

Cambridge University Press & Assessment  
 978-0-521-89738-9 — The Letters of Ernest Hemingway  
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## THE LETTERS OF ERNEST HEMINGWAY

“This latest installment of the monumental Hemingway Letters project is pure gold. This volume is a fascinating window into a pivotal time in his life, which we all but live alongside him as it unfolds. His fierce passion for fishing, the brewing war in Spain, his complicated relationships with other writers and friends – it all comes vividly alive in his own inimitable words.”

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“The mostly previously unpublished letters in Volume 6 vividly depict a period in which Hemingway’s celebrity becomes vaster and also onerous to him – further establishing his lifelong love–hate relationship with fame and public persona. Here we see the youthful literary sensation maturing into an established master who’s self-assured yet hustling to hold his hard-earned ground. A revealing look into the evolution of the Hemingway legend.”

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“The existence of some of these documents (predating Hemingway’s fame) is close to a miracle, and ‘The Letters’ is without question a spectacular scholarly achievement.”

Arthur Phillips, *New York Times*

“A work of monumental authority, shrewd and sympathetic, which will be indispensable for anyone delving into Hemingway’s childhood affections, adolescent bravura, and the hope, enthusiasm and disgust of his early manhood.”  
*The Spectator*

“His letters burst off the page with all his swaggering vigour, brio, brilliance, wit and rage, uncensored and unrestrained.”

Sarah Churchwell, *The Guardian*

“And so begins the ambitious—and highly anticipated—publication of *The Letters of Ernest Hemingway*, a vast collection that proves to be both a revealing autobiography and the passkey to his literary works.”

A. Scott Berg, *Vanity Fair*

“This Cambridge Edition of all of Hemingway’s known letters is as elegant and proper a solution as one could wish to such a daunting challenge: how to make this treasure available to all interested scholars and readers for generations to come. I think that Papa would be pleased.”

Charles Scribner III

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“[Hemingway’s] letters were never intended for publication, and they are surprising ... Behind the hard-living, hard-loving, tough-guy literary persona we find a loyal son pouring his heart out to his family, an infatuated lover, an adoring husband, and a highly committed friend.”

Robert McCrum, *The Guardian*

“This second volume of *The Letters of Ernest Hemingway* documents the years in which he became himself ... His style is at once close to and yet unutterably distant from that of his fiction.”

Michael Gorra, *New York Times*, Editor’s Choice

“The volume itself is beautifully designed and skillfully edited ... As a book, it is perfect.”

*Los Angeles Review of Books*

“The newly published letters are bracingly energetic and readable, and they add depth and detail to the already vast biographical record of Hemingway’s early years.”

Edward Mendelsohn, *New York Review of Books*

“The publication of Ernest Hemingway’s complete correspondence is shaping up to be an astonishing scholarly achievement ... Meticulously edited, with shrewd introductory summaries and footnotes tracking down every reference, the series brings into sharp focus this contradictory, alternately smart and stupid, blustering, fragile man who was also a giant of modern literature.”

Phillip Lopate, *Times Literary Supplement*

“Reading Hemingway’s letters is to go back in time by stepping into the fascinating world of a revolutionary wordsmith; a voyage through decades to the very moments when literature was taking a sudden bend in the road; a shift that was being steered by the father of modern literature. Indeed, the value of these letters cannot be overstated.”

Nick Mafi, *Esquire*

“The correspondence reveals Hemingway as a ravenous reader and gossip, gobbling up books, short stories and newspapers—as well as the latest rumors ... His letters are speckled with slang, unorthodox spelling and punctuation, and creative stabs at French, Spanish and German.”

Brenda Cronin, *Wall Street Journal*

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VOLUME 6  
1934–1936  
and  
Appendix of Earlier Letters

*The Letters of Ernest Hemingway*, Volume 6 (June 1934–June 1936), traces the completion and publication of his experimental nonfiction book *Green Hills of Africa* and work on stories including “The Short Happy Life of Francis Macomber” and “The Snows of Kilimanjaro.” In more than twenty pieces in *Esquire* magazine, he relates his hunting and fishing exploits, discusses writing and writers, and becomes more politically vocal, addressing topical concerns. He immerses himself in big game fishing off Key West, Cuba, and Bimini, gathering specimens for scientific study and making record catches, and he takes on boxing challengers. He maintains long-standing literary friendships, advises and helps aspiring writers and contemporary artists, and makes public his disdain for critics. Volume 6 also features for the first time an Appendix of Earlier Letters (1918–1934) that have come to light since publication of previous volumes. Writing his epistolary autobiography, Hemingway himself reveals the many and sometimes contradictory facets of his wide-ranging genius.

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THE  
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ERNEST HEMINGWAY

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Ca 4/22/35  
197.

Hemingway.

Dear Max ;

nobody's fault  
 Last Sunday got shot in calves of both legs by pistol. Very funny  
 story. Will tell you about it sometime. Wounds o.k. not healed but no  
 infection and we are leaving for Bimini now tomorrow morning. Mike and Dos  
 were along at the time. They and Charles are going ~~skating~~ <sup>skating</sup>. I won't be  
 much good on my feet for another week but better off at sea than ashore. <sup>That's</sup>  
 Doctor left bullet in left leg as would have to cut too much muscle getting  
 it out.

About the book. The only pictures that have to do with  
 it are the one looking over the country from the hill for rhino, the  
 picture of the kudu horns and kudu against the hut, and possibly the  
 lion turning to look back. They are swell. <sup>The other fine lion pictures have</sup>  
 nothing to do with it.

Why not just run it straight and use, perhaps, one swell  
 picture as a frontispiece? You could use another in the jacket perhaps or  
 for the back of the jacket. I don't think pictures help the book. I make  
 the pictures. If I had wanted pictures would have had other and better  
 ones. I have them, beautifully, on the cinema film but do not  
 believe they would enlarge large enough. Remember I have a certain standard  
 of pictures to beat in Death In The Afternoon and if I were writing a book w  
 with pictures would want to beat those.

This is my reaction at present.

That way the book would sell for 2.50 wouldn't it?

Don't advertise the book as a novel. It is neither a novel nor  
 a travel book. It is a book that you can sell as well as Fleming's  
 first book with the advantage of having a known name to it if you handle  
 it right.

If you can't get anybody to figure out what sort of  
 a book to call it, well try to help you out.

*additional*

Ernest Hemingway to Maxwell Perkins, [12 April 1935] from Key West, Florida.  
 Archives of Charles Scribner's Sons, Department of Special Collections, Princeton  
 University Library.

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VOLUME 6

1934–1936

and

Appendix of Earlier Letters

EDITED BY

Sandra Spanier

Verna Kale

Miriam B. Mandel

VOLUME ASSOCIATE EDITOR

Ross K. Tangedal



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One Liberty Plaza, 20th Floor, New York, NY 10006, USA  
477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,  
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- 6 Portrait of Hemingway by Antonio Gattorno (1934).
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- 8 Jane Mason (c. 1934).
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- 10 Luis Quintanilla imprisoned at Cárcel Modelo, Madrid (March 1935).
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- 12 Gregory and Patrick Hemingway, Key West (c. 1934).
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