

*Roun Mah Shoulder* (1989) and Kaye Gibbons's *A Cure for Dreams* (1992) serve as examples of the continuation of this tradition that "poses a challenge to the accepted story (the master narrative), and seeks to revise and replace that text with the alternative story the master discourse seeks to suppress" (177).

*A Southern Weave of Women* aims at giving an overview and at the same time at providing detailed textual analyses. That is, of course, very ambitious for a text of a mere 200 pages. Thus, the book is neither as analytical nor as comprehensive as it might have been. However, Tate manages to find the right balance between the extremes, and provides a clear picture of the situation of contemporary women's writing in the South. *A Southern Weave of Women* is a significant book on a significant topic.

Miriam B. Mandel

*Reading Hemingway: The Facts in the Fictions*

Metuchen, NJ: Scarecrow Press, 1995. Pp. 592. \$72.50

Reviewed by Raymond Nelson

*Reading Hemingway: The Facts in the Fictions* is a reference guide to nine of Ernest Hemingway's novels; it does not deal with his short stories or poems. Each of the nine chapters contains an alphabetized list of persons, animals, or cultural artifacts cited in each successive novel under consideration. Each entry is then discussed in appropriate detail. When an entry occurs in several of the novels, as for example "Shakespeare," it is treated each time, although not at the same length and not with exactly the same information. Thus, each novel is handled as a self-contained entity on which a scholar can focus attention.

Mandel quotes Hemingway's statement to Malcolm Cowley that "a man should know everything" and to Bernard Berenson that "a writer should know too much" (8), and proceeds to build her case that Hemingway was indeed "a learned man." He read voraciously and he remembered much of what he read. "Hemingway does not tell us 'everything' which we now know he knew," adds Mandel, as she summarizes other recent studies of his reading habits. She alludes, of course, to Hemingway's iceberg theory of method in creating his stories.

The entries in this reference work range from specific historical or fictional names to general entries such as "the fiancé," "Free Masons," "the French," "games and play-acting," "the Giants," "gifts," "girls," "grooms," "the hairdresser," and so on. His own characters are treated thoroughly, of course, as with "Gage, Miss," "Greff, Count," "Henry, Frederic," "Rinaldi," and "Simmons, Ralph." Add to these the many allusions to people such as "Garibaldi," "Hoyle," "Mantegna," "Marvell," "Napoleon," "Othello," "Paul,

Saint," "Romulus," and "Titian," and you have a general idea of the factual material that Mandel provides for the student of Hemingway's fiction, in this case *A Farewell to Arms*.

"Working with the assumption that every detail in Hemingway's work is potentially significant" (9), Mandel writes, "I have attempted to annotate, but not to interpret, Hemingway's novels" (9). She recognizes that there is an implicit interpretation even in the selection of material to be discussed, but she has indeed done a good job of avoiding interpretive comments; the entries are objectively, carefully done, and they speak for themselves.

This is a useful book, especially for newcomers to Hemingway's work, and it should find a place on library shelves along with other commentaries.

Diane Roberts

*The Myth of Aunt Jemima: Representations of Race and Religion*

London: Routledge, 1994. Pp. 228. US \$21.95

Reviewed by Axel Knoenagel

The society of the Old South with its very restrictive definitions of roles has fascinated novelists for many decades. The constitutive element of slavery in particular has received much literary attention. In her study, Diane Roberts analyzes several novels on the subject, but she soon concludes that "class and race are not adequate as categories through which to read writing about slavery: gender is also central" (17). In fact, following the argument of W.J. Cash's seminal *The Mind of the South* (1941), Roberts manages to identify the sexual aspect of the various role definitions as the most important one, since sexuality was an ever-present, though mostly unexpressed, theme of social relations.

Roberts concentrates on texts written by white women, mostly before 1865. Beginning with the earliest serious literary treatment of slavery in English literature, Aphra Behn's *Oroonoko* (c. 1678), "blackness is loaded with sexuality" (10). Considering the definition of the Southern lady as an asexual being, the supposedly oversexual black was a necessary Other.

Roberts analyzes the most important novel about slavery, H.E. Stowe's *Uncle Tom's Cabin* (1852), from this particular angle and concludes that Stowe attacked the social order of the South not only because it violated the human rights of the slaves, but also because to her "slavery produced social anarchy" (24). To express this danger, Stowe created a South characterized by Gothic features doomed to destruction. Interestingly enough, this portrait of the opposing social order as Gothic is a frequent feature of the novels Roberts examines, whether they are written by attackers or defenders of the slave system.