story writers were to convey his concerns in a prose style built from "the was left after eliminat
ating all the work one could not stand to hear." As flamboyant in his personal style as he was in his writing, Hemingway became an international celebrity after the publication in 1926 of his first novel, *The Sun Also Rises*. At the time of his death, he was probably the most famous writer in the world.

He was born and raised in Oak Park, Illinois, one of five children. His mother was a music teacher, director of the church choirs, and a lover of high culture who had contemplated a career as an opera singer. His father was a successful physician, proud of depression, who enjoyed hunting, fishing, and cooking and who shared in household responsibilities more than most men of his era. The family spent summers at their cottage in northern Michigan, where "Hemingway's stories are set. After high school, Hemingway took a job on the Kansas City Star. When the United States entered the war in 1914, Hemingway was eager to go. An eye problem barred him from the army, so he joined the ambulance corps. Within three weeks he was wounded by shrapnel. After six months in the hospital, Hemingway went home as a decorated hero when wounded; he had carried a cuad-a more badly hurt than he is. (see p. 1377). He found military service difficult and became increasingly estranged from his father, especially his mother. Years later, when his father committed suicide, Hemingway blamed his mother for that death.

In 1920 he married Hadley Richardson and went to Paris. Supported partly by her money and partly by his journalism, Hemingway worked as a becoming writer. He came to know Gertrude Stein, Sherwood Anderson, Ezra Pound, F. Scott Fitzgerald, and others in the large community of expatriate artistic and literary Americans.

Besides reading his manuscripts and advising him, Fitzgerald and Hadrian, better known than he, used their influence to get his book of short stories *In Our Time* published in the United States in 1925. In this book, stories about the adolescence of Nick Adams as he grows up in northern Michigan illustrate with brief, powerful vignettes of war and crime.

In 1926 his novel *The Sun Also Rises* appeared, it presents the stripped-down *Hem
ingway style* at its finest. "I always try to write on the principle of the iceberg," he said in an interview. "There is seven-eighths of it under water for every part that shows." Narrated by Jake Barnes, whose World War I wounds have left him sexually impotent, *The Sun Also Rises* depicts Jake's efforts to live according to a self-contained code of dignity, of "guise under pressure," in the midst of a circle of self-seeking American and English expatriates in Paris. He finds an ideal in the rich traditions of Spanish peasant life, especially as exemplified in bullfighting and the bullfighter. The *Sun Also Rises* was directly responsible for a surge of American tourism to Pamplona, Spain, where the novel's bullfights are set.

In 1927 Hemingway brought out his second collection of stories, *Men Without Women*. Adopting a journalism technique in the style of the short stories that had established his reputation, he narrated a novel in the form of the first-person narrative of an American army officer, Frederic Henry, and a British nurse, Catherine Barkley. The two run away from war, trying to make a separate peace, but their ideal is shattered when Catherine dies of wound. Hemingway's work has been much criticized for its depictions of women. The wholly good Catherine lives for Frederic Henry whom and lines, in his Spanish Civil War novel *For Whom the Bell Tolls*, 1940, a fantasy figure of total submissiveness. Characters like Brett Ashley in *The Sun Also Rises* and Pilar in *In Our Time*, however, are strong, complex figures. Overall, Hemingway identified the rapid change in women's status after World War I and the general blurring of sex roles that accompanied the new sexual freedom as aspects of modernity that were simultaneously desired and up to find and sold hard to deal with. More recently, especially in light of the themes of some of his posthumously published writings, critics have begun to re-interpret Hemingway's work as preoccupied with the cultural and pay-