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HEMINGWAY, SURVIVING

Hemingway in Our Time. Edited by Richard Astro and Jackson J. Benson. Corvallis: Oregon State University Press, 1974. Pp. 214. \$8.00.
Hemingway's Spanish Tragedy. By Lawrence R. Broer. University, Alabama: The University of Alabama Press, 1973. Pp. 131. \$7.50.

He's one of the wonders of our time. He's still there, the writer, the legend, the hero, the "phony," the wounded artist, the presence in twentieth century American literature. He should have been wiped out by the patronizing sneers of literary journalists more than a decade ago. But Hemingway is a maddening subject. He survives, he is read, he is written about, and talked about. Everyone has an opinion on Hemingway: he is part of the web of American culture in this century. Like no other American artist, he is known here and abroad, to the specialists in literature, to those who read for pleasure rather than gain, to those who can barely skim a newspaper. This is one of the special problems about Hemingway; almost everyone can read him or read about him. Can a writer who is read by a high school senior be a suitable candidate for a place in the high culture? High school seniors and high culture are supposed to be mutually exclusive terms. And even in the middle or upper levels of published or unpublished American thought he is written about by poets, professors, crackpots, newspaper columnists, friends, enemies, hangers on, fishing buddies, generals, con men, and graduate students. He is clearly an unusual test of our categories that separate that which is art from that which is popular.

It's obvious by now that Hemingway tapped something unique in our consciousness; he was widely read forty years ago and the paperback editions of his fiction sell in the hundreds