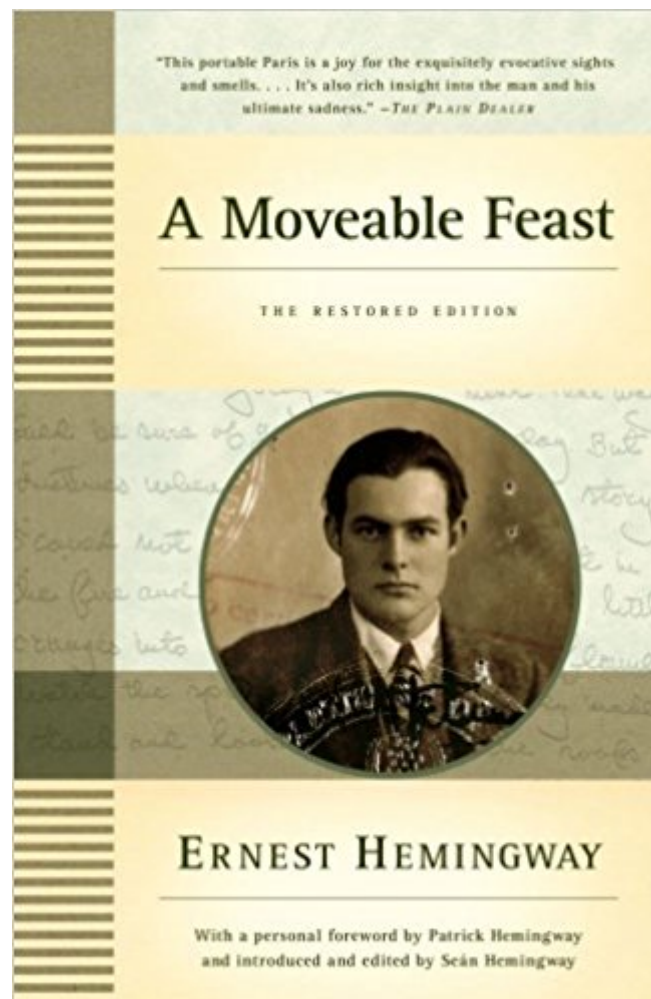




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A Moveable Feast: The Restored Edition



Synopsis

Ernest Hemingway's classic memoir of Paris in the 1920s, now available in a restored edition, includes the original manuscript along with insightful recollections and unfinished sketches. Published posthumously in 1964, *A Moveable Feast* remains one of Ernest Hemingway's most enduring works. Since Hemingway's personal papers were released in 1979, scholars have examined the changes made to the text before publication. Now, this special restored edition presents the original manuscript as the author prepared it to be published. Featuring a personal Foreword by Patrick Hemingway, Ernest's sole surviving son, and an Introduction by grandson of the author, Sean Hemingway, editor of this edition, the book also includes a number of unfinished, never-before-published Paris sketches revealing experiences that Hemingway had with his son, Jack, and his first wife Hadley. Also included are irreverent portraits of literary luminaries, such as F. Scott Fitzgerald and Ford Madox Ford, and insightful recollections of Hemingway's own early experiments with his craft. Widely celebrated and debated by critics and readers everywhere, the restored edition of *A Moveable Feast* brilliantly evokes the exuberant mood of Paris after World War I and the unbridled creativity and unquenchable enthusiasm that Hemingway himself epitomized.

Book Information

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Customer Reviews

In the preface to *A Moveable Feast*, Hemingway remarks casually that "if the reader prefers, this book may be regarded as fiction"--and, indeed, fact or fiction, it doesn't matter, for his slim memoir of Paris in the 1920s is as enchanting as anything made up and has become the stuff of legend.

Paris in the '20s! Hemingway and his first wife, Hadley, lived happily on \$5 a day and still had money for drinks at the Closerie des Lilas, skiing in the Alps, and fishing trips to Spain. On every corner and at every café table, there were the most extraordinary people living wonderful lives and telling fantastic stories. Gertrude Stein invited Hemingway to come every afternoon and sip "fragrant, colorless alcohols" and chat amid her great pictures. He taught Ezra Pound how to box, gossiped with James Joyce, caroused with the fatally insecure Scott Fitzgerald (the acid portraits of him and his wife, Zelda, are notorious). Meanwhile, Hemingway invented a new way of writing based on this simple premise: "All you have to do is write one true sentence. Write the truest sentence you know." Hemingway beautifully captures the fragile magic of a special time and place, and he manages to be nostalgic without hitting any false notes of sentimentality. "This is how Paris was in the early days when we were very poor and very happy," he concludes. Originally published in 1964, three years after his suicide, *A Moveable Feast* was the first of his posthumous books and remains the best. --David Laskin --This text refers to an out of print or unavailable edition of this title.

This restored version of Hemingway's posthumously published memoir has been revised to reflect the author's original intentions. The result is less a fluid narrative than an academic exercise, with the bulk of the story—Hemingway's travels, escapades, encounters with other writers like F. Scott Fitzgerald—followed by material read by his son and grandson, and some additional sketches and fragments excluded from the final draft. John Bedford Lloyd is faced with the burden of providing a passable version of Hemingway's voice and largely succeeds, but it's much more satisfying to listen to Hemingway's son Patrick, and his grandson Sean, who, in addition to sharing their own reminiscences, offer a hint of what Papa himself might have sounded like. A Scribner hardcover. (July) Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. --This text refers to an out of print or unavailable edition of this title.

Hemingway makes himself look very good in this memoir, compared to his contemporaries in Paris: Gertrude Stein, Ford Maddox Ford, Scott and Zelda Fitzgerald. He portrays Ezra Pound as a first class gentleman and very good friend. Hemingway's fourth wife, Mary, edited the book posthumously, and deleted the last chapter, an apology to Hadley Richardson, his first wife, who lived with him during those early years in Paris. Of course, there is too much drinking and good eating and wonderful descriptions of Paris.

I know a woman who rolled her eyes when I asked if she'd read this book. . .My first Hemingway,

and what a way to go. I loved his descriptions of walking around Paris, and the conversations were great, including his observations of people as they were speaking to him. His run-on sentences were fascinating once I got used to them, and as soon as I finished the book, I turned it over and read it again. Having been on a Natalie Goldberg binge, interspersed with Julia Cameron, this was a great addition to quench my thirst for "writers on writing" and I will probably revisit it every year or two . . . just to be sure it's still there . . .

When you are a Hemingway reader as I, you will see a " new" unpublished manuscript as a treasure. The best of these stories has everything: The Hemingway writing and mood, famous others as his natural friends, Paris way of living anno 1925 a selfbiographical taint ...This edition is too much baked in with comments, the ordinary reader is not working on a Phd. As such the restoring seems very good, it looks like Hemingway and tastes like him.

I read and loved *The Paris Wife*, and I was curious as to what was fact and what was fiction. This is an interesting counterpoint although I wonder how much of memory is true. The part where he has an affair with the woman who was to be his second wife really annoyed me as he took no responsibility for it at all. "The thing started up again." Really? All by itself? But it is fascinating to read about the now famous writers and artists who lived in Paris in the 20's and 30's and to see a snapshot of a kind of life that was once and will be never be again.

What a guy! His descriptions of life in Paris during the early years when he struggled to make ends meet is fascinating and engaging. The people he knew, the events he attended and the places he frequented are painted with words in a style that no one has ever matched. He takes you there, let's you savor the wine, absorb the odors and feel the sunlight. And my god, the people he spoke with, drank with and argued with...it's a who's who in global literature. It will send you back to his novels and short stories.

Love's lost. No matter what was done, or how. Who was met. 'Hem' had love and started his descent to losing it. The road is certainly paved with gold. The regret that much greater. Thank you, Papa for doing the work.

I read this book after reading "*the Paris Wife*", because I wondered how anyone could consider Ernest Hemingway such a outstanding example of manhood. I had read his stories, not all of them

but some of them, and they left me feeling empty and wondering how anyone could consider him such an outstanding writer. So I read a review that said this book was his own autobiographic-based account of the Paris years, with his first wife, and his looking back on that time. After reading it I can say that it has redeemed him in my opinion, slightly. But of course he is writing this years and years after the facts, and perhaps he is trying to put himself in a better light, showing regrets and trying to write amends, as it were. I found it highly readable, even enjoyable in a historical way. It is less testosterone filled than any of his other works. (Thankfully)

This is one of Hemingway's most important works, not only in terms of style, but more importantly because of the light it sheds on several of his most controversial associations. I read it in magazine form when it was first published, and then in the first edition, and I additionally own a copy of the editorial typescript that was distributed to advance readers. I also saw the infamous What's My Line episode broadcast on TV when Bennett Cerf, Sheila Graham, and others trashed the dead EH. This important volume clarifies many points, however I wish more previously unpublished material was included. The simple fact is that, in my opinion, EH was the most reliable observer and reporter of Paris in the 20s. I never found it difficult to understand how his personal problems and final illness affected his world view. I regret that so many other people lacked this understanding, and did everything in their power to malign his reputation and personality. I have no doubt that he is the premier fiction writer of the 20th century.

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