A Moveable Feast Study Guide

A Moveable Feast by Ernest Hemingway

BOOKRAGS

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Plot Summary

A Moveable Feast is a memoir by Ernest Hemingway describing the years he spent in Paris following World War I with his wife, Hadley, and young son, Bumby. This is a time when many artist and authors are living in Paris, and Hemingway writes about his encounters and friendships with Ezra Pound, Ford Madox Ford, Gertrude Stein and F. Scott Fitzgerald. A large portion of the book is taken to describe Fitzgerald and his wife Zelda in particular. Hemingway closes the period of time he writes about at the time he begins an affair with a young woman, who he associates with the wave of "rich" people who discover Paris changing it for him forever.

Hemingway opens the book with a discussion of the bad weather, and the cafes of Paris where people go to escape the cold, and where he goes to write. He is working as a journalist for a Canadian newspaper and is trying to begin a career as a "straight" writer of short stories. Hemingway describes losing himself in his writing as he works at the cafe tables, distracted only occasionally by a pretty girl or a boorish critic.

Many of the books short chapters are character sketches of the artists and authors Hemingway met and came to know in Paris. He relates his relationship with the sometimes difficult Gertrude Stein and his respect for Ezra Pound. He describes the kindness of Sylvia Beach, the proprietor of Shakespeare and Company, a bookstore where many of the expatriate community congregate, including James Joyce.

Hemingway also gives vivid descriptions of the city itself and the people who inhabit it such as the waiters he befriends and the fishermen along the Seine River. Interspersed throughout the book are references to his own career as a writer as he struggles to make enough money to care for himself and his family by writing short stories. He also scatters references to his own writing technique through the book. Hemingway describes himself as a quiet but quick-tempered and impatient youth, and his recollections are told from the point of view of this confident young man.

The final quarter of the book is devoted to Hemingway's first encounters with F. Scott Fitzgerald, who would become a loyal friend despite the maddening beginning to their relationship. Fitzgerald is depicted as a gifted but insecure writer, with an alcohol problem made worse by his mentally ill wife, Zelda. Hemingway is extremely critical of Zelda, who he believes wants only to destroy Fitzgerald.

Hemingway ends the book with a pleasant reminiscence of spending winters with his wife and sun in the Austrian mountains hiking and skiing and working on his writing. This pleasant time in his life ends however when "the rich" discover him as a promising young writer and invade his life. It is at this time that he begins to have an affair with one of these "rich" young women, and where he chooses to end the time period he is describing.

A Good Cafe on the Place St.-Michel

A Good Cafe on the Place St.-Michel Summary and Analysis

Hemingway opens the chapter with the phrase, "Then there was the bad weather," (p.3) as if continuing a tale that had started before the opening of the book. He describes the cold weather that comes to Paris in the winter, with wind and rain. The weather drives people indoors and requires them to shut their windows at night.

At the Cafe des Amateurs, the windows fog over from the crowd that comes there to escape the weather. It is an "evilly run" place, crowded with drunks, and Hemingway avoids it because of the foul smell.

The city is transformed by the cold weather, becoming sad and dark. Hemingway rents a small room on the top floor of a hotel where he writes. It is heated by a small fireplace, and as he approaches the hotel on foot, he looks to see if other chimneys in the building are smoking. If they are not, he reasons that they may be cold and he will not get a good draft for his fire, possibly filling his room with smoke and wasting his firewood. He does not see any smoke, and continues walking to a cafe located on the Place St.-Michel.

The cafe is warm. He orders a coffee, takes a notebook and pencil from his jacket, and sits down to write. He is writing a story that takes place in Michigan, and in the story he has made it a "wild, cold, blowing day" like the day outside the cafe (p. 5). Here Hemingway gives some insight into his writing technique, suggesting that he is better able to write a story that takes place in Michigan while transplanted far away in Paris. In the story, the characters are drinking, which makes him thirsty. He orders a rum.

A pretty girl comes into the cafe and temporarily distracts Hemingway. She sits nearby and watches out the window. Hemingway is aroused, but sensing that she is waiting for someone, he returns to writing. He continues to watch her whenever he pauses to order a drink or sharpen his pencil.

He turns his focus back to his writing, which is flowing well. He finishes the story and looks up to find the woman gone. Closing the notebook, he orders some food. Finishing a story makes him both happy and sad, "as though I had made love," he says (p. 6). This episode in the cafe has distinctly sexual overtones, as Hemingway compares the act of writing to sex. As he sharpens his pencil, glancing at the woman, he thinks to himself, "I've seen you beauty, and you belong to me, now." It also depicts Hemingway's wandering eye, which will play a part at the end of the book.

After eating, he begins to feel happy once more and thinks ahead to his plans for the winter. He and his wife will leave Paris and go to the mountains where they can live as

cheaply as in Paris. He reflects that he is expecting money from the Toronto newspaper which he has been writing for and can afford the trip.

We wonders if getting away from Paris will allow him to write about Paris the way that he can now write about Michigan. Looking back, he notes that he did not know enough about Paris to write about it yet at this point in his life.

Hemingway returns to the small apartment he rents with his wife. She is excited about the prospect of going away to the mountains, and wants to leave right away.

This chapter serves as an introduction to both Paris and Hemingway. He is a young writer who has been working as a journalist but wishes to write fiction. Several times in the chapter he discusses money, implying that he has very little and must be frugal. This theme of hunger and poverty will run through the book, although as his memoir unfolds it becomes clear that Hemingway has many friends willing to help him and is perhaps not quite as poor as he depicts himself.

Miss Stein Instructs

Miss Stein Instructs Summary and Analysis

Hemingway and his wife return from the mountains to find Paris clear and cold. After hiking through the mountains, the moderate hills of Paris do not seem so steep to Hemingway as he walks around the city. His rented work room is warm and pleasant. He is able to work well, and feels a sense of accomplishment as he leaves the room each day. Hemingway says he always stops writing on a story when he knows what will happen next, so he'll be able to start easily the following day.

Hemingway expounds on a philosophy of writing, developed as he works in the small room. He decides to "write one story about each thing [he] knew about." (p. 12) His method is to write one true sentence and move on from there. This passage provides an interesting insight onto how Hemingway's spare, forceful style takes form. His technique, as he describes it, is to cut away all the "scrollwork or ornament" from his writing until he arrives at that one true sentence on which to build. Between sessions of work, Hemingway intentionally avoids thinking about writing so as not to make himself "impotent to do it." Here again, Hemingway makes an implicit connection between writing and the act of sex.

After working, Hemingway often walks to the Musee du Luxembourg and looks at the paintings, especially those of Cezanne, from which he draws inspiration. If the museum is closed, Hemingway often stops at 27 rue de Fleurus, the address of Gertrude Stein.

Stein lives with her partner, Alice Toklas, in an apartment with a large studio filled with paintings and artwork. Hemingway often visits with his wife, who speaks with Toklas while he talks to Stein. It seems to be Toklas' role to entertain the wives while Stein speaks with their husbands.

Hemingway and his wife invite Stein and her partner to their small apartment. When they visit, Stein asks to read some of Hemingway's stories. She likes them all except one called, "Up in Michigan." The story is obscene, she tells him. She uses the French word "inaccrochable." Hemingway defends the language in the story as being the only authentic way to tell it. Stein dismisses him, and tells him he must not write such things that cannot be published. Hemingway does not argue or try to explain further, finding it more interesting to listen to Stein's opinion.

Stein offers her advice on buying paintings. "You can either buy clothes or buy pictures," she says, "It's that simple" (pp. 15-16). She advises Hemingway and his wife to ignore fashion and forgo buying new clothes to buy paintings. Stein and Toklas leave, and Hemingway is again invited to Stein's apartment.

Stein writes every day, and has Toklas type her manuscripts. These she shows to Hemingway, and he senses that she very much wishes for them to be published.

Hemingway thinks she has developed an interesting voice and made some real discoveries about language, but he adds that Stein hates to put in the practical work of revising and making her writing "intelligible."

Hemingway writes in particular about Steins book "The Making of Americans," which he proofreads and convinces Ford Madox Ford to publish in his periodical The Transatlantic Review. The book is repetitive in many places, he notes, suggesting that much of it should have been omitted. It is interesting to have Hemingway's frank opinion of his one-time mentor's writing. He is writing this passage later in his life, after becoming an established writer with something of his own to say. While praising Stein, he is also vindicating himself, as Stein's advice was to discard the very kind of direct style that Hemingway became successful with.

In a subsequent visit with Stein, the subject turns to sex and homosexuality. Stein believes that Hemingway holds "certain prejudices" against homosexuals, and he admits that his first experiences were avoiding the male sexual predators that he encountered in Chicago and Kansas City as a youth and young man. This is the problem, Stein tells him, that he associates homosexuals with "criminals and perverts." The discussion reaches an awkward pause, and he is glad when the subject changes.

Walking home to his apartment, Hemingway feels that Stein was trying to "cure" him of his youth and of loving his wife. He is glad to be with her when he reaches home.

Une Generation Perdue

Une Generation Perdue Summary and Analysis

Hemingway stops regularly to visit Stein at her apartment. She expects him to entertain her with tales when he returns from traveling on his journalism assignments. Hemingway tries to steer the conversations toward the subject of books. As part of his technique not to think about his own writing between sessions, Hemingway reads books by the authors of his day, which he obtains from Sylvia Beach at her English-language bookshop called Shakespeare and Company.

Hemingway brings up the names of authors he has read to Stein, such as Aldous Huxley and D.H. Lawrence. Stein abruptly dismisses them both and recommends he read the author Marie Belloc Lowndes. She lends him one of her books, and Hemingway finds them to be excellent.

Reflecting back, Hemingway says that during the few years that he was good friends with Stein, he does not recall her ever praising any author who had not written something nice about her or helped her with her own career, with few exceptions such as F. Scott Fitzgerald. Hemingway interestingly refers to his friendship with Stein as having a finite length of time. The end of this friendship is documented later in the book.

Hemingway continues to describe Stein passing judgment on writers' work based on her like or dislike for the author personally. He says that Stein "invented" reasons for not liking Ezra Pound's writing, when in fact she had simply remained sore at him for accidentally breaking one of her chairs.

Hemingway's portrayal of Stein is amusing and not entirely flattering. He implies his debt to her for supporting him and connecting him to other important artists and writers of the period living in Paris, but also exposes her pettiness and flaws as a writer. More than once he refers to this period as a time when they were "still" friends.

Hemingway turns to the origin of the term "The Lost Generation," Une Generation Perdue in French. Stein drove a Model T Ford, and had taken it to a garage for repair, he writes. She becomes displeased with the young man working on the car for some reason and complains to the owner. The owner openly chastises the young man, who is a war veteran, saying he belongs to a "lost generation."

Stein appropriates the phrase to refer to Hemingway and other war veterans like him, saying they "have no respect for anything" and drink themselves "to death" (p. 29). Hemingway objects, pointing out that she has never seen him drunk. She replies that his friends are often drunk. Hemingway responds that if anyone was drunk it was probably the garage owner. Stein cuts him off, telling him not to argue. His is a lost generation, just as the garage owner said.

Hemingway will later dedicate his first novel to the "lost generation," but as he walks home after this meeting, he decides that Stein is wrong. Every generation is lost in some way, he thinks. He stops and has a beer at the Closerie des Lilas and decides that he will do what he can to help Stein get her work published, but that he will no longer listen to her "dirty, easy labels" (p.31).

Hemingway returns home to his wife and son. He tells his wife that Stein is very nice, but that she "does talk a lot of rot sometimes" (p. 31). His wife replies that she never hears her because she is a wife who only talks to Stein's friend.

Shakespeare and Company

Shakespeare and Company Summary and Analysis

"In those days there was no money to buy books," Hemingway writes (p. 35). For reading material, he goes to Shakespeare and Company, a library and bookstore owned by Sylvia Beach, a friendly American woman. The shop has a warm stove, shelves of books, and the walls are decorated with photographs of authors. Beach herself is very kind to Hemingway. "No one I ever knew was nicer to me," he writes (p.35).

When Hemingway first enters the store, he is shy and does not have the fee to join the lending library. Beach tells him not to worry and to pay when he can. He chooses a number of books, telling her he has money at his apartment and will pay the next time he comes in.

Hemingway knows that James Joyce is a regular visitor to the shop, and asks Beach when he usually comes in. They chat about the quarter where Hemingway lives, which is a fairly poor one. Beach invites Hemingway and his wife to dinner.

Hemingway returns home and tells his wife about the shop. She urges him to pay the deposit to Beach right away. He agrees, and says they will take a walk on the way and look in some shops and galleries and stop for a drink.

They will return home to eat, they say, then go to bed and make love. "And we'll never love anyone else but each other," his wife says. "No, never," he responds (p. 38). She says they are lucky that he found the shop, and he replies that they always seem to be lucky. "Like a fool I did not knock on wood," he writes, a superstition that is supposed to ward off the opposite happening. This exchange, while outwardly an endearing exchange between young lovers, is also sad in retrospect, since Hemingway will indeed fall in love with someone else, as described later in the book.

People of the Seine

People of the Seine Summary and Analysis

Hemingway describes the various ways one can walk to the Seine River in Paris and stroll down the quais, the riverside streets that run along the river. On these streets are bookstalls where he sometimes finds books in English. One bookseller often has books left behind by the residents of a nearby inn, which she sells cheaply, having no interest in finding out if they are valuable or not. Other stalls have books in English, which they generally treat as worthless, most of them having been left behind in hotel rooms. Hemingway describes the booksellers with an ironic amusement. They treat the English books as objects only, uninterested in their contents.

Along the river itself are fishermen with long cane poles catching a fish called goujon, which Hemingway finds delicious. He sometimes buys some wine and bread and sits and reads the English books he has found in the stalls while watching the fishermen. He becomes acquainted with many of them. Contrary to what many travels writers say, Hemingway writes, the fishing in Paris is good. He himself does not fish because he does not feel he has the time to devote to it that it requires. It is enough for him that there are fishermen.

Hemingway loves the Seine and the people along it during the spring, and is saddened when cold rains seem to be preventing the spring from arriving. Spring always arrives, however, even though it seems like it might not.

Many of Hemingway's stories take place in the outdoors involving hunting and fishing, and this short chapter finds him writing on what seems to be one of his favorite subjects, albeit in an urban setting.

A False Spring

A False Spring Summary and Analysis

When the spring arrives, Hemingway wakes early to work while his wife sleeps. He watches out the window as a goatherd shepherds his goats down the street, stopping to sell fresh milk. He goes out to buy a racing paper and returns to his apartment, pausing to read the paper before returning to work.

He decides he will go to the racetrack with his wife after he finishes working. He has received some money from the newspaper he writes for and looks for a long shot. He writes about a time Hadley, his wife, had bet six months' savings on a horse at 120-to-1 odds. The horse was far ahead in the race, but fell at the last jump. They both try to keep that out of their minds.

Hadley asks if they can afford to go to the racetrack. He says they really cannot, but will take a fixed amount. He asks her if there is anything else she would rather do with the money. She says no, but sounds reluctant. Hemingway is apologetic about being "mean and tight" with money, saying that while they were poor they did not feel poor. In fact, they felt themselves distrustful of and superior to rich people. Hemingway says he receives satisfaction from his work, which offsets his relative poverty. He understands that his wife may not feel the same way.

Nevertheless, she decides they should go to the track and bet. She proposes taking some wine and lunch. Hemingway again asks if she wouldn't rather spend the money on something else, and she arrogantly says no.

They take the train and walk the last part to the racetrack. Hemingway finds someone he knows at the track who recommends two horses to him. Both horses win, and they are happy with their winnings. As they walk back to their apartment at the end of the day, they reminisce about visiting with their friend, Chink, a British man Hemingway knew well from his days fighting in Italy. They both hope that Chink will come again soon to visit them. They stop at a bridge and watch the river flow by.

Hemingway asks her is she is hungry, and she says she is. He proposes a "grand dinner" at Michaud's, a nice restaurant. They walk to the restaurant and wait outside for a table to open. They speak about their luck, and about Chink. Hemingway reflects on the hunger they felt on the bridge after walking and talking, and wonders if was more than just a physical hunger. After the large meal at Michaud's, he senses that the hungry feeling is still there, even though he is now well fed.

The feeling persists even after he returns home and he and Hadley go to bed and make love. He cannot sleep, lying awake and thinking about how simple everything had seemed earlier in the day, but how complicated everything actually is. He listens to his wife breathing beside him.

The title of this chapter outwardly refers to the phenomenon Hemingway describes in the previous chapter where spring appears to dawn, but is interrupted by cold rains. His pleasant evening with Hadley is similarly interrupted by his apparent unfilled hunger for something unspoken, giving the chapter title a second meeting.

The End of an Avocation

The End of an Avocation Summary and Analysis

Hadley and he return to the racetrack many more times that year, Hemingway writes, and she always enjoys it. It does not compare to hiking in the mountains or spending time with their friend, Chink, but it is enjoyable. It does not come between them, Hemingway says, and adds as an indication of things to come that only people could come between them.

Hemingway justifies the hobby to himself by writing about it. Only one of his racing stories survives, however, as it was in the mail at the time that all his other writings were lost. This is the first mention of an episode that he will explain further later in the book.

Hemingway becomes increasingly involved in racing, working two different tracks and going by himself more and more often. He researches horses and cultivates relationships with track employees. Eventually he decides to quit his avocation because it is taking up too much time. He takes his racing fund and puts it back in the bank.

At the bank, he meets his friend Mike Ward, a bank employee. He asks him to lunch. Mike asks if he is going to the track, and Hemingway simply responds "No."

Over lunch, they discuss horse racing. Mike tells Hemingway he never became very interested in it because one has to bet to enjoy it. He prefers bicycle racing, he says. Hemingway tells him he has stopped betting on horses, and Mike tells him he will take him to a bicycle race some time.

Looking back, Hemingway writes that he eventually did become very involved with bicycle racing, but that it was not at this time. It came after this "part of Paris was broken up," hinting again at the events at the end of the book. He says he has started several stories about bicycle racing, but none were as good as the races themselves.

He goes on to describe the various kinds of indoor and outdoor bicycle events, including one where the cyclists race behind motorcycles that provide a draft, allowing them to reach high speeds. He describes the sprints where the cyclists would balance motionless for long periods, waiting for the other to break first and provide a draft around the final lap of the track. He tells about some of the stars of the sport, and a spectacular crash where a rider is killed. Hemingway laments that he has not written about some of the great cycling events, and adds that they can only be properly described in French. He adds that Ward is right; there is no need to bet to enjoy it.

Here Hemingway briefly steps out of the distinct time frame he is describing in Paris, which ends with his affair with another woman. His new avocation of attending bicycle race events comes after this, and he is almost apologetic to the reader for including it here.

Hunger Was Good Discipline

Hunger Was Good Discipline Summary and Analysis

Hemingway has given up journalism and is trying to live off his other writing. He implies that he does not always have money for food, making him hungry much of he time. He lies to Hadley and tells her he is having lunch with someone, but goes for a walk instead. When he is hungry, he tries to avoid the bakeries and restaurants on his walks through Paris because they make him even hungrier. He has a regular route plotted through the city to the museum in the Luxembourg Gardens that does not pass any food establishments.

At the museum, he likes to look at the paintings by Cezanne, imagining that Cezanne himself might have been hungry when he painted them. His hunger heightens his perception of the paintings, he says.

After leaving the museum, he works his way along another food-free route to Shakespeare and Company, where he finds his hunger continues to sharpen his mind. Sylvia Beach notes that he looks thin and invites him and his wife to dinner. She scolds him for not eating, and he lies that he is on his way home to eat. He asks if any mail has come into the shop for him, and she finds an envelope.

The envelope is from a German magazine, and it has 600 francs in it for a piece he has written. He remarks to Beach that Germany seems to be the only place that is buying his work. She tells him not to worry about what his stories bring, but to be glad that he can write them. They will sell, she tells him. Making him promise to eat better, she sends him home.

Outside on the street, Hemingway chastises himself for complaining and for depriving himself. He tells himself he could have bought a loaf of bread instead of skipping lunch, and that Beach will lend him money if he is ever short. He reminds himself that the paintings at the museum do look better when he is hungry, but he determines to have a meal right then at a place called Lipp's.

As he walks quickly to the restaurant, the bakeries and food shops he passes give him pleasure now, looking forward to the meal ahead. At Lipp's, he orders a hearty meal of potatoes, sausage and beer.

Feeling better, Hemingway tells himself he is not worried about his stories selling. He is confident they will sell in the US eventually. One of his stories has already been included in a collection of the year's best, even though it has never been published anywhere.

The story is called "My Old Man," and is one of two that were left after all his other work was stolen. Hemingway has referred to this event in earlier chapters, and now he relates more of the story.

Hemingway was in the mountains in Lausanne, and Hadley wants to surprise him by bringing him all his writing so he can work on it. She packs everything, including the originals, typescripts and carbon copies into a suitcase that is then stolen at the train station on her way. The story that survives had been sent out to a publisher and is in the mail when the theft occurred. Another story that survives, he says, is the one called "Up in Michigan," which he had put away after Gertrude Stein had labeled it obscene.

When Hadley arrives at Lausanne, she is distraught at what has happened. Hemingway tries to soothe her and tells her no matter what has happened, they will work it out. When she tells him that all his work is gone, he cannot believe it. He takes a train back to Paris to be certain. He discovers it is true.

Writing about it after the fact, and after his large meal at Lipp's, Hemingway recalls when he was able to begin writing stories again. He explains his theory of writing that included omitting things to make the story stronger and to make the reader understand something deeper.

Only now he thinks to himself that he has made his stories so that nobody understands them. He tells himself that they will catch up to him in time, if he remains confident. He tells himself he should write a novel, but must train to write longer fiction by writing longer stories. There had been a novel among the papers that were stolen, he writes, and decides it was probably a good thing it was lost. He tells himself that eating better will not be his motivation for writing a novel. He will "let the pressure build" and write long stories in the meantime.

He pays his bill and walks to the Closerie des Lilas, where he sits and drinks coffee while writing a story. He becomes completely involved in his writing, so that he can imagine he is in the time and place he is writing about. He is reluctant to leave this place, but he knows he has time ahead of him to make his story complete. He feels the money in his pocket and tells himself there will be more to come when that has run out. He must simply begin working again in the morning.

This chapter reveals more of Hemingway's development as a writer, as described by himself. He speaks about his "new theory" of omitting major events in his stories in order to give them a more poetic quality, then laughs at himself that he has omitted so much that his stories do not make sense. Calling this a "new" theory of his implies that Hemingway had theories prior and subsequent to this one. Writing in retrospect, Hemingway seems to be smiling at the earnest young man with the grand theories about writing.

Ford Madox Ford and the Devil's Disciple

Ford Madox Ford and the Devil's Disciple Summary and Analysis

The Closerie des Lilas is Hemingway's favorite cafe in Paris. It is warm in winter and in the warm months there are pleasant trees to sit under. It is out of the way, he writes, so the people who go to the cafes mainly to be seen do not bother coming there. It has once been a popular cafe among poets, Hemingway says, but now is mainly filled with elderly men and their wives. Many of the patrons are war veterans, and wear their war ribbons.

One evening, Hemingway is sitting outside watching the activities on the boulevard. A man walks up to his table as if he has been looking for him. It is Ford Madox Ford, a writer and publisher of a periodical. He has a large mustache and holds himself stiffly. He asks Hemingway if he might sit with him as he sits down.

Ford orders vermouth from the waiter, but then changes his order suddenly and asks him to bring a brandy and soda. Hemingway avoids looking at Ford, as he usually does. He is uncertain whether he wants him there or not. Ford remarks that Hemingway looks glum, which he denies.

Ford says he has come over to invite him to a party at a bar called the Bal Musette, giving him the address. Hemingway says he knows the place, because he had lived above it for two years. Ford asks if he is certain, and Hemingway says of course he is, describing the place. Ford is distracted, and invites him again, telling him to bring his wife. He tells him he will draw him a map so he can find the place.

Hemingway again tells him that he knows the place well because he lived above it. Ford continues to talk past him, telling him it is not hard to find if he can find the street. Hemingway takes a long drink.

The waiter brings Ford his brandy and soda, and Ford chastises him for getting the order wrong. He claims he had ordered vermouth. Hemingway reassures the waiter that he will take the brandy and to bring Ford the vermouth.

A thin man in a cape walks past them on the street and glances their way. After the man passes, Ford asks Hemingway if he noticed how he had snubbed the caped man. Hemingway had not noticed, and asks who the man is. Ford tells him it is Hilaire Belloc, a writer.

Ford is very pleased with himself for having apparently snubbed Belloc. Hemingway does not know Belloc, and did not imagine that the man had even looked at them with

any recognition. He knows Belloc's writing, however, and is upset that Ford has evidently been rude to him. He wished that Belloc had stopped and been introduced.

Ford chastises Hemingway for drinking brandy - the very brandy that Ford himself had ordered but forgotten. Hemingway simply responds that he does not drink it very often, trying to be charitable to Ford. He changes the subject back to Ford's snubbing. He asks why one does so.

Ford replies, "A gentleman will always cut a cad" (p. 86). Hemingway continues to quiz Ford on the meaning of the words "gentleman" and "cad." He himself is a gentleman, Ford explains, because he has been an officer of the British military. Hemingway could never be a gentleman, however, because he is American. Hemingway continues to quiz him, asking if various writers are gentlemen, with Ford giving his opinionated verdict on each. Hemingway declares the subject "fascinating" and Ford says he is glad find him interested. He tells Hemingway he will join him in a brandy before leaving.

After Ford leaves, Hemingway goes to buy a racing paper. He returns to the cafe, and a good friend joins him at his outside table. As they are ordering drinks, the man in the cape walks by again, glancing at the table. Hemingway tells his friend that the man is Hilaire Belloc, and that Ford had thoroughly snubbed him earlier that day. His friend calls Hemingway a "silly ass" and tells him the caped man is in fact Aleister Crowley, allegedly the "wickedest man in the world."

This amusing episode portrays the writer Ford Madox Ford as a blustery buffoon who is out of touch with reality. The title of the chapter, "Ford Madox Ford and the Devil's Disciple" mimics the title of a pulp novel or movie serial. Elsewhere in the book, Hemingway admits his indebtedness to Ford for publishing his work, but also complains about the low pay. His relationship with Ford seems to be one of bemused tolerance.

Birth of a New School

Birth of a New School Summary and Analysis

Hemingway sits in the Closerie des Lilas, writing. When he is lucky, he is able to enter completely into his writing to imagine he is in the time and place he writes about. He carries a horse chestnut and a rabbit's foot for luck. When he is unlucky, someone interrupts him. This is what happens.

Someone he knows, a fellow writer, sits near him and begins talking to him. This angers Hemingway, who is unable on this occasion to control his temper. He curses at the visitor and asks him why he has come to the cafe. He hopes to himself that it is only a visit, and that the man and his friends are not planning on making this their own regular cafe. It is Hemingway's "home" cafe and he is protective of it. The man complains that Hemingway is treating him so rudely.

He tries to ignore the man, and is able to write a few more sentences. The man continues to complain, which he finds he can ignore, finding it just another noise. The man begins to lament that he himself can no longer write and eventually the distraction is too much for Hemingway. He closes his notebook and continues to speak rudely to the man. He makes him promise that he will not come to the cafe again.

Perhaps feeling badly about being so rude, Hemingway asks the man what he has been writing. The man replies that he has been having a difficult time writing, and Hemingway abruptly tells him that if he cannot write he should not be a writer. He suggests that if he cannot write, perhaps the man could be a critic instead. The man seems genuinely grateful for the suggestion, and begins to imagine himself as a critic.

"He was a critic already so I asked him if he would have a drink," Hemingway writes. As proof of his conversion, Hemingway points out that the man begins each of his sentences with his name, as all critics do, he says. The man immediately begins to criticize Hemingway's writing as "too stark," and gives him some advice. Hemingway reminds him that he has promised not to come to the cafe while he is writing. The man replies that or course he would have his own cafe now.

Hemingway adds that the story might be more interesting if the man had gone on to become a well-known critic, but that he did not. The following day, partly afraid that the critic would return to his cafe, Hemingway works at home. It is quiet, and he is able to work well.

Hemingway portrays himself as being quite rude to the man who interrupts him, acknowledging his own short temper. The man's sudden conversion to being a critic is comical, and based as it is on Hemingway's angry, off-hand remarks, it seems to be an empty decision. Hemingway uses the opportunity to make a few digs at critics in general, as well.

With Pascin at the Dome

With Pascin at the Dome Summary and Analysis

After a good day working, Hemingway leaves his apartment and goes to a restaurant to eat, then walks around to the "principal cafes" where many of his fellow authors and artists congregate. He is congratulating himself for having worked hard all day even though he had wanted to go to the racetrack. He is still very conscious of his financial situation and occasionally skips a meal. Still, it is very cheap to live in Paris at this time, he writes.

He first walks toward the cafe called the Select, where he sees someone he knows will want to talk about horses with him. He leaves before he is noticed, thinking that he has forsworn horses for the time being. He passes another cafe called the Rotonde before heading for one called Le Dome.

The Dome is crowded with artists and models, and other people who have spent their day working. An artist he knows named Julius Pascin, a painter, calls Hemingway to a table. Pascin sits with two beautiful models. Pascin is drunk, and invites Hemingway to join them and order a drink. Pascin asks Hemingway directly if he would like to have sex with one of the models, offering to let him use his studio nearby. Hemingway brushes off the invitation with a similarly off-color remark.

Their conversation is titillating, and the models flirt with Hemingway, encouraged by Pascin. He invites Hemingway to eat with them, but he replies that he is going to eat with his wife. Pascin tells the girls they will have another drink, then go to eat wherever they like. He says goodnight to Hemingway, grinning as he suggests that the models will be keeping him up all night.

Hemingway mentions that Pascin hangs himself later in life, but that this is how he likes to remember him, jovial and joking. This is a lively scene of Paris cafe life, hinting at a lascivious lifestyle among many of Hemingway's companions and perhaps of Hemingway himself. He seems to enjoy the flirtation, but in the end firmly declines saying he wants to return home to his wife.

Ezra Pound and his Bel Esprit

Ezra Pound and his Bel Esprit Summary and Analysis

The poet Ezra Pound is one of Hemingway's best friends during this time in Paris, and one of the kindest people he knows, he writes. He supports his friends no matter what their field, and always praises their work. Hemingway does not always share Pound's opinions of his friends' work, but he does not argue with him about it. His description of Pound enthusiastically praising the work of the artists and authors he likes personally contrasts nicely with his earlier description of Gertrude Stein, who dislikes the work of people she dislikes personally, including Pound. Hemingway also likes Pound's wife, Dorothy, and her paintings. He mentions that she is also physically attractive.

While teaching Pound to box one day in Pound's studio, Hemingway meets the artist and author Wyndham Lewis. Lewis is dressed like a "prewar artist" in a wide black hat, Hemingway remarks, which is a stark difference than the artistic community of the time in Paris, in which artists wear whatever clothes they wish. Hemingway is taken aback by Lewis' facial appearance, likening him to a frog.

After the boxing lesson, which Lewis watches, the three men sit and have a drink. Pound and Lewis talk while Hemingway listens and watches Lewis. He decides Lewis is "nasty." His eyes, he writes, are "those of an unsuccessful rapist."

Later, at home, Hemingway tells Hadley that he has met "the nastiest man I've ever seen." She pleads with him not to tell her about him, as they are just about to eat. On his next visit to Stein's apartment, he asks her if she has met Lewis. She has, and has unkind words about him. Because he is Pound's friend, however, Hemingway attempts to be his friend even though he dislikes him.

Hemingway describes Pounds generosity in helping other writers whenever possible. Pound is trying to help T.S. Eliot, the poet, who works at a bank in London and does not have enough time to properly devote to his poetry. To help Eliot and others, Pound founds an organization with a wealthy patron called Bel Esprit. The idea is that artists will contribute a portion of what they make to help Eliot get "out of the bank." Once that is accomplished, the fund will be used to help other artists in need.

Hemingway half-seriously undertakes to raise funds for Bel Esprit, although he jokingly refers to Eliot as Major Eliot, sometimes confusing potential donors. He adds in a tongue-in-cheek fashion that he does not recall how the movement finally "cracked up" but that it may have had something to do with Eliot publishing "The Waste Land," his most successful poem, and receiving widespread acclaim. He jokes that he had looked forward to getting "the Major" out of the bank by Bel Esprit alone, and was somewhat disappointed that they had not. He takes the contribution he would have given to the cause to the racetrack.

Hemingway's sarcastic sense of humor is on full display in this chapter as he pokes gentle fun at his generous friend, Ezra Pound. Like Gertrude Stein, pound is a central figure in the artistic community of Paris, and like her he entertains and supports various artists. Hemingway places them in contrast to one another in this chapter, and there seems little doubt which one he admires more.

A Strange Enough Ending

A Strange Enough Ending Summary and Analysis

This very short chapter outlines the events that led to the end of Hemingway's friendship with Gertrude Stein. The two have become good friends, and Stein invites him to stop at her apartment any time, making himself at home if she is not in. He does this from time to time, and the maid lets him in and gives him a drink while he waits for Stein.

One day, Stein is planning to take a trip with her companion and asks Hemingway to stop by and say goodbye before she leaves. He goes to her apartment and the maid lets him in, telling him that Stein is upstairs and will be down soon. As he sits and has a drink, he hears voices. Someone is speaking to Stein "as I had never heard one person speak to another; never, anywhere, ever."

In response, he hears Steins reply in a pleading tone, " Don't please don't. I'll do anything, pussy, but please don't do it."

Hemingway is shocked by the exchange and embarrassed. He finishes his drink quickly and moves toward the door. The maid asks him to stay, saying it will only be a moment, but he cannot bear to hear the conversation any more. He tells the maid to tell Stein that he came to the courtyard but could not stay because a friend is sick.

This marks the end of Hemingway's friendship with Stein, he says, although he continues to visit her and help her with her editing and work. She begins to quarrel with her friends eventually, he says, driving many of them away. She brings new friends into her group, many of which Hemingway and others do not respect. They all maintain an outward show of friendship, but in his head and heart, Hemingway says, he could never be friends with her again.

Nowhere does Hemingway explicitly describe what actually causes him to lose his respect for Stein, but it is implied that it is after hearing her humiliate herself. The other person in the conversation is not named, but it is presumed that it is Stein's companion, Alice Toklas. This is perhaps an example of the technique Hemingway describes earlier, where he omits crucial parts of a story in order to involve the reader more in the meaning. It is likely that what he overhears is a sexual encounter between the two women.

The Man Who Was Marked for Death

The Man Who Was Marked for Death Summary and Analysis

At Ezra Pound's studio, Hemingway meets the poet Ernest Walsh. Walsh is Irish, and is accompanied by two young women who seem very impressed by him. He has met them on the boat and convinced then that he is highly paid for his poems. As Walsh speaks with Pound, Hemingway talks with the pretty young woman, promising to take them out to a cafe. Walsh is "marked for death," as Hemingway describes him, although he does not fully explain what he means by this phrase. Walsh is indeed dying slowly of tuberculosis, and Hemingway possibly means that Walsh uses this fact as leverage in his career. If so, this seems to disgust Hemingway.

Later, Hemingway learns that Walsh and another person have started a quarterly literary publication. This publication, it is rumored, is going to offer a large cash prize to the contributor who has been judged to be the best during the first four issues.

One day Walsh invites Hemingway to lunch at an expensive restaurant. They speak of other authors whose work has appeared in Walsh's quarterly such as James Joyce and Pound. Finally, Walsh abruptly informs Hemingway that he is going to receive the literary prize his magazine will award. Hemingway immediately suspects he is being "conned" and has no faith in Walsh's remark. He tells Walsh he does not feel he deserves it, repeatedly calling him by his first name, Ernest. He enjoys doing this, as he hates his own name. It is a private joke to Hemingway to use the name.

Walsh does eventually fall extremely ill from tuberculosis and has a hemorrhage. Hemingway is outwardly kind to Walsh, even helping to see the final edition of the magazine into print. Also, he has nothing against the co-editor, who has never tried to con him.

Much later, after Walsh has died, Hemingway is speaking to James Joyce about Walsh. Joyce asks Hemingway if Walsh ever promised him the literary award. He answers that he did, and Joyce replies that he promised it to him as well. They wonder if he had also promised it to Pound and decide it best not to ask him.

Evan Shipman at the Lilas

Evan Shipman at the Lilas Summary and Analysis

When Hemingway first discovers Shakespeare and Company, he begins to read Russian authors like Turgenev, Tolstoi, Chekhov and Dostoevsky. He immerses himself in these authors and their clear, rich stories. This is a time when a person can live well in Paris on little money and having time to read these authors is "like having a great treasure given to you," he writes.

Hemingway tries to engage Ezra Pound in conversation about the Russian authors, but Pound says he has not read them. He encourages Hemingway to read French authors. Hemingway is somewhat dismayed the Pound seems to dismiss the Russians.

Hemingway returns to his apartment from Pound's studio and finds his wife and son are out. The landlady tells him a man stopped by to see him and is waiting for him at the Closerie des Lilas cafe. Hemingway makes his way to the cafe and finds his friend Evan Shipman, who he has not seen in some time.

Shipman is tall and thin in worn clothes. Hemingway calls him a fine poet. The two friends catch up quickly. Shipman has been ill, but is on the mend. Hemingway scolds him for not dressing warmly enough.

Shipman calls the waiter, Jean, and orders two whiskies. Shipman and Jean are friends. Shipman often goes with Jean to help him in his garden. Jean brings a bottle to the table with two glasses, which he pours very full. When Evan remarks on the extra whiskey, Jean simply replies that the are "two whiskies."

The friends sip their drinks and begin to discuss Russian authors. Hemingway says that Dostoevsky writes very badly, yet makes the reader feel deeply. He asks Shipman why that is. They discuss the translations, and how it is east to re-read Tolstoi, but not Dostoevsky. Hemingway says he will give Dostoevsky another chance.

Hemingway remarks that Jean will get in trouble pouring such large portions of whiskey. Shipman replies that Jean is already in trouble because the management of the cafe has changed. They are planning to put in an American style bar, he tells Hemingway, and will make the waiters shave off their military mustaches.

Jean reappears and asks if the men would like another whiskey. Hemingway tells him not to take the chance of pouring them another large drink. Jean replies that there is no danger and pours them two more very large drinks. The men drink the whiskies in a sign of solidarity with Jean's protest.

The following morning, Hemingway returns to the cafe to work, and sees Andre, another of the waiters, with a cleanly shaven face. He is wearing a white barman's coat in the American style. He asks about Jean. Andre replies that Jean will be in the next day, and

is not taking having to shave his mustache well. Hemingway asks Andre to tell Jean he asked after him, and to say hello from Shipman, as well. Andre replies that Shipman is with Jean that day. They are gardening together.

Shipman, along with Sylvia Beach and Ezra Pound, is one of the few people about whom Hemingway has only kind things to write. The friendship Hemingway has with him seems genuine and deep.

An Agent of Evil

An Agent of Evil Summary and Analysis

Ezra Pound is about to leave Paris, and he asks Hemingway to do a favor. He wants him to keep a jar of opium and give it to a poet named Dunning only if he needs it. The opium is in a large ceramic jar.

Dunning is Ralph Cheever Dunning, a poet who lives in the same building where Pound has his studio. Dunning is addicted to opium and forgets to eat, to the point of near starvation. One night Pound had called Hemingway to his studio with the news that Dunning was dying. Hemingway goes to the studio and finds Dunning malnourished, skeleton-like. He is taken to an asylum to be "disintoxicated."

Dunning returns to his apartment, and when Pound leaves Paris, he charges Hemingway with providing Dunning with opium in case of an emergency. One day, the emergency arrives. The concierge of Dunning's apartment building comes to Hemingway's apartment and tells him he is needed. Dunning has climbed to the roof of the building and refuses to come down.

Judging it to be the kind of emergency Pound had in mind, Hemingway finds the jar of opium and rushes to the studio. Dunning has apparently come down, and Hemingway makes his way to the door of his studio, knocking on the door. Dunning answers, and Hemingway presents him with the jar, telling him it was from Pound and that he expected Dunning would know what to do with it.

Dunning takes the jar and looks at it. He responds by calling Hemingway a bastard and a son of a bitch and throws the jar at him, hitting him in the chest. He also throws a milk bottle at him. Hemingway leaves, picking up the jar on the way, which has rolled down the stairs.

Dunning is eventually helped out by a group of "lovers of poetry," Hemingway writes. He takes the jar and wraps it in waxed paper and stores it in an old riding boot. While moving years later, he finds the boots again, but the jar is gone. Looking back, Hemingway is still not certain why Dunning railed out at him, suspecting he might have judged him an "agent of evil."

Although Pound does not appear in this chapter, it is really another description of the kindness that Hemingway admires in Pound.

Scott Fitzgerald

Scott Fitzgerald Summary and Analysis

Hemingway relates the first time he meets F. Scott Fitzgerald, in the Dingo bar in Paris. Fitzgerald is with a friend named Dunc Chaplin, a college friend of his who Hemingway finds friendly and pleasant. A "very strange" thing happens which Hemingway says he will never forget.

The men are drinking champagne, and Fitzgerald begins a long discourse on Hemingway's writing and how good it is. This embarrasses Hemingway, and he only half listens to Fitzgerald, instead observing him as he speaks. Hemingway notes his nice clothes and thin appearance, with unusually short legs.

Hemingway is pleased the Fitzgerald finds his writing to be "great," but is also happy when he begins to slow down in his praise. After this "speech," however, Fitzgerald begins asking Hemingway pointed questions. Hemingway is evasive in answering.

As Hemingway observes Fitzgerald's face, a strange transformation seems to take place. The skin on his face seems to draw tight and grow ashen. His eyes seem to sink into his head until he looks like a skeleton. Hemingway says he does not imagine this. "His face became a true death's head, or death mask, in front of my eyes" (p. 152).

Hemingway is worried and says to Chaplin that they must get him medical help. Chaplin replies that Fitzgerald is all right, and that it his usual reaction to alcohol. Chaplin and Hemingway help him into a taxi, and Chaplin assures Hemingway he will be fine.

A few days later, Hemingway meets Fitzgerald and the Closerie des Lilas and says he is sorry that Fitzgerald had become ill at the Dingo. Fitzgerald is astonished and asks Hemingway what he means. He denies having been ill at all, but claims he was tired of some of the other people in the bar and wanted to leave. He scolds Hemingway for overreacting. It is clear, however, that Fitzgerald's recollection of the evening is hazy.

The two men sit at the cafe and talk about writing and authors. Hemingway begins to find Fitzgerald endearing, even though he is admittedly cautious about letting people endear themselves to him. Fitzgerald tells Hemingway about his latest book, The Great Gatsby, which Hemingway has not yet read. Fitzgerald is worried that the book is not selling well even though it is getting good reviews. As they talk, Fitzgerald has two drinks and Hemingway watches him for signs of becoming ill. He does not, however. Neither does he begin to make speeches or ask pointed questions as he did at the Dingo.

Fitzgerald tells Hemingway that he and his wife, Zelda, had left their Renault automobile in the town of Lyon because of bad weather, and asks him if he would like to go with him to Lyon on the train and drive it back to Paris. Hemingway, charmed by Fitzgerald,

agrees to go. They arrange to meet the next day and take an express train to Lyon with the plan to stay one night and start back to Paris the following morning.

Hemingway is excited about the trip, considering Fitzgerald a successful older writer willing to help him. At the cafe, Fitzgerald had told Hemingway that he would often change his stories after he had written them to make them more commercially viable for magazines. This shocks Hemingway, but he does not argue with Fitzgerald because Fitzgerald has written a novel and Hemingway has not. This short passage is interesting for laying out some of Hemingway's earliest impressions of Fitzgerald, seeing him initially as a kind of mentor but also questioning him from the very beginning.

Hadley likes the idea of Hemingway going on the trip. The next day, he arrives at the train station and waits outside for Fitzgerald, who is supposed to bring the tickets. As the departure time nears and Fitzgerald has not appeared, Hemingway goes inside the station to look for him. Still not finding him, he boards the train as it is leaving and looks through the whole train. Fitzgerald is not on the train. Hemingway buys a ticket and rides to Lyon. "I had never heard, then, of a grown man missing a train; but on this trip I was to learn many new things," he writes. Hemingway is furious. He has agreed to split the cost of the trip with Fitzgerald, but now is uncertain whether he will even show up. Later, he will be glad that he has used up all his anger early on, as the trip becomes more maddening.

From Lyon, Hemingway calls Fitzgerald's home and learns he has left Paris, but his servant does not know where he is staying in Lyon. Hemingway leaves the address of his hotel and goes out for a drink. At a cafe he meets a man who performs as a fire-eater, and the two go to an Algerian restaurant to eat, and Hemingway enjoys his company. After dinner, he walks back to his hotel. There is no word from Fitzgerald, and Hemingway goes to bed and reads in the relative luxury of his hotel room.

The next morning, Hemingway finds Fitzgerald waiting for him downstairs at the hotel. Fitzgerald apologizes for the mix up and proposes they have breakfast at the hotel. Hemingway suggests that a cafe would be quicker, but Fitzgerald wants a full breakfast. They eat at the hotel, as Hemingway worries that they are using valuable time if they want to drive back to Paris that day. At the end of the meal, Fitzgerald asks the hotel to make them a picnic lunch. Hemingway balks at the expense, wishing they would instead simply buy the makings for a lunch themselves for much less. He is spending money that he had been saving to go to Spain. He tells himself he has good credit, if needed, and resolves to pay for whatever he can on the trip, uncomfortable allowing Fitzgerald to pay for everything.

They have a drink at the hotel bar while waiting for the lunch to be made, and then go to the garage to look after the car. Hemingway is surprised to learn the car has no top. The top had been damaged somehow, and Zelda had ordered it to be cut off and not replaced. She hates car tops, Fitzgerald explains. They had driven the car as far as Lyon, when the rain forced them to stop.

The mechanic tells Hemingway that the car is being neglected, and that Fitzgerald will not let him replace the top. He asks Hemingway to convince Fitzgerald to take better care of the car.

An hour outside of Lyon, it begins to rain. They are stopped another ten times or so by the rain. They stop and drink wine and eat, and Fitzgerald seems to be enjoying himself. After a while, however, he begins to complain about his health. He is convinced he has "consumption." Hemingway tries to dissuade him from this fear, but Fitzgerald is persistent. Hemingway rebuts that he read widely on the subject and that he knows what he is talking about. He adds that the French wine they are drinking is practically a remedy for it, as well.

Humoring him seems to lighten Fitzgerald's mood some, but the rain grows harder and they stop at a small village and take a hotel room together. Fitzgerald takes to bed and seems to genuinely believe he will soon die. He makes Hemingway promise to look after Zelda and their daughter.

Hemingway grows impatient with Fitzgerald. He tells him his pulse and temperature are normal. Fitzgerald insists that he find a thermometer and take his temperature. It is late and the drugstores are closed. Hemingway asks the hotel waiter to find a thermometer and also to bring two whiskeys. Looking back, Hemingway writes that it did not occur to him at the time that drinking the relatively light wine could have made Fitzgerald act like such a "fool." He implies that he discovers differently.

Hemingway sits and reads the crime stories in the French newspapers while Fitzgerald lies in bed. The waiter returns with the drinks, but cannot find a thermometer. At Fitzgerald's insistence, Hemingway asks that he borrow one somewhere. Hemingway remarks that Fitzgerald's opinion of waiters and servants and of the French in general is low. He contrasts that to his and Evan Shipman's friendship with the waiters at the Closerie des Lilas.

Hemingway mixes the whiskey with lemonade and gives it to Fitzgerald with some aspirin. He sits down again to read the newspapers. Fitzgerald seems to calm down, but then becomes irritated with Hemingway for sitting and reading while he is probably dying. Hemingway realizes then that giving Fitzgerald more alcohol was a mistake.

Hemingway offers to call a doctor, but Fitzgerald answers he would not trust a small town French doctor. He says he wants his temperature taken, he wants his dry clothes, and then wants to return to Paris by train immediately to go to a hospital. His complaining continues until the waiter returns with a thermometer. It is a large bath thermometer with a wooden back, but Hemingway bluffs that it is a special kind that goes under the armpit.

He leaves the thermometer in Fitzgerald's armpit for several minutes and takes his pulse. Taking the thermometer, he tells Fitzgerald that it reads thirty-seven and six tenths centigrade, which is normal. This is a lie, as Hemingway does not know what

normal temperature is in centigrade, and besides the thermometer reads thirty even. Fitzgerald is slightly suspicious, but then decides that he has cleared up.

Fitzgerald tells Hemingway that this is the first night he has ever spent away from Zelda, and that he must speak to her. Hemingway knows that Fitzgerald must have spent the previous night in Lyon away from her, but does not argue. He notices that the alcohol has made Fitzgerald more talkative and lively. Fitzgerald puts on a robe and goes downstairs to place a call to Paris.

While waiting for the call to go through, Fitzgerald returns to the room where the men have another whiskey. Fitzgerald tells Hemingway the story of an affair Zelda had with a French aviator, and how jealous he was of her. He tells the story well, Hemingway thinks. He finds the story very sad.

The men get dressed and go downstairs to eat. Fitzgerald seems slightly unstable now, Hemingway notices. They begin to eat when Fitzgerald's call to Zelda comes through. He leaves the table and is gone for an hour. When he returns, he orders some chicken and white wine. He eventually passes out at the table, and Hemingway and a waiter take him up to bed. Hemingway returns to the table and finishes his dinner. He realizes he must not let Fitzgerald drink any more. He decides he will tell him the next day that he himself is cutting back so he can write once they return to Paris. This is not really true, Hemingway says, as he feels he is already in control of his drinking, and does not drink after dinner or when he writes. Hemingway goes to the room and to bed.

The next day the weather is fine, and the men enjoy the drive to Paris. At lunch, Hemingway insists that Fitzgerald not let him drink more than half a bottle of wine. Fitzgerald does not drink too much.

They arrive in Paris and Hemingway is happy to see Hadley once more. They go to the Closerie des Lilas for a drink and she asks if has learned anything on the trip. He replies that he has learned some things he has not yet "sorted out." One thing he has learned, he tells her, is "never to go on trips with anyone you do not love" (p. 175). He reminds her that they are planning a trip to Spain.

A few days later, Fitzgerald brings Hemingway a copy of The Great Gatsby. Hemingway dislikes the dust wrapper at once, thinking it garish. He removes it and reads the book. After reading it, he forms a new opinion of Fitzgerald. He decides that he must treat him like someone with an illness and try to do whatever he can to help him and be a friend. "If he could write a book as fine as The Great Gatsby I was sure that he could write an even better one," he writes (p. 176). He adds that at this time he not yet met Zelda, and so was not aware of the "terrible odds that were against him" (p. 176). foreshadowing the withering profile he offers of Fitzgerald's wife in the following chapter.

Hawks Do Not Share

Hawks Do Not Share Summary and Analysis

Fitzgerald and his wife Zelda invite Hemingway and his wife to their apartment for lunch. Fitzgerald shows them a large ledger with the accounts of all the money he has made from his writing.

Zelda has a hangover. She and Fitzgerald had been to a party the night before and fought because Fitzgerald did not want to drink. He is trying to stay away from alcohol so he can work, he has told Hemingway, and Zelda is treating him as if he is a "spoilsport," Hemingway writes.

Hemingway's portrait of Zelda is unflattering. Her hair is discolored, her eyes tired. She seems to be only half present as Hemingway describes her, with her mind straying to the party the night before when her eyes light up and she laughs. She smiles when she sees Fitzgerald take a drink of wine, because she knows, Hemingway writes, that once he starts drinking he will be unable to work.

Their relationship follows a pattern, Hemingway says. Fitzgerald resolves to stay sober and to work, but Zelda soon begins to complain of boredom and convinces him to go out drinking with her. She is jealous of his work, Hemingway asserts. Fitzgerald is deeply in love with Zelda, who routinely makes him jealous with other women at the wild parties they attend. At first, they would both pass out at these parties after drinking a relatively small amount, being taken home by friends. Now they were both heavier drinkers and Fitzgerald is afraid for Zelda to lose consciousness at the parties they attend, not trusting many of the people. This pattern has continued until Fitzgerald now has very little time sober in which to work.

Fitzgerald blames Paris for his inability to work, but Hemingway counters that the city is the "best organized for a writer to write in that there is" (p. 182). Fitzgerald feels that if he can get away to the seaside he will be able to work and Zelda will be happy.

Hemingway is disappointed with Fitzgerald for writing commercially appealing stories rather than "straight" writing, but Fitzgerald replies that his novel is not selling well, and that he must write stories that will sell. He does promise Hemingway he will write the best "straight" story he can. Through the spring and summer, Hemingway continues to encourage Fitzgerald as he struggles to work despite his alcohol abuse. Fitzgerald remains a good friend and companion to Hemingway.

Hemingway goes to Spain that summer and begins the first draft of a novel. Fitzgerald goes to the Riviera, and the two meet again in Paris in the fall. Fitzgerald has not sobered up, Hemingway finds. In fact, he is drinking even more. He begins to act inconsiderately to Hemingway when he is drunk, seeming to take pleasure in interrupting Hemingway at his work even as Zelda seems to enjoy disrupting Fitzgerald.

Fitzgerald has also become impatient with people he feels are inferior to him, and Hemingway gives an example of him being rude to his landlady. He is difficult to deal with, Hemingway writes, but is still a loyal friend.

Later, when Hemingway is finishing his novel in the mountains, he receives word from Fitzgerald inviting him to come stay at a villa in the spring. Zelda has been ill with colitis and Fitzgerald is not drinking and beginning to work again.

Hemingway and Hadley go to the villa, and everything is good. There is no excessive drinking and there are other good friends there, Hemingway writes. One night at a small party, Zelda says something slightly disturbing to Hemingway, which he realizes in retrospect is related to her impending mental illness. That she would be diagnosed with schizophrenia was not known at the time.

This chapter is a particularly brutal portrayal of Zelda Fitzgerald, essentially blaming her for Scott Fitzgerald's difficulty in writing and even suggesting that she encourages his alcoholism. His indictment of her is not softened by time and by knowing that she was mentally ill at the time. He closes the chapter by writing "Scott did not write anything more that was good until after he knew that she was insane" (p. 186).

A Matter of Measurements

A Matter of Measurements Summary and Analysis

It is now long after Zelda has begun to have "nervous breakdowns" and Fitzgerald has returned to Paris to visit. He calls on Hemingway and invites him to lunch, telling him he has something very important to ask him and wants him to answer "absolutely truly." This worries Hemingway, as Fitzgerald has demanded this kind of honesty from him before, and has become angry with Hemingway for his frank responses.

Hemingway meets him at Michaud's and they have a pleasant lunch. Fitzgerald has some wine with lunch, he notes, but has not been drinking beforehand and the wine does not seem to affect him badly. Fitzgerald puts off the important question to the end of the meal.

Fitzgerald confides in Hemingway that he has never slept with anyone except Zelda. He tells Hemingway that she told him his penis is too small to ever please a woman. It is a "matter of measurements" she told him.

Hemingway tells Fitzgerald to come with him to the bathroom. They return to the table, and Hemingway assures him he is normal. For evidence, he recommends Fitzgerald go to the Louvre museum and look at some statues. Fitzgerald is skeptical. He asks Hemingway why Zelda would say that to him, and Hemingway replies it was simply to bother him. Zelda wants to destroy him, he tells Fitzgerald. Fitzgerald defends her briefly, and Hemingway lets it drop.

Hemingway takes him to the Louvre and they look at some of the nude statues. Fitzgerald is still doubtful. Hemingway gives him some sexual advice. He asks Fitzgerald if he would like to look at some of the paintings in the museum. Fitzgerald says he is not in the mood and does not have time. He has to meet some people at the Ritz Bar.

Hemingway jumps to a much later time, after World War II and after Fitzgerald is dead, when he is speaking with Georges, the bar chief at the Ritz. Georges tells Hemingway that he has no recollection of Fitzgerald, but that he is the only person that his patrons ask him about. Not remembering him, he says, he simply makes up interesting stories.

Georges remarks that it is strange he does not remember him because he remembers so many other people from that time, including Hemingway. The two men reminisce about some of the people they both knew. Hemingway tells Georges that he is planning to write about the first time he met Fitzgerald. Georges expects that if he reads what Hemingway writes about Fitzgerald he will remember him. "We will see," Hemingway responds.

Here Hemingway makes specific reference to this book itself, saying that it is something he has "promised" himself he would write. This chapter is another made up mostly if

dialogue, and takes place after the previous two chapters on Fitzgerald. It once again displays the insecurities of Fitzgerald in an amusing episode and includes further criticism of Zelda.

There Is Never Any End to Paris

There Is Never Any End to Paris Summary and Analysis

The Parisian winters are cold and wet, too cold and wet for Bumby, Hemingway's young son, he writes. They escape from Paris in the winter to the mountain village of Schruns, in Austria. There, for two dollars a day for the three of them, they can stay in a comfortable hotel and eat good food. The village is in an open valley with plenty of sun, and there is hiking and skiing. Bumby spends his days being taken care of by a girl from the village, and Hadley and Hemingway take lessons in high mountain skiing.

The climbing and skiing keep them constantly hungry, and they eat the excellent food and drink the local wine with gusto. They have a supply of books borrowed from Sylvia Beach, and the bowl and play cards with the people from the village. The rooms are warm, heated by large stoves, and there is fresh breakfast every morning. Hemingway is able to work well at Schruns. He notes that he completed his most difficult writing project ever there, the rewriting of his first novel The Sun Also Rises.

One year there are many avalanches. Hemingway describes some that he witnessed, and also tells about a man who died in one, who he saw dug out of the snow. He recalls climbing high into the mountains with groups of other skiers and grumbling local porters who distrust the foreign visitors and demand more money for their services than what was agreed on.

Hadley and Hemingway return to the mountains each winter until one year when things change. "New people came into our lives and nothing was ever the same again," he writes. "It was the year the rich showed up" (p. 207). The rich are preceded by the "pilot fish," who is a person that Hemingway does not name specifically. The pilot fish scouts out locations and people and is followed by the rich people who want to associate with artists and authors, but only after the pilot fish lets them know that he has discovered the real thing. Hemingway writes scornfully about this person, whom he blames for attracting "the rich" to him and Hadley and their mountain getaway and ultimately to Paris.

The rich are always having fun, and are always charming, but leave only destruction behind then as they move on to the next big thing, Hemingway writes. He himself succumbs to this charm and the promise of a good time. He is introduced to the rich by the pilot fish, who is a friend of theirs. The rich praise Hemingway and his writing. He even goes so "low," he says, as to read some of it aloud to them. They call him Ernest and tell him how great it is, and he "[wags] his tail in pleasure" (p. 209). Hemingway is disgusted with himself looking back at his behavior.

Even before the rich arrive, he writes, he and Hadley had been "infiltrated by another rich." This is a young woman who befriends Hadley, and with whom Hemingway begins

and affair. Interestingly, Hemingway describes the beginning of this affair in the anonymous third person, as if it is something happening in a story and not to him and to Hadley. There is no doubt he is describing himself, however, as he goes on to describe leaving Hadley in Schruns while he goes to New York on book business, stopping in Paris on his way back to Austria to stay with the girl.

When he reaches Schruns again and sees Hadley, he loves her even more and feels guilty for his infidelity. They spend the rest of the winter happy together. Once they return to Paris in the spring, however, the "other thing" as he calls it starts again.

"That was the end of the first part of Paris." Hemingway writes, and the last time he would go to the mountains with Hadley. Paris never ends, of course, he adds, and remains like a well of memory that rewards him for returning to it.

Characters

F. Scott Fitzgerald

The author of The Great Gatsby and one of Hemingway's good friends during this time in Paris. Fitzgerald is married to Zelda and they have a daughter called "Scottie." Hemingway is aware of Fitzgerald before they first meet at a bar in Paris, and is embarrassed that Fitzgerald has heard of him and praises his work. Their relationship begins as Hemingway thinks he may learn something from the older, successful Fitzgerald, but soon transforms as Hemingway learns of Fitzgerald's alcoholism and insecurities. Hemingway eventually resolves to try to help Fitzgerald as much as he can, out of respect for his great talent as a writer.

Fitzgerald is an excellent writer in Hemingway's opinion, but Hemingway is disappointed that he alters his writing to make it more commercially viable. Fitzgerald defends himself to Hemingway by claiming that he writes the story "straight" first, then adds twists and plot points that will make it marketable to magazines.

Hemingway portrays Fitzgerald as somewhat eccentric and obsessed with his health. The scene with the two of them in the hotel where Fitzgerald seems to believe he is dying is humorous, but also disturbing in how quickly he swings from extreme to extreme. Hemingway suggests that Fitzgerald may not be entirely sound mentally, as he seems to have a faulty memory. This is suggested as Hemignway describes Fitzgerald's recollection of their first meeting at the Dingo bar which differs from Hemingway's, and Fitzgerald's insistence that he has never spent a night away from his wife even though Hemingway knows he had just the night before.

Hemingway describes these oddities in Fitzgerald's behavior, but he does not condemn him for them as he does other figures in the book. Rather, Fitzgerald is portrayed as a tragic figure.

Hadley Hemingway

Hemingway's first wife, to whom he is married through the period covered by the book. She is devoted to Hemingway and supportive of his work. She does not always seem to be completely accepted into Hemingway's circles, however, as when the two of them visit Gertrude Stein and Alice Toklas.

Hemingway does not make the direct comparison between Hadley and Zelda Fitzgerald, but the contrast between the two is made quite clear. Never is Hadley shown to be jealous of Hemingway or desirous that he spend less time working. As Hemingway describes her, she is always willing to give something up or go without something in order to make him happy. When Hemingway decides he would like to go to the race track, for instance, and wants to take some of their money to bet on horses, he asks her if there is anything she would rather do with the money. Hemingway portrays her as

being somewhat reluctant, but in the end she says she wants to do the same thing he does. Hemingway adds that he is often "mean" with their money, meaning that he is stingy, but Hadley is not shown to ever complain.

The book ends as Hemingway and Hadley are enjoying a visit to the mountains, where Hemingway meets the woman he will eventually leave Hadley for. At the same time, "the rich" begin to infiltrate their lives, marking the end of the period for Hemingway. His fond remembrance and longing for the leaner, simpler days of Paris seems apparent, and it also seems clear that he closely associates Hadley with this longing.

Gertrude Stein

An author and art collector whose apartment is one of the social centers of the artistic community in the 1920s. Stein lives with her partner, Alice Toklas in an art-filled apartment where she entertains Hemingway and other artists and authors of the time. She is herself a writer, and enlists Hemingway's help in revising and proofreading her manuscripts. Hemingway considers Stein a friend until he accidentally hears her in a sexual situation with Toklas and is disgusted. His portrayal of Stein is mostly negative.

Zelda Fitzgerald

An author and the wife of F. Scott Fitzgerald. Hemingway's portrait of Zelda is almost entirely negative, as he feels she has as her goal the destruction of her husband. Hemingway describes her as encouraging his drinking, which leaves him unable to write. Zelda is eventually diagnosed with mental illness, but this does not soften Hemingway's opinion of her relationship with Fitzgerald.

Ezra Pound

An Irish poet who Hemingway considers one of his good friends. Pound does whatever he can to help other authors and artists, and Hemingway seems to respect him greatly for it, even when he feels the effort is misguided or unneeded, as when Pound starts a fund to help T.S. Eliot quit his job at a bank.

Evan Shipman

A writer and poet and good friend of Hemingway. He writes of Shipman only in positive tones, calling him a good poet and praising him for not seeming to have the crass ambition to be published that many others have.

Sylvia Beach

The owner of Shakespeare and Company, an English-language bookstore in Paris that is the center of the expatriate literary community. Beach is a friend and supporter of James Joyce, and publishes Joyce's first novel.

Ford Madox Ford

A British publisher and author who Hemingway depicts as an absent-minded buffoon. Hemingway mentions, however, that Ford is one of the few early publishers of his work.

Alice Toklas

The partner of Gertrude Stein. She is not called by name in the book, but is a well known figure. She is described as having a "frightening" appearance. Her role in her relationship seems to be as a submissive wife to Stein, and to entertain the wives of the artists and authors that Stein invites to her apartment.

James Joyce

An Irish author who frequents Shakespeare and Company. Hemingway does not describe Joyce in detail, mentioning only that he saw him eating in a restaurant with his family one evening and did not disturb him. It seems likely that they would have met more than once, and it is perhaps curious that Hemingway does not include him in the book.

Pascin

Julian Pascin, a Bulgarian painter who takes his own life by hanging. Hemingway describes a brief encounter with Pascin and two models in a Paris cafe.

Wyndham Lewis

A modernist author and artist who Hemingway is immediately revolted by, comparing him to a frog. Gertrude Stein shares his low opinion of Lewis

Mike Ward

A friend of Hemingway's who works at a bank in Paris. Ward introduces Hemingway to the pleasures of watching bicycle racing.

Ernest Walsh

A poet and co-editor of a literary magazine. Hemingway helps Walsh, but considers him a "con" man. Walsh has tuberculosis, which eventually kills him.

Ralph Cheever Dunning

An opium-addicted poet that Ezra Pound looks after. When he leaves Paris, Pound asks Hemingway to take over looking after him. As with most people he describes, Hemingway is suspicious of Dunning.

Bumby

The nickname for Jack, Hemingway and Hadley's young son.

F. Puss

Bumby's pet cat, probably named as a joke of F. Scott Fitzgerald.

Objects/Places

Paris

The largest city in France and the home of a considerable number of expatriates in the years following World War I. As an inexpensive place to live and work, it attracted artists and authors from around the world. The many museums, galleries and literary journals provided an outlet for these artists and authors, and the numerous cafes provided a social setting that supported the exchange of ideas.

Closerie des Lilas

Hemingway's "home" cafe where he sometimes goes to work. He is friendly with the staff there and protective of it when other writers he does not like visit it. It is here that he meets with his good friend Evan Shipman, and where he rudely tells off the unnamed critic who interrupts his writing.

Shakespeare and Company

The bookstore and lending library founded by Sylvia Beach that specializes in English language books. The shop is visited by many expatriate writers such as Hemingway, James Joyce and others. Beach is helpful to Hemingway, introducing him to people and giving him credit.

The Lost Generation

A phrase used by Gertrude Stein to describe Hemingway and others of his generation who had been through World War I. It is supposedly coined by the owner of the garage where she takes her car. Hemingway dismisses Steins assessment as "rot" but will later use the phrase himself.

Seine River

A large river that runs through the center of Paris. Hemingway writes about the busy streets that run along the river and the fishermen who line its banks.

Le Dome

One of the cafes of Paris that is frequented by the artistic community. It is at the Dome that Hemingway meets with the painter Pascin and has a flirtatious encounter with two of his models.

Louvre

A large museum in Paris near the Seine River. Hemingway takes Fitzgerald to the Louvre to look at the nude statues.

Musee du Luxembourg

The museum Hemingway often visits to look at the paintings, especially those of Cezanne. The museum is located in the Luxembourg Gardens

Schruns

The Austrian town where Hemingway, Hadley and their son spend winters hiking and skiing.

The Taube Hotel

The hotel in Schruns where Hemingway and Hadley stay in the mountains of Austria, and where Hemingway meets the woman with whom he begins an affair.

27 rue de Fleurus

The address of Gertrude Stein's apartment, where she held her art collection and entertained Hemingway and numerous other artists and authors.

Rue Cardinal Lemoine

The street where Hemingway and his wife have an apartment. It is a two-room flat with no inside toilet.

113 rue Notre-Dame-des-Champs

The address of another apartment that Hemingway and Hadley live in, located over a sawmill.

Themes

Friendship

Hemingway considers many of the people he describes in his book as "friends," and he implies much about what friendship means to him, how it is won, and how it is lost. Among those Hemingway seems to count his friends are Ezra Pound, Evan Shipman and F. Scott Fitzgerald. He considers Gertrude Stein a friend, but depicts an episode where he loses the ability to continue thinking of her as a friend.

Hemingway has great respect for Ezra Pound. He describes him as being very kind and always willing to help other authors and artists. As Hemingway describes Pound, he is sometimes misguided in his efforts, and Hemingway is sometimes disappointed in Pound's tendency to let his personal relationships cloud his judgment. Nevertheless, Hemingway has a basic respect for Pound that is built on Pound's own talent as a writer and his engagement with the rest of his community. Pound also shares Hemingway's love for activity. He praises Pound's tennis skills and enjoys teaching him to box.

It is a similar respect that underlies Hemingway's friendship with Evan Shipman. Shipman is an excellent poet, Hemingway says, who does not seem to care if he ever is published or not. Shipman, like pound, does not hold himself above others and is good friends with one of the waiters at Hemingway's favorite cafe. Hemingway displays his respect for Shipman by describing Shipman's own friendship with Jean, the waiter.

It is a loss of respect that leads to the end of Hemingway's friendship with Gertrude Stein after he accidentally overhears her engaged in a lesbian sexual situation. Hemingway finds the episode revolting and it colors his future relations with Stein. For a while he is able to treat her like a friend intellectually, but eventually loses that ability. He is somewhat saddened by the fact that he has lost her friendship.

Hemingway's friendship with Fitzgerald is of a different sort. Their relationship begins as one between the young promising writer Hemingway and the slightly older and already successful author Fitzgerald. Fitzgerald soon comes to rely on Hemingway in a real way however and as Hemingway learns of Fitzgerald's alcoholism and tumultuous relationship with his wife, Zelda, he resolves to be a friend to him as one is to someone who is very ill. This is ultimately based on his respect for Fitzgerald's writing.

Hunger

The theme of hunger recurs throughout the book, both physically and metaphorically. Hemingway uses physical hunger to sharpen and discipline himself, as he describes in the chapter called "Hunger is Good Discipline." He writes about how he willingly forgoes lunch in order to make himself hungry, telling himself that he cannot afford the extra food and telling his wife that he is going out to lunch with friends.

Instead of eating, Hemingway threads his way through the streets of Paris on a route that intentionally avoids bakeries and food shops. He goes to a museum and looks at the paintings of Cezanne and imagines that Cezanne was himself hungry when he painted them. Here, Hemingway hints at a different kind of hunger, a hunger that is not merely physical. At the end of one of these hunger marches, he makes his way to Shakespeare and Company, where he finds payment waiting for some writing. He takes the money and indulges in a hearty meal.

The implication in this chapter is that Hemingway's physical hunger is self-imposed. He is perhaps not nearly as poor as he pretends to be, but withholds food from himself as a way to focus his mind on his goal of making a living as a writer. When he is successful at earning some money, he rewards himself with food.

Food plays a role as reward in the chapter entitled "A False Spring," when Hemingway and Hadley, after a successful day betting on horses at the racetrack. They share a close moment while walking back through Paris, stopping to talk on a bridge over the Seine. They realize they are both hungry and decide to treat themselves to a meal at Michaud's. As they wait for a table, Hemingway asks Hadley about the hunger they felt at the bridge, and whether she thought there was more to it. She replies, "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."

After the meal, Hemingway realizes that his physical hunger is sated, but that he still has the hunger he felt on the bridge. It persists even after making love with Hadley that night and after she falls asleep. It is a complicated thing, he writes, and suggests a kind of longing that is somehow unfulfilled in his present life, perhaps foreshadowing the changes that come at the end of the book.

The line he attributes to Hadley, that "memory is hunger," is especially interesting in view of the title of the book, A Moveable Feast. The moveable feast is Paris itself, a feast that Hemingway is enjoying through memory as he writes.

A Tribute to Hadley

A Tribute to Hadley

Hadley Hemingway is Ernest Hemingway's first wife, and his fondness for his early days in Paris is tied closely to his love for Hadley. This is evident from the fact that Hemingway chooses his infidelity as the end off the time period he treats in the book. Throughout the book, he portrays Hadley as attentive and supportive of his decision to give up journalism and try to make a living writing stories and novels. Without saying so explicitly, Hemingway implies that without her he could not have made the transition.

He mentions, but then finds advantage in the fact that Hadley is responsible for losing almost all of his manuscripts, when she wants to surprise him on their mountain vacation by bringing his work to him. The suitcase carrying all his papers is stolen at the train station. Hemingway is devastated, but is philosophical about the loss, laying no

blame on Hadley. He ultimately decides, he writes, that starting over from nothing was probably good.

Ironically, perhaps Hemingway says the most about how much he relies on Hadley through his withering portrayal of Zelda Fitzgerald, the wife of F. Scott Fitzgerald. Far from being a supportive wife to Fitzgerald, Hemingway describes her as only wanting to destroy him through jealousy and by encouraging him to drink so he will not be able to work.

The happiest times that Hemingway describes are the months he spends with Hadley and their son in the mountains of Austria, living actively and eating well. It is at these times that he seems to be most in love with her, but it is also during one of these stays in the mountains that Hemingway meets the woman with whom he will start an affair. He describes this event in distant terms, almost as if he cannot bear to write about it in the "presence" of Hadley. Taken as a whole, the memoir can be read as a tribute and perhaps even an apology to Hadley.

Style

Perspective

A Moveable Feast is written from the point of view of a successful writer looking back at his early career. At the time of the writing of the book, Hemingway was already well known, and he is able to rely on the reader already being familiar with the events that follow the time frame he writes about, such as his leaving his first wife and developing a successful career as a writer.

Hemingway is unapologetic about his sometimes naive behavior as he describes his younger self, but does seem to be smiling at his youthful ideals about writing, such as when he describes his technique of omitting crucial plot points in order to make the reader use his imagination and so feel the story on a deeper level. He jokes with himself that he has used the technique to the point that nobody understands his stories any more. He tells himself that he can wait until the rest of the world catches up with him. This sounds like youthful confidence, but at the same time the reader knows because it is being written from the perspective of the successful author that the rest of the world does indeed catch up with Hemingway.

The perspective of autobiography calls on the author to address his own behavior and motivations, and Hemingway is not often directly critical of himself, although he writes about situations where he loses his temper and becomes impatient. He speaks of his infidelity to his wife only in the vaguest terms, however.

The autobiographical perspective is perhaps most effective when Hemingway describes his relationships with and reactions to some of the well-known figures of this time in Paris such as F. Scott Fitzgerald, Gertrude Stein and Ezra Pound. These names, like the author's, are already familiar to the reader, and Hemingway is able to provide a personal perspective on their characters.

Tone

The overall tone of A Moveable Feast is a pleasant, sometimes humorous, sometimes bittersweet look back at an author's youth. Even when the tone is negative, Hemingway often tempers it with humor and wit. He portrays his first wife, Hadley, with tenderness and relates the beginning of his infidelity to her with sadness.

Hemingway portrays himself as an impatient and suspicious young man with a short temper, and his descriptions of others are made through the eyes of this young man. His observations are often humorous and pointed at the same time, as when he describes the buffoonish and absent-minded Ford Madox Ford and the insecure F. Scott Fitzgerald. This humorous tone often turns bittersweet, as when Hemingway, after relating the funny tale of his car trip with Fitzgerald, realizes that Fitzgerald has a genuine drinking problem that he must try to help with.

When Hemingway writes about his wife, Hadley, it seems to be with genuine affection and acknowledgment that he was in love with her at the time. The tone turns sad as he seems to be missing the earlier, simpler days living in a small apartment with the woman he loved and who loved him. This tone of longing is also present at the end of the book as Hemingway describes the transformation of his circle of author and artists once "the rich" discover them and Paris. Ending the book on this note colors the entire book with an overall tone of longing for a lost time.

Structure

A Moveable Feast is assembled from twenty fairly short sketches of the author's life in Paris in the years following World War I. Arranged roughly in chronological order, they begin about the time Hemingway decides to give up journalism to write stories and end around the time he finishes his first novel, which coincides with his beginning an affair with a woman he meets while vacationing with his wife, Hadley.

Many of the chapters stand alone, but all are connected loosely in time and place, with recurring figures and places. The book does not form a complete narrative, and Hemingway sometimes jumps out of the time frame to describe events that occur outside of the duration of the chapter, as when he writes about eventually taking up watching bicycle racing. Some of the chapters, such as "Birth of a New School," "With Pascin at the Dome," and "An Agent of Evil" are simply short illustrative episodes from the time. Others, such as "The Man Who Was Marked for Death," and "Ford Madox Ford and the Devil's Disciple" are short character sketches of individuals Hemingway knows. Other chapters describe in tender terms the support Hemingway receives from his first wife, Hadley, as he begins to carve out a career as a "straight" writer.

Nearly a quarter of the entire book is devoted to F. Scott Fitzgerald and his wife, Zelda. Hemingway relates his close relationship with Fitzgerald through some humorous episodes from their first few encounters together, and describes in scathing terms the effect he feels Zelda has on Fitzgerald's eventual decline in health and in his writing career.

Hemingway writes primarily in the first person, occasionally slipping into the second person when he is making general statements about the time and place. In the final chapter, as he relates the events that lead up to his affair with another woman, he uses the third person. This serves to distance these events from the author and the reader, and sets them apart from the rest of the narrative. It seems clear that Hemingway sees these events as the clear end to one portion of his life.

Many of the chapters rely heavily on dialog to outline the figures he writes about. Like all of Hemingway's writing, the prose is direct and simple.

Quotes

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 and the closed doors of the small shops, the herb sellers, the stationery and the newspaper shops, the midwife - second class - and the hotel where Verlaine and died where I had a room on the top floor where I worked. - A Good Cafe on the Place St.-Michel, p. 4

Miss Stein thought that I was too uneducated about sex and I must admit that I had certain prejudices against homosexuality since I knew its more primitive aspects. I knew it was why you carried a knife and would use it when you were in the company of tramps when you were a boy in the days when wolves was not a slang term for men obsessed by the pursuit of women. - Miss Stein Instructs, p. 18

In the three or four years that we were good friends I cannot 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. - Une Generation Perdue, p. 27

On a cold windswept street, this was a warm, cheerful place with a big stove in winter, tables and shelves of books, new books in the window, and photographs on the wall of famous writers both dead and living. The photographs all looked like snapshots and even the dead writers looked as though they had really been alive. - Shakespeare and Company, p. 35

But you knew there would always be the spring, as you knew the river would flow again after it was frozen. When the cold rains kept on and killed the spring, it was as though a young person had died for no reason. - People of the Seine, p. 45

But then we did not think of ourselves as poor. We did not accept it. we thought we were superior people and other people that we looked down on and rightly mistrusted were rich. - A False Spring, p. 51

But for a long time it was enough just to be back in our part of Paris and away from the track and to bet on your own life and work, and on the painters that you knew and not try to make your living gambling and call it by some other name. - The End of an Avocation, p. 64

It is necessary to handle yourself better when you have to cut down on food so you will not get too much hunger-thinking. Hunger is good discipline and you learn from it. - Hunger is Good Discipline, p. 75

Ezra was kinder and more Christian about people than I was. His own writing, when he would hit it right, was so perfect, and he was so sincere in his mistakes and enamored

of his errors, and so kind to people that I always thought of him as a sort of a saint. He was also irascible but so perhaps have been many saints. - Ezra Pound and his Bel Esprit, p. 108

In the end everyone, or not quite everyone, made friends again in order not to be stuffy or righteous. I did too. But I could never make friends again truly, neither in my heart nor in my head. When you cannot make friends any more in your head is the worst. But it was more complicated than that. - A Strange Enough Ending, p. 119

Ernest Walsh was dark, intense, faultlessly Irish, poetic and clearly marked for death as a character is marked for death in a motion picture. - The Man Who Was Marked For Death, p. 123

The last thing Ezra said to me before he left the rue Notre-Dame-des-Champs to go to Rapallo was, "Hem, I want you to keep this jar of opium and give it to Dunning only when he needs it. - An Agent of Evil, p. 143

Scott was a man then who looked like a boy with a face between handsome and pretty. He had very fair wavy hair, a high forehead, excited and friendly eyes and a delicate long-lipped Irish mouth that, on a girl, would have been the mouth of a beauty. - Scott Fitzgerald, p. 149

Zelda had a very bad hangover. They had been up on Montmartre the night before and had quarreled because Scott did not want to get drunk. He had decided, he told me, to work hard and not to drink and Zelda was treating him as though he were a kill-joy or a spoilsport. - Hawks Do Not Share, p. 179

Schruns was a good place to work. I know because I did the most difficult job of rewriting I have ever done there in the winter of 1925 and 1926, when I had to take the first draft of The Sun Also Rises which I had written in one sprint of six weeks, and make it into a novel. - There Is Never Any End to Paris, p. 202

Topics for Discussion

What does Hemingway have to say about the craft of writing? How is it evident in the book itself?

Discuss how Hemingway's relationship with F. Scott Fitzgerald develops and changes over the course of the book.

Compare how Hemingway portrays Alice Toklas, Zelda Fitzgerald and his own wife, Hadley.

What does friendship mean to Hemingway, and how does he seem to define it?

How does Hemingway compare the acts of sex and writing? Is writing a "masculine" art?

Discuss how Hemingway portrays his relative poverty while living in Paris. Is he as poor as he describes?

What, if anything, does Hemingway have to say about his younger self? What is implied about his viewpoint as an older man?