, and Zelda has a terrible hangover. The night before Scott and Zelda fought because he didn't want to keep **drinking**. Hemingway notes that Zelda's "dark blonde **hair** had been ruined temporarily" by a bad dye job. Although she makes an effort to be nice to Hemingway and Hadley, Hemingway feels that her mind is still at the party from the night before. They eat and drink wine; Zelda smiles happily, a smile that Hemingway thinks signals that Scott will not be able to get any writing done. He claims that Zelda is "jealous of Scott's work" and always fights him when he is trying to write. Scott is deeply in love with Zelda, and they used to drink themselves into unconsciousness at the same time and end up going to sleep "like children." However, now Zelda can drink more than Scott; Scott, meanwhile, is always trying to write and he dreams of going with his family to the Riviera, where he imagines all will be well. He invites Hemingway to join them.

Hemingway portrays Zelda as an almost demonic figure. His description of Zelda's ruined hair and drunken smile suggest that she has a monstrous presence in the room; while appearing to be charming on the surface, in reality she has sinister, destructive intentions. On one level, Hemingway's impression of Zelda seems to be rooted in reality. It is well-known that both she and Scott struggled with alcoholism, and that they enabled one another's drinking problem through their intense and mutually destructive relationship. On the other hand, Zelda herself had ambitions as a writer and there is evidence that Scott deliberately suppressed her work, even confining her to a mental asylum. It thus seems likely that Hemingway's account is biased by his apparent misogyny.

During one of their walks together, Scott tells Hemingway that he needs to sell some stories, and Hemingway advises him that he needs to write "as straight as you can." Yet it is almost impossible for Scott to find time to write, and after his trip to the Riviera he is **drunk** more often, both in the day and at night. He is rude to "his inferiors" and starts "interfering" with Hemingway's work just as Zelda interferes with his. Scott grows angry when Hemingway refuses to show him the first draft of *The Sun Also Rises*. While Hemingway and Hadley are in Austria, Scott and Zelda go to the lower Pyrénées, where Zelda is ill from "drinking too much champagne." Scott invites Hemingway and Pauline to join them in Juan-les-Pins, which Scott claims will be like "the good old days." Once there, "no one drank anything stronger than champagne" and Hemingway finds it is an excellent place to write. Zelda looks beautiful when she is tanned, and her **hair** turns dark gold. Hemingway concludes that Scott wasn't able to write anything else until he "knew that [Zelda] was insane."

It is clear that Hemingway sees Scott entirely as a victim, both of his own self-destructive alcoholism and Zelda's malicious control. Even as Hemingway represents Scott's cruel and destructive tendencies—of which Hemingway himself is sometimes the target—he is remarkably forgiving and suggests that Scott is not in control of his own behavior. It is perhaps Scott's skill as a writer that leads Hemingway to represent him in this way and to demonize Zelda so thoroughly for obstructing Scott's ability to work. Later feminist critics have pointed out that Zelda was perhaps as much or more of a victim than Scott, particularly after she was diagnosed as "insane" and locked away. However, this interpretation does not come through in Hemingway's account.

CHAPTER 19: A MATTER OF MEASUREMENTS

Later, after Zelda has a nervous breakdown, Scott and Hemingway have lunch at Michaud's. Scott tells Hemingway that he has an important question to ask, and that Hemingway must answer truthfully. At the restaurant, Scott **drinks** wine, but doesn't seem to be affected by it. The two men discuss writing and people; only at dessert does Scott finally confess that Zelda is the only person he's ever slept with. He goes on to tell Hemingway that Zelda told him he "could never make any woman happy" and that it was "a matter of measurements." Hemingway then takes Scott to the bathroom, before concluding that there is nothing wrong with Scott's size. He suggests that Scott go to the Louvre to compare himself to the statues and see that he is perfectly normal. He urges that Scott "forget what Zelda said," adding, "Zelda is crazy" and "she wants to destroy you." Hemingway suggests they go and look at pictures together, but Scott says he has plans to meet people at the Ritz bar.

Like most of the scenes featuring Scott, this passage is both comedic and tragic. Zelda's belittling behavior is cruel, and the effect it has on Scott is clearly painful. On the other hand, the fact that Hemingway takes Scott into the bathroom to assess the size of his penis is highly amusing. This interaction recalls the earlier scene in which Scott is convinced that he is dying and Hemingway takes his temperature with a broken thermometer before reassuring him that he is fine. Scott and Hemingway exemplify two very different kinds of masculinity—where Hemingway is more of an old-fashioned, tough "man's man," Scott represents a more modern, effeminate, and anxious mode of being.

Many years later, the Ritz's barman, Georges asks Hemingway about "this Monsieur Fitzgerald" everyone talks about. Hemingway explains that he "was an American writer of the early twenties" who "wrote two very good books." Georges says it is strange that he doesn't remember Fitzgerald, and Hemingway replies that "all those people are dead." Georges notes that Fitzgerald was a "*chasseur*" (soldier). Hemingway tells Georges that he plans to write about Fitzgerald as he remembers him in a book about Paris.

In earlier editions of "A Moveable Feast," this passage is where the book ends. This scene creates the impression of Hemingway as the sole survivor of a world that has all but totally disappeared. This disappearance is further emphasized by the fact that Georges cannot remember Scott. Hemingway feels a sense of responsibility to preserve the memory of the Paris he knew that others have forgotten.

PARIS SKETCHES: BIRTH OF A NEW SCHOOL

Hemingway describes the atmosphere of writing in a **café**—the notebooks and pencils, marble tables, and smell of a *café crème*. He has a rabbit's foot in his pocket, which he rubs for good luck. On some days his writing goes so well that he viscerally transports himself to the world he is creating. His "luck would run out," however, when he hears someone approach him and ask if he is working. At this stage in life Hemingway has a short temper, and calls the person a "rotten son of a bitch." Hemingway considers going to a different café to work, but he continues to argue with the person, a "tall young fat man" **drinking** a beer. Hemingway tries to keep writing as the young man taunts him. The man's words actually begin to spur Hemingway on, and he writes more before closing his notebook and responding to the young man.

Most of the book chronicles Hemingway's journey as a young apprentice waiting to find real success as a writer. However, this passage illuminates Hemingway's fame, which, in turn, gets in the way of his ability to work. Though the interruption is irritating, it also somehow fuels Hemingway's ability to write. This may be the result of pure defiance and anger, which increases Hemingway's energy and motivation. On the other hand, perhaps being recognized in public helps Hemingway write by suggesting that he is already a famous and successful writer.

The young man says "I thought you could help me, Hem," and Hemingway offers to shoot him. The young man tells Hemingway that everyone says "you were cruel and heartless and conceited," and that he used to defend Hemingway but won't anymore. Hemingway suggests that if the young man can't write, he should learn to write criticism. Hemingway advises that "creation's probably overrated" and suggests that they have a **drink**; the young man accepts. The young man confesses that he finds Hemingway's work "too stark," to which Hemingway replies, "too bad." Hemingway asks the young man to remember not to come to the **café** when he is working, and the young man replies that he won't. Hemingway thanks him. He admits that for a while he hoped that the young man would turn out to be a famous critic, but that this did not take place.

Hemingway's words to the young man at first appear to be unnecessarily aggressive and violent. Although the young man appears to be irritating Hemingway intentionally, Hemingway's offer to shoot him seems unwarranted. However, once Hemingway proposes that they get a drink, it is clear that his response to the young man is more playful than anything else. His hope that the young man turns into a famous critic suggests that Hemingway enjoys being one of the established and successful "elders" who mentor younger writers in the same way as Hemingway himself was mentored by Gertrude Stein and Ezra Pound.

In the chapter's alternate ending, Hemingway reflects on his desire to hit the young man, but admits that he wouldn't have hit him "at my home **café**." He considers that it might be his own fault if other people interrupt him while working at the café, but that it is worth the risk because the café is such a good place to work. The next morning Hemingway awakes and gives Bumby his bottle of milk and stays at home, where he works "better than I had ever done." He reflects that "in those days" he didn't really need the rabbit's foot but he still liked feeling it in his pocket.

The alternate ending creates an impression of Hemingway that is wiser, kinder, and more mature than the short-tempered figure who threatens to shoot the young man in the café. It is also one of the only scenes in the book where Hemingway discusses taking an active role in the care of his son. The image of Hemingway feeding Bumby before working shows a more domestic side to Hemingway.

PARIS SKETCHES: EZRA POUND AND HIS BEL ESPRIT

Hemingway states that "Ezra Pound was the most generous writer I have ever known" but also "the most disinterested." Pound is always doing favors for others and he worries about people constantly, including T.S. Eliot who Ezra fears does not have enough time to devote to writing due to his day job at a bank. Ezra founds "something called Bel Esprit" with Natalie Clifford Barney, a wealthy American who hosts salons for women at her home. Hemingway notes that it is common practice for rich French and American women to host salons in their homes and that he tries to avoid them. The Bel Esprit is a project of raising money in order to help Eliot stop working at the bank and devote himself to writing full-time. Hemingway approves and campaigns "energetically," enthused by the thought of getting Eliot out of the bank. The campaign ends after the publication of *The Waste Land*, which is so successful that Ezra feels he doesn't need to worry anymore. Hemingway takes some of the money he put into Bel Esprit and loses it at the races. However, it is alright in the end because he uses the rest of the money to go to Spain.

Like many chapters of "A Moveable Feast," the story about the Bel Esprit reveals both the best and worst sides of Hemingway's personality. His best side is that which aligns with Ezra; through his friendship Ezra, Hemingway is encouraged to be generous, selfless, and caring towards others. However, as often happens in Hemingway's life, this generosity is only extended to other male writers. Hemingway's disdain for Natalie Clifford Barney and the salons run by French and American women once again highlights his irrational contempt for women, even those who make significant contributions to the world of arts and letters.

PARIS SKETCHES: ON WRITING IN THE FIRST PERSON

Hemingway claims that when he writes stories in the first person, people always assume that the events in the stories actually happened to him; when he is most successful, he can make the reader believe that the events happened to them as well. Hemingway is disdainful of the need to prove whether or not the author actually experienced the events he writes about, referring to this as "the private detective school of literary criticism." In Paris, Hemingway would draw inspiration from both his own life and the lives of his friends and use it as subject matter for his fiction. Much of what he writes is taken from the experiences of other soldiers he met during the war.

Hemingway's rejection of "the private detective school of literary criticism" is somewhat ironic, considering that "A Moveable Feast" is a gift to readers and scholars who wish to better understand how Hemingway's fiction may have been influenced by real events from his own life. On the other hand, this passage also throws into question how true to life the book is overall. To what extent is Hemingway writing (true) memoir, and to what extent is he simply "writing in the first person"?

PARIS SKETCHES: SECRET PLEASURES

While Hemingway is working as a journalist, it is important that he has a "presentable suit," "respectable shoes," and a regular **hair**cut. This becomes a "liability" because it allows him to go to the right bank to pursue expensive activities, so in order to avoid the risk he lets his hair grow long. He never has enough time between journalistic assignments to let his hair grow as long as that of Ezra's Japanese friends, but he can at least get a "good start," enough to be considered "damned." He adds, "I enjoyed being considered damned and my wife and I enjoyed being considered damned together." Sometimes other journalists run into Hemingway while his hair is long and urge him not to let himself go. Hemingway remarks that the people who "interfered" in his life didn't understand the simple "pleasures" of being considered damned and being in love.

This passage is somewhat surprising, because—at least in comparison to the rest of his milieu in Paris—Hemingway does not seem particularly enamored with the bohemian lifestyle. He is a self-confessed sexual conservative who enjoys life within his nuclear family, is disturbed by both "ambitious" women and homosexuality, and rejects the hedonistic behavior of figures like Zelda (even as he also partakes in activities like drinking and going to the races). Hemingway's embrace of bohemianism is less a countercultural act and more an intimate, playful game between him and Hadley.

Once Hemingway quits journalism, he and Hadley are "free people in Paris." Hemingway declares that he is "never going to get a **hair**cut" and he and Hadley order **wine** to celebrate. Hadley admits that it will take a long time for Hemingway's hair to grow as long as the Japanese painters' hair, and that maybe if he stops thinking about it it'll grow faster. They both laugh and plan to grow their hair to the exact same length. Hemingway remarks that other people will think they're "crazy." They once again discuss how "lucky" they are. The next day Hadley gets a haircut and tells Hemingway that now he's gained "almost a month" in length. She says she'll keep doing this to make it seem like Hemingway's hair is growing faster. Hadley then cuts Hemingway's hair in the same style as her own. They both grow a little nervous about the plan, but resolve to stick with it regardless what other people think.

Hemingway and Hadley's delight over their planned matching hairstyles highlights the way in which happiness is formed of small, simple, and often irrational pleasures. There is no coherent logic behind their desire to have the same haircut, and yet they find total delight in it. Their desperation for Hemingway's hair to grow fast is reminiscent of the impatience of children, who are too excited about a coming event to let time take its course. This emphasizes the notion that Hemingway and Hadley's happiness is innocent, based in their youthful "luck" and enthusiasm about their life together.

Hemingway and Hadley go to Austria that year, where no one cares what they look like. The hotel keeper tells them that he remembers a time when "all men wore their **hair** long" and that he is "very pleased that Paris was again returning to this style." He believes it is a "revolt against the years of war." The hotel keeper asks Hemingway how long he has been growing his hair, and tells him he must be patient. The hotel keeper sells Hemingway a herbal tonic to help his hair grow quicker, and later Hemingway realizes that other guests smell the same. One of them, Hans, says they are all "damned fools" for buying it and he asks if long hair is really the fashion in Paris. Hemingway tells him it isn't, and they both confess that they just wear their hair long "for fun." Hemingway tells Hans that Hadley likes it that way, and Hans says that his girlfriend does, too.

The hotel keeper's comment that long hair is a "revolt against the years of war" suggests that Hemingway and Hadley's desire to wear their hair long is arguably more serious and meaningful than it may first appear. Rather than simply being a silly "secret pleasure," long hair is a way of resisting the horror of meaningless suffering and authoritarianism that robbed so many people of their lives, freedom, and sanity during and after the war. In this sense, foolishness and fun itself thus becomes a form of freeing oneself from the trauma of war that continued to linger over Europe.

PARIS SKETCHES: A STRANGE FIGHT CLUB

Hemingway describes Larry Gains, a black Canadian amateur boxer who was once titled "the heavyweight champion of Canada." One day, Hemingway receives a letter from the sports editor of the Toronto Star asking him to "look after" Larry while he is in Paris. Hemingway and Larry meet at the **Café** Napolitain; Hemingway notes that Larry is "very nice" and that he has enormously long hands, too long to fit into normal boxing gloves. They walk over to the Stade Anastasie, a "dance hall restaurant" that hosts boxing matches during the **late spring, summer, and early fall**. Customers at the restaurant can watch the match as they eat dinner. Larry is light for a heavyweight, and Hemingway worries that "any heavyweight will murder him." Hemingway questions the trainer at the Stade Anastasie anxiously, but the trainer dismisses his concerns. When Hemingway begins to give Larry tips during training, the trainer tells him to "shut up." At the fight on Saturday, Larry beats his opponent, but then apologizes to Hemingway for not looking good. Hemingway assures him that everyone thought he was "wonderful," and they agree to meet at the Café Napolitain again on Monday.

This chapter presents a new spin on the theme of craft, critique, and consumption. Like Hemingway, Larry is at the apprentice stage of his career, still in the process of refining his skills and distinctive style. The responsibility of "looking after" Larry thus places Hemingway in the same position of mentorship that he received from Gertrude Stein and other writers. Like Hemingway, Larry receives conflicting advice about how best to develop his craft, which leads him to feelings of self-doubt even after he wins the match. The customers who sit and eat dinner while watching the boxing match at Stade Anastasie emphasize the connection between the consumption of food and the consumption of other people's work (whether that be art or, in the case of Larry, sport).

PARIS SKETCHES: THE ACRID SMELL OF LIES

Hemingway opens the chapter by claiming that "many people loved Ford," mostly women but also "a few men." He argues that while everyone lies, Ford lied in a way that was cruel and damaging, and that, while Hemingway tried not to judge Ford in the end, writing about Ford is in itself "crueler than any judging." Ezra tells Hemingway that he has to be kind to Ford and ignore the fact that he lies, which he only does when he is "tired." Ezra then tells Hemingway about Ford's difficulties with his first wife. Ford founded *The Transatlantic Review* and edited *The English Review*, and eventually married another woman, a "very pleasant" Australian named Stella Bowen. Hemingway finds Ford's physical presence repulsive, but is able to get over this by standing "windward of him." Ford's bad smell, which has a "sweetly acrid quality," gets worse when he is lying. Hemingway always meets Ford outside and leaves indoor places when Ford enters them.

Once again, Hemingway contrasts Ezra's enormous capacity for generosity with his own attitudes, which tend to be more judgmental (even as he tries to resist the inclination to judge). Hemingway's judgment of Ford Madox Ford is simultaneously serious and comic, and the question of whether his evaluation is fair remains unclear. On the one hand, Hemingway denounces Ford for lying in a cruel way, but then admits that the way he writes about Ford is itself very cruel. The detail about Ford's stench is, again, both humorous and somewhat sinister. It humanizes Ford (if rather unkindly) by emphasizing that Ford was a physical being, rather than just a famous writer.

PARIS SKETCHES: THE EDUCATION OF MR. BUMBY

Hemingway spends a lot of time in **cafés** with Bumby while he works. Bumby comes to Austria, but when Hemingway and Hadley go to Spain in the summers Bumby stays with a maid and her husband, Touton. At the cafés, Bumby watches people go by while Hemingway works. As he gets bigger, he learns to speak "excellent French." He knows to be quiet when Hemingway is working, but when Hemingway is finished they have conversations. Bumby asks Hemingway, in French, if he knows that "women cry like infants piss." He repeats this and other phrases taught to him by Touton. Bumby notes that Touton says writing is "very difficult" and that Bumby "must always respect it." Bumby asks if they can go to Sylvia Beach's bookstore, and observes that she has a lovely name, "Silver Beach."

Unlike Scott and the young man who harass Hemingway at the cafés and distract him from his work, Bumby is the perfect companion. He is absolutely silent when Hemingway needs silence, and provides welcome conversation when Hemingway is not working. Bumby is an amusing character, comically articulate and mature for his age. His seriousness and maturity contrasts with the behavior of many adults in the novel, who embrace a form of childlike foolishness and often behave in a self-destructive and ill-advised way.

After Bumby sees Scott **drunk** at the Place St.-Michel **café**, he asks Hemingway: "Monsieur Fitzgerald is sick Papa?" Hemingway explains that Scott drinks too much, and Bumby decides to "set an example" to help Scott drink less. When Scott arrives, Bumby orders a *demi-blonde* beer, but only a *ballon* (half-glass). Bumby explains that Touton says "a little beer does no harm to a boy my age," and Hemingway explains to Scott who Touton is. After Scott leaves, Hemingway tells Bumby that it is "not so simple" to "set an example" for someone like Scott. Bumby asks if Scott was traumatized during the war, and Hemingway replies that Scott wasn't but that many of his friends were. Bumby reflects that it's nice not to have serious problems; he asks Hemingway if his work went well and offers to help. He adds that it was good that Scott was sober and didn't annoy Hemingway. Hemingway responds that Scott has "almost insurmountable problems," but Bumby says he believes Scott will "surmount" them.

Bumby's innocent belief that he can fix Scott's problems is both funny and endearing while also being rather tragic. Bumby's positivity comes not only from youthful naïveté, but also his Frenchness, a quality that sets him apart from both Scott and his own father. Bumby has absorbed the advice given to him by Touton, such that he has a different attitude about topics like alcohol and marriage than Scott and Hemingway. Bumby's comment that it is nice not to have any "serious problems" has multiple meanings. On one level, Bumby has no problems because he is a child. Yet his comment also refers to the fact that the 1920s were a time of peace after war. The tragic reality is that both these states of being—childhood and peace—are doomed to end.

PARIS SKETCHES: SCOTT AND HIS PARISIAN CHAUFFEUR

In 1928, Hemingway and Pauline are in America. They attend the Princeton football game and afterwards they take the train to Philadelphia with Scott, Zelda, and Mike, where they aim to pick up Scott's French chauffeur. Scott stays sober for the football game, but on the train he starts annoying the strangers around him by talking to them. Scott sees a Princeton medical student who is reading and takes his book from his hands, before loudly announcing that he has found a "clap doctor." Mike urges him to be quiet but Scott doesn't stop. Eventually Hemingway and Mike manage to pull Scott away. Zelda, meanwhile, is in "one of her periods of perfect ladyhood" and sits with Pauline, ignoring Scott. The chauffeur is a taxi driver from Paris who explains that Scott will not allow him to put oil in the motor, which causes the car to heat up. Hemingway advises the driver to put oil in the car but the driver insists that both Scott and Zelda will get angry, which they do as soon as they hear the driver discussing it. Hemingway describes the journey as "a nightmare ride"; Scott and Zelda lead the driver in the wrong direction, and he is only able to successfully locate their house once both of them have fallen asleep in the car.

Of all the chapters in which Scott appears, this one is probably the least kind to him, and it is perhaps for this reason that Hemingway chose to omit it. In earlier parts of the book, Hemingway presents Scott as something like a lost little brother—foolish and at times irritating, but nonetheless loveable and innocent in a fundamental sense. In this chapter, however, Scott appears to be purely antagonistic and rude. Crucially, he is rudest to those who are beneath him in some way—the women and the medical student on the train, and the Parisian taxi driver. Whereas in previous chapters Scott's strange preferences were presented as quirky and even charming, in this instance it is clear that Scott's insistence that the driver not oil the engine is needlessly destructive and cruel.

PARIS SKETCHES: THE PILOT FISH AND THE RICH

Hemingway reflects on the time he spent in Austria, claiming that the first year was an "innocent" year, the second was the year of the avalanches, and the third year was a "a nightmare and a murder year disguised as the greatest fun of all." It is in this last year that "the rich show up." Hemingway claims that these rich people have a "pilot fish," a person who goes places ahead of them and talks them up before their arrival. He argues that the rich wouldn't have come the year before, and that they need the pilot fish to provide them with "certainty." The pilot fish is a friend of Hemingway's, and Hemingway trusts him, yet in later years Hemingway's memories of this time come to horrify him. He is charmed by the rich, which makes him "trusting" and "stupid." He reads part of a novel he has written aloud, which he calls "dangerous" and "as low as a writer can get." The rich love it, which at the time pleased Hemingway, but in hindsight he finds this abhorrent and unprofessional.

Perhaps the first thing to note about this chapter is that it is written in a rather different style from the rest of the book. Whereas Hemingway's style is generally rather clear and "straight," the writing in this chapter has an abstract, veiled quality that can at times make it difficult to understand what Hemingway is saying. This veiled quality is likely due to the fact that Hemingway is writing such a severe denunciation of the anonymous "rich" and their "pilot fish." (Although it is also true that Hemingway denounces many other characters in the book without hesitating to include their full names.) The entire tone of this chapter is characterized by an intense, painful feeling of regret over both the personal and professional consequences of this winter in Austria.

Hemingway notes that before "these rich" arrived, "we had already been infiltrated by another rich using the oldest trick probably that there is." This "trick" involves a young single woman befriending a married woman with the aim of marrying her husband. The husband ends up loving both women, and the one who is most "relentless" succeeds in keeping him. Hemingway confesses that it may sound silly, but that loving two women at once is "the most terrible and destructive thing that can happen to a man." At first the man's wife trusts him, then the man starts lying to "everyone," and eventually he breaks all the promises he initially made to his wife. Hemingway then begins to describe himself and Hadley in the third person, noting that they shared everything, were always happy together, and they loved their child and their life together. However, when the third person comes to interrupt this existence, there is a terrible "split inside you" and every moment becomes torturous. Whenever the man is with one of the women he misses the other, and it is eventually "necessary" to end the original marriage.

The fact that Hemingway continues to speak in an abstract way, alternating between the second and third person, emphasizes that this memory is so painful that he cannot even bear to speak about it directly. It also reads as an attempt to preserve the dignity of Hadley (and perhaps also Pauline). In many ways, this chapter is akin to a long apology letter to Hadley, and it is for this reason that many have speculated that Hemingway's last wife, Mary, chose to leave it out of the original published version of "A Moveable Feast." Yet, although the chapter is apologetic and at times self-castigating, Hemingway also underemphasizes his own personal responsibility by writing in an abstract, second- and third- person style.

Hemingway leaves Austria for New York. His new life with Pauline gives him a "wrenching, kicking happiness," defined by selfishness and betrayal. When Hemingway sees Hadley and Bumby again, he feels overwhelmed with love and regret. Hemingway then considers that maybe the rich and the pilot fish weren't so bad; he resents them for encouraging and supporting him when he was making bad choices, but he's not sure if he should blame them for this. He feels horrified by how Pauline deceives Hadley, who is her friend, but knows he is also responsible. After this episode, "Paris was never the same again," and Hemingway never returns to the hotel in Austria. He concludes that everything breaks, even the heart, and that he doesn't "know about that now" but does know that during the early years in Paris "we were very poor and very happy."

The chapter ends on a defeated note, albeit with a general tone of acceptance. More than most other chapters in the book, "The Pilot Fish and the Rich" emphasizes Hemingway's retrospective perspective and his feelings of guilt and regret that accompany his account of his life as a young man. At the same time, this is also one of the only points at which Hemingway explicitly expresses feelings of nostalgia. He indicates that the early years in Paris were an innocent, happy, and perhaps naïve time, and that the years that followed destroyed this innocence and good fortune.

PARIS SKETCHES: NADA Y PUES NADA

The chapter begins where the last one left off; Hemingway notes that when he and Hadley were young in Paris, they thought they were "invulnerable." He argues that people ski much better and "know many secrets now." Everyone acknowledges that it is possible to break a leg, but some people deny that the same is true for breaking a heart. Perhaps there is nothing where the heart is assumed to be—"nada." Hemingway remarks that "in writing there are many secrets too"; for example, the secret that the omitted parts of a piece of writing will still be there, or that it is impossible to "possess anything until you have given it away." Hemingway believes that there are far more "explainers" of writing than there are good writers, and that in order to be a successful writer one must have a great deal of luck.

In this passage Hemingway juxtaposes several seemingly distinct ideas and highlights surprising connections between them. Because the slopes in Austria were the site of the dissolution of Hemingway's first marriage, he compares the risk of breaking a leg while skiing to the risk of breaking one's heart. In both cases, the thrill is worth the risk, even if the pain that follows can be devastating. In the second part of the passage, Hemingway returns to an idea introduced at the beginning of the book: that the best parts of a piece of writing should be left out. This inevitably provokes the reader to wonder what has been left out of "A Moveable Feast."

Hemingway then remembers when Evan had pancreatic cancer and came to Cuba. Evan came to "say goodbye" to Hemingway and during his stay Hemingway could smell the discharge from the cancer draining. Evan didn't bring his morphine because he heard it was easy to get in Cuba, but it turns out this was not true. He apologizes to Hemingway for "being a nuisance." The two reminisce about their time in Spain together, concluding that, while Paris was "a happy time," Spain was "the best." Although Evan's pain is bad, they continue to reminisce about people and places from the past. Evan urges Hemingway to "keep on," saying "you write for all of us." He asks Hemingway for forgiveness for "speaking so seriously," but insists that Hemingway must not "forget about the writing." Hemingway promises himself that he will not. He concludes by saying that this book is full of material from his memory and his heart, "even if the one has been tampered with and the other does not exist."

The end of the book is surprisingly sentimental. To some extent, it seems that Hemingway wishes to explicitly justify why he wrote the book, and thus he includes the anecdote of Evan insisting that he write about the memories of Paris and the people who congregated there. This also emphasizes that Hemingway's decision to write the book is not self-centered or egotistical, but rather it is an act done in the interests of other people, many of whom are dead, incapacitated, or otherwise incapable of recalling these memories of their own accord. Is it true that writing the book is an act of generosity, however, given that many of Hemingway's accounts of people are so ungenerous?

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