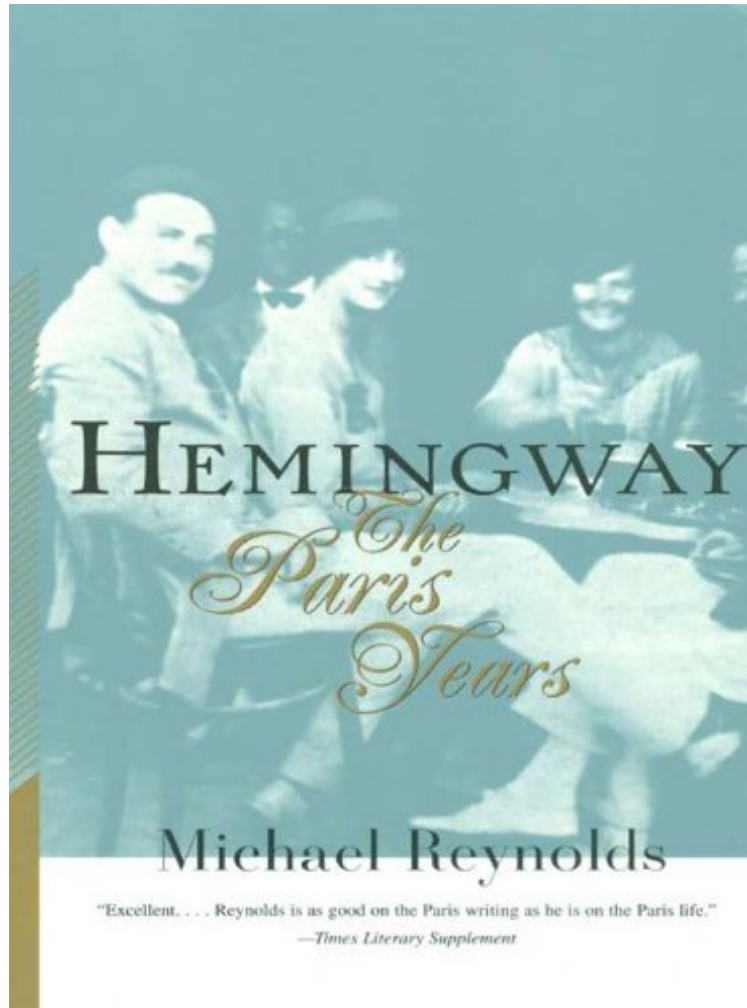


(Free read ebook) Hemingway: The Paris Years

Hemingway: The Paris Years

Von Michael Reynolds
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Von Michael Reynolds : Hemingway: The Paris Years before purchasing it in order to gage whether or not it would be worth my time, and all praised Hemingway: The Paris Years:

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. A great bio of a complex and fascinating guy.Von Ein KundeThis 2nd volume in Michael Reynolds's definitive 5 volume biography of Hemingway draws the reader into the richness of both Paris and Hemingway's life. Reynolds's terrific style combines painstaking research with a gift of storytelling to create intriguing books which explore Hemingway's complicated personal and artistic development. Hemingway is often seen simply in terms of his hyper-masculinity, but Reynolds's books show how much more there was to Papa: they show him scared, in love, full of bravado, homesick, uncertain, fascinated with life and how to live it. The Paris Years describes one of the more romantic and exciting periods of Hemingway's life: his youth in Paris when he was learning his craft. The Paris Years shows us the

excitement of Paris in the 1920's through the eyes of a young writer from Illinois, one who is uncertain of himself and his craft, but trying hard to learn, and learning fast. These were the "miracle years," during which he wrote many of his best short stories, and *The Sun Also Rises*, which he wrote in a six-week rush. It's a great bio about a fascinating guy -- go read it!

0 von 0 Kunden fanden die folgende Rezension hilfreich. Excellent, Fair, Entertaining

Von William M. Hessberg

Mr. Reynolds continues his bio of EH with the writer's first marriage and Paris years of the early 1920's. Reynolds is excellent in his narrative of EH's developing literary career. The trial and errors of the early stories, the rejection and success of getting the stories published is well told. EH's social life in Paris is well analyzed. Gertrude Stein and Ezra Pound are part of EH's life for short periods that EH makes the most of. His life as a reporter and editor are well told too. His life as husband and father is secondary to his work as a writer. Mr. Reynold's skill as a biographer has improved since the first volume. He is less judgemental and lets EH's nasty side reveal itself through incident rather than excessive criticism. A first rate bio.

0 von 0 Kunden fanden die folgende Rezension hilfreich. Extremely well done

Von Ein Kunde

This book is wonderfully (and obviously pain-stakingly) crafted. It reads like a novel, but it illuminates Hemingway's personality through subtle, and not so subtle, touches. This is an excellent telling of the early years in Paris and Toronto and of how Hemingway taught himself to write. I especially enjoyed the details of the Hemingway, Ford Madox Ford relationship regarding the Transatlantic publication, and I also enjoyed learning better what Stein gave to Hemingway's writing -- but overall I enjoyed the book evenly from start to finish. This book can stand alone. It was the first one in the series that I'd read. I look forward to reading the others.

Kurzbeschreibung

The 1920s in Paris are the pivotal years in Hemingway's apprenticeship as a writer, whether sitting in cafes or at the feet of Gertrude Stein. These are the heady times of the Nick Adams short stories, Fitzgerald's *The Great Gatsby*, and the writing of *The Sun Also Rises*. These are also the years of Hemingway's first marriage to Hadley Richardson, the birth of his first son, and his discovery of the bullfights at Pamplona.

In the second of his series of five biographies of Ernest Hemingway, Michael Reynolds turns to the years that formed the writer's distinctive style and critical intelligence. He exhaustively chronicles the particular literary influences on Hemingway, oftentimes even recounting the reading lists that the writer received from particular individuals. "Reading *The Wasteland* with Ezra Pound at one's elbow is no bad way to pick up a thing or two," he dryly observes at one point. He also pays close attention to Hemingway's conversations with, and studying the literature of, Pound, James Joyce, and particularly Gertrude Stein, who later complained that for all of Hemingway's talent, "He looks like a modern and he smells of the museums." Reynolds's sympathy for his subject is so complete that at times his own stylistic voice becomes a sort of homage to Hemingway's--colloquial, declarative, and wry. At times, however, he too liberally assumes the inner thoughts of his subjects. The substantial research and period analysis he commands turn such repeated phrases as "he must have thought" or "it must have seemed to him" into an unnecessary striving for authority. At his best, though, Reynolds not only uses his extensive source material with a critical eye but provides a wealth of information about the social, political, and literary backgrounds of a time and place that were in many ways the dawn of the 20th century's intellectual tradition.

--John Longenbaugh

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