

the '30s; the general strength of the biography could have been enhanced by greater attention to the Italian stories and a more subtle understanding of Cheever's connection between appearances and moral realities. But Ms. Cheever's treatment of her father's artistic life is both respectful and illuminating. It deepens our understanding of a writer whose central artistic vision was "to celebrate a world that lies spread out around us like a bewildering and stupendous dream."

James Nagel, Ed.

ERNEST HEMINGWAY: THE WRITER IN CONTEXT

Madison: The University of Wisconsin Press, 1984. Pp. xvii + 246. \$27.50

Reviewed by Raymond S. Nelson

Ernest Hemingway: The Writer in Context is "a commemorative record of three days of informed and engaging conversation about Ernest Hemingway "which took place at Northeastern University in May of 1982" (p.x). The Hemingway Society and the John F. Kennedy Library cooperated with the University to make it a memorable event.

The book is divided into four parts, Personal Comments and Reminiscences, The Craft of Composition, Interpretations Biographical and Critical, and Relationships with Other Writers. The last two sections are about twice as long as the first two.

The first section contains reminiscences from Charles Scribner, Jr., about Hemingway's long association with Scribner's Publishing Company. Scribner praises Hemingway's loyalty to the company, particularly to his father and grandfather and, of course, Max Perkins. Patrick Hemingway shared his memories of sailing on the "Pilar" during the early days of World War II, and comments on how his father transmuted such materials to the fiction of *Islands in the Stream*. Some things—like the shark attack and the son catching a large fish—never happened, he says. They are purely fictional, whereas other things did happen essentially as told. And Tom Stoppard, British playwright, shares some of his reasons for liking Hemingway's writings so much. His central point is that Hemingway uses "The associative power of words rather than their 'meaning'" (p. 22) to gain his effects, effects that are achieved through the emotional impact of the words.

The second section (The Craft of Composition) begins with Robert Lewis's "The Making of *Death in the Afternoon*." Lewis summarizes the history of *Death in the Afternoon* from Hemingway's earliest thoughts about such a book through the sale at auction of the manuscript in 1958 to the University of Texas. Lewis concludes that *Death* is "layered, and really about him [Hemingway], his love affair with Spain and all that passed between them" (p. 39). Paul Smith seeks in "The Tenth Indian and the Thing Left Out" to thread two ideas together: (1) critical problems caused by the fact that there are three versions of the short story, "Ten Indians," and (2) the "theory of omission" which Hemingway offered as his basic approach to composition. Smith closes his essay with an appendix in which he reproduces the variant endings of the story.

The third section (Interpretations Biographical and Critical) begins with Max Westbrook's "Grace under Pressure: Hemingway and the Summer of 1920." He concludes on the basis of evidence in letters now available that Ernest Hemingway was evicted from the family cottage not so much as a result of his mother's caprice and selfishness (as Hemingway long told the tale) as the culmination of years of growing resentments. Westbrook further shows that Clarence Hemingway was the main figure in the decision to deny Walloon Lake Cottage to the son. Westbrook clears Grace Hall Hemingway of some misconceptions, but also clarifies some of the domestic forces which bred such contempt for middle-class pretensions in the mind of Hemingway. Millicent Bell's essay, "A Farewell to Arms: Pseudoautobiography and Personal Metaphor" is perhaps the least satisfactory in the collection. It is least clear in its purpose, and puzzling in many of its statements, as for example, "A Farewell to Arms . . . is autobiographical in a metaphoric way" (p. 122). Carol H. Smith in "Women and the Loss of

Eden in Hemingway's Mythology" pursues the idea that "the loss of love . . . represents the chief stakes in the game of life" (p. 129). She argues that Hemingway's morality is very traditional: those who break the codes pay for their transgressions.

The last section (Relationships with Other Writers) begins with Peter Hays's "Exchange Between Rivals: Faulkner's Influence on *The Old Man and the Sea*." After a general discussion of the relationship between the two writers, Hays focuses on "The Bear" and Hemingway's novella, where he points out many similarities. Much of his evidence is cogent and hard to gainsay, yet it is difficult to believe that Hemingway patterned his story on Faulkner's, even unconsciously. Everything seems a bit too pat.

In "Ernest and Henry: Hemingway's Lover's Quarrel with James," Adeline R. Tintner demonstrates the strange power that Henry James had on Hemingway, a basic distaste mixed with a strong sense of kinship in creativity. She pulls together a good deal of valuable detail. Jacqueline Tavernier-Courbin details a long friendship in "Ernest Hemingway and Ezra Pound." It is clear, well organized, and well written. She closes her essay with a short selection of Pound's writing to Hemingway. And the last essay in the book is James D. Brasch's "Invention from Knowledge: the Hemingway-Cowley Correspondence." Brasch argues that Hemingway insisted on invention based on knowledge: that is, the only good things are those that a writer "makes up" from first-hand knowledge. Knowing things is thus a prerequisite to creativity, and Hemingway almost made a fetish of knowing some things well.

The book is generally even in value and in style. It is a useful book, one that adds considerable information about Hemingway. It also illustrates the problem of much of criticism: neat, pat correspondences are delineated where no such correspondences or similarities were intended. It is no wonder that writers and critics are so often at odds. If more critics were writers, we might be spared many highly doubtful speculations.

Alban K. Forcione

CERVANTES AND THE MYSTERY OF LAWLESSNESS: A STUDY OF EL CASAMIENTO ENGAÑOSO Y EL COLOQUIO DE LOS PERROS

Princeton: Princeton Univ. Press, 1984. Pp. viii + 243

\$35.00

Reviewed by Diana Wilson

The cloud-covered dust jacket of Alban K. Forcione's latest work, the most formally elegant of his four seminal books on Cervantes, receives a double exegesis within its frontal fold. There we are informed that this new study of the last of the *Exemplary Novels*—the double novella entitled *The Deceitful Marriage and The Colloquy of the Dogs*—shows how Cervantes is both "elevating his work" far above his age's literature of *desengaño*, and "increasing the reader's freedom from the world of the beast"—from "*feritas*." This sense of elevation and escape from animality that Forcione's book promises readers at its very threshold, however, must be earned. During a long night's journey into a deranged underworld, we are invited to experience, within an aged witch's cell, a mysterious "epiphany of lawlessness" (p. 65). Even before that epiphany, however, we experience the full weight of the Christian humanist tradition that stabilizes all of Forcione's work.

For this nocturnal trip through the "most demanding and difficult to read" (p. 17) of Cervantes's novellas, Forcione is a splendidly courteous guide: always signaling the "gaps" which Cervantes "forces the reader to confront" in the surface of his text; scrupulously conscious of "the instability and elusiveness characterizing the entire work"; rarely trying to deny its meaningful "aura of indeterminacy." Sometimes Forcione will even abandon the reader, whom he depicts as forced "to venture out into the uncharted directions pointed to by ironic statement, and to resolve tentatively and always on his own, the apparent contradictions or to sanction their irreducibility" (pp. 178-79). Although kept from venturing out