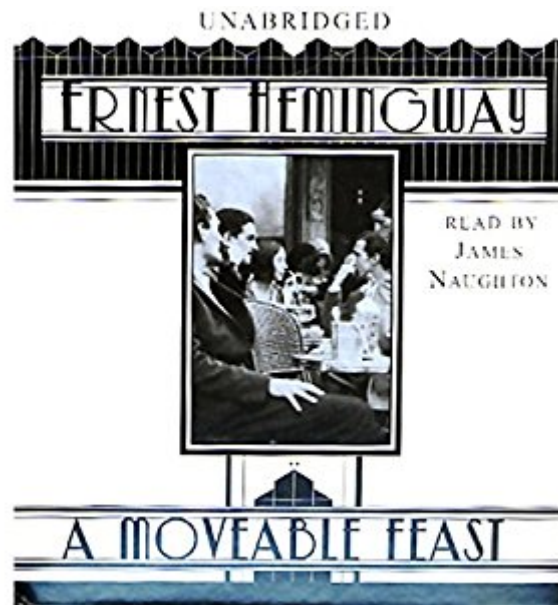


The book was found

A Moveable Feast



Synopsis

When our country entered WW I, most Americans lived in small towns, had not traveled outside the United States, had never attended college, and thought of Europe as remote, backward and dirty. We might have continued in our happy ignorance but for the efforts of a small band of literary Americans who took up residence in Paris after the war. Their stories, reports and memoirs tilted our imagination eastward, and ever since an annual crop of collegiate novitiates has flooded the Continent. Ernest Hemingway was one of those Americans in Paris in the 1920s and *A MOVEABLE FEAST* is a collection of his early pieces written there. In these sketches, he recreates the exciting and original life of the city, draws portraits from his first marriage and gives us a taste of the discipline required in developing his own literary craft. --This text refers to an out of print or unavailable edition of this title.

Book Information

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Customer Reviews

Whenever friends ask me why, at my age, I still love Hemingway, I smile and think about this book. They say "Hemingway" and conjure up familiar visions of the older, bloated and blighted boozier bragging about his macho accomplishments in the world of war and sports, while I consider the young Hemingway in Paris. I am thinking of a much younger, intellectually virile man, someone far more alert, aware and alive; Hemingway as a 'moveable feast' strolling deliberately through the streets of a rain-swept Paris on a quiet Monday morning, heading to a café for some café au lait to begin his long day's labor. In this single, slim tome Hemingway beautifully and unforgettably evokes a world of beauty and innocence now so utterly lost and irretrievable both to himself, through

his fame, alcohol, and dissipation, but also to us, for Paris as she was in the 1920s was a place made to order for the lyrical descriptive songs he sings about her in this remembrance; endlessly interesting, instantly unforgettable, and also accessible to the original "starving young artist types" so well depicted here. As anyone visiting Paris today knows, that magical time and place has utterly vanished. Tragically, Paris is just another city these days. Yet this is a book that unforgettably captures the essence of what the word 'romance' means, and does so in the spare and laconic style that Hemingway developed while sitting in the bistros and watching as the world in all its colors and hues flowed by him. The stories he tells are filled with the kinds of people one usually meets only in novels, yet because of who they were and who they later became in the world of arts and letters, it is hard to doubt the veracity or honesty he uses to such advantage here.

This book is Ernest Hemingway's reminiscence about his life in Paris in the 1920s and the literary figures he knew, such as Gertrude Stein, Ford Maddox Ford, Ezra Pound, and F. Scott Fitzgerald. It was left unfinished at the time of Hemingway's death in 1961 and originally published in 1964, edited by his fourth and last wife, Mary. This new "restored" version presents the same book as re-edited by Hemingway's grandson Sean. The original book is a highly-regarded literary work of art, leaving open the question of why the world needs a new version. The one and only advantage is the inclusion of new, previously unpublished chapters included after the main text, called "Additional Paris Sketches." Anything new written by Hemingway is always welcome. The problem is Sean Hemingway's editing and the motivation behind it. In his Introduction, he would have us believe Mary somehow wrecked Hemingway's vision of the book and he has now reshuffled the chapters to reflect what his grandfather would have really wanted. Forty-five years after the original publication, Sean writes with what seems to me unusually strong venom at Mary and what he sees as her agenda in making her edits: "The extensive edits Mary Hemingway made to this text seem to have served her own personal relationship with the writer as his fourth and final wife, rather than the interests of the book, or of the author, who comes across in the posthumous first edition as something of an unknowing victim, which he clearly was not." Sean needed to provide some sort of rationale for the new edition, and this is what he would have us believe: the original book reflected Mary's wishes, not Ernest's. But since the manuscript was left unfinished when Hemingway died, no one knows what he really would have wanted.

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