A Bibliography of Ernest Hemingway

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WORKS BY ERNEST HEMINGWAY

1. THE SHORT STORIES

   1. Collected short stories


“My Old Man” (*Three Stories and Ten Poems*),
“Big Two-Hearted River, Part I,”
“Big Two-Hearted River, Part II,” *This Quarter* (May 1925).
“L’Envoi,” originally “Chapter XVIII.”

In the Scribner revised edition (*In Our Time*, 1930), a very brief story titled “Introduction by the Author” was added.

Men Without Women, 1927:
“The Undefeated,” Querscnitt (February 1924),
“In Another Country,” Scribner’s Magazine (April 1927),
“Hills Like White Elephants,” Transition (August 1927),
“The Killers,” Scribner’s Magazine (March 1927); initially titled “The Matadors,”
“Che ti Dice la Patria?,” *New Republic* (May 1927), initially titled “Italy—1927,”
“Fifty Grand,” *Atlantic* (July 1927),
“A Simple Enquiry,”
“Ten Indians,”
“A Canary for One,” *Scribner’s Magazine* (April 1927),
“An Alpine Idyll,” *American Caravan* (September 1927),
“A Pursuit Race,”
“Today is Friday,” *Today is Friday* (1926); originally a pamphlet,
“Banal Story,”

Winner Take Nothing, 1933:
“After the Storm,” *Cosmopolitan* (May 1932),
“A Clean, Well-Lighted Place,” *Scribner’s Magazine* (March 1933),
“The Light of the World,”
“God Rest You Merry, Gentlemen;” originally a pamphlet, *God Rest You Merry, Gentlemen* (1933).

“The Sea Change,” *This Quarter* (December 1931),
“A Way You’ll Never Be,”
“The Mother of a Queen,”
“One Reader Writes,”
“Homage to Switzerland,” *Scribner’s Magazine* (April 1933),
“A Day’s Wait,”
“A Natural History of the Dead” (an excerpt from chapter XII from *Death in the Afternoon*[1932]),
“Wine of Wyoming,” *Scribner’s Magazine* (August 1930),
“The Gambler, the Nun, and the Radio,” *Scribner’s Magazine* (April 1933), originally titled “Give Us a Prescription, Doctor,”
“Fathers and Sons.”

Includes, other than the already collected stories and “Chapters”:
“The Capital of the World,” *Esquire* (June 1936); original title: “The Horns of the Bull,”
“The Snows of Kilimanjaro,” *Esquire* (August 1936),
“The Short Happy Life of Francis Macomber,” *Cosmopolitan* (September 1936),
“Old Man at the Bridge,” Ken (May 1938); original title: “The Old Man at the Bridge,” “Introduction by the Author” is now titled “On the Quai at Smyrna.”


“The Denunciation,” Esquire (November 1938),
“The Butterfly and the Tank,” Esquire (December 1938),
“Night Before Battle,” Esquire (February 1939),

Includes sixteen already published and collected stories (in our time, In Our Time, Men Without Women, Winner Take Nothing), where Nick Adams is supposedly the central character or narrator, and eight other posthumous stories and fragments.
The posthumous stories and fragments are:
“Three Shots,” originally the omitted introductory part of “Indian Camp,”
“The Indians Moved Away,” fragment,
“The Last Good Country,” an uncompleted novel,
“Crossing the Mississippi,” fragment,
“Night Before Landing,”
“Summer People,”
“Wedding Day,” fragment,
“On Writing,” originally the omitted conclusion of “Big Two-Hearted River.”

The volume includes, other than the already published stories (the Nick Adams fragments apart), the following previously unpublished or uncollected stories or excerpts:
“A Train Trip,”
“The Porter,”
“Black Ass at the Cross Roads,”
“Landscape with Figures,”
“I Guess Everything Reminds You of Something,”
“Great News from the Mainland,”
“The Strange Country,”
“One Trip Across,” Cosmopolitan (April 1934); becomes later Part I of To Have and Have Not.
“The Tradesman’s Return,” Esquire (February 1936); becomes Part II of To Have and Have Not.
“Nobody Ever Dies,” Cosmopolitan (March 1939),
“The Good Lion,” Holiday (March 1951),
The Faithful Bull,” Holiday (March 1951),
“A Man of the World,” Atlantic Monthly (November 1957),
“Get a Seeing-Eyed Dog,” Atlantic Monthly (November 1957),

2. Uncollected stories and fragments


II- OTHER WORKS

16 The Torrents of Spring. 1926.
17 The Sun Also Rises. 1926.
18 A Farewell to Arms. 1929.
19 Death in the Afternoon. 1932.
20 The Green Hills of Africa. 1935.
21 To Have and Have Not. 1937.
23 For Whom the Bell Tolls. 1940.
24 The Fifth Column: A Play in Three Acts. 1940.
25 Across the River and Into the Trees. 1950.
26 The Old Man and the Sea. 1952.
29 A Moveable Feast. 1964.
33 Islands in the Stream. 1970.
38 The Dangerous Summer. 1985.
41 Cynthia Maziarka and Donald Vogel, Jr., eds. Hemingway at Oak Park High. Oak Park, Ill.: Oak Park and River Forest High School, 1993.
42 True at First Light. 1999.
III- SELECTED PERIODICAL PUBLICATIONS

1. Non-fiction

44 "Homage to Ezra." *This Quarter* 1 (Spring 1925): 221-225.

45 "Bullfighting, Sport and Industry." *Fortune* 1 (March 1930): 83-88, 139-146, 150.

46 "Who murdered the Vets?" *New Masses* 16 (September 17, 1935): 9-10.


2. Interviews


Selected Recent Critical works about Hemingway

53 Abouddahab, Rédouane. *La mort à l’œuvre dans les nouvelles de Hemingway, une poétique de la cruauté*. 3 vols. Lille, A.N.R.T, Université de Lille III, 1992. [This three-volume study intends to renew the reading methodology of Hemingway's (short) fiction. Indeed, it challenges critical opinion, rejecting all kinds of referential interpretations of Hemingway's fiction and the correlated notions of style as communication, intentional fallacy, representation..., to highlight and celebrate the internal and self-sufficient verbal reality of the Hemingway text. The study develops also “a poetics of cruelty.” Cruelty is not considered as an emotion with psychological and moral extensions, but as a creative energy including the inseparable energies of life and death, whose work affects the very basis of the verbal texture: the letter. Hence, more than the poetics of the signifier, the study explores Hemingway's poetics of enunciation.Elaborating a methodology drawn largely from Jakobson, Benveniste, Artaud, Bataille, the "Tel Quel" post-structuralist authors, but heavily indebted to Lacan, the work highlights the poetic force of the Hemingway text, to the detriment of the imaginary all-powerful so-called Hemingway-Code, as Hemingway's writing finely stages otherness and makes the careful reader hear the multiple voices of otherness that intimately speak from within.]

54 “Écriture de soi et soie de l’écriture dans ‘Now I Lay Me’ de Hemingway.” *La Lettre et l’écrit, Psychanalyse et recherches universitaires* 1 (1994): 165-181. [This article deals with a story that has usually been associated with Hemingway's supposedly traumatic experience while at war in Italy. Here "Now I Lay Me" is not read as an autobiographical recollection in disguise, but as the dramatization of the writer's both tragic and epic confrontation with the forces of jouissance (in the Lacanian sense). Nick's intense mental activity is considered indeed a metaphor of writing, which simultaneously unleashes and contains the attractive and repulsive forces of jouissance.]
55. “‘Indian Camp’: Nick Adams et l’entre-deux.” *Revue Française d’Études Américaines* 67 (janvier 1996): 90-98. [This narrative elucidates an Oedipus situation through metonymic displacement and metaphoric substitution. The other side of the lake is not seen as the place of the Indian, but as a scene where Nick’s unconscious perception of his own parents is staged in a radicalized guise, through the figure of the Indian possessing mother and suicidal father. Theme and structure are considered from the angle of enunciation and poetics.]

56. “Hemingway et l’écriture du silence.” In *Valeurs de contrôle*. Ed. M. Vénuat. Clairmont-Ferrand: Centre de Recherche sur les Littératures Modernes et Contemporaines, Université Blaise Pascal, 1999, 165-182. [Hemingway’s practice of omission implies the esthetic and intuitive consciousness of two dimensions of silence: the unsaid, which is the author’s private secret (esthetic, neurotic, erotic) and falls within the logic of reception; and the unspeakable, which implies the text’s staged awareness of the limits of language.]

57. “Scène américaine et scène textuelle: Hopper et Hemingway.” *Les Cahiers du GRIMH* 1 (2000): 235-250. [Edward Hopper’s *Nighthawks* can be interpreted as a pictorial quotation of Hemingway’s “The Killers.” The article explores also the structural elements that account for the misleading naturalistic “transparency” of the works of both artists, and unfolds the complex network of their surface simplicity.]

58. “L’Œil et le soleil: Bataille avec Hemingway.” *Revue Française d’Études Américaines* 84 (mars 2000): 61-76. [The French philosopher not only appreciated Hemingway’s work, but was also inspired by it while writing his early novel *Histoire de l’œil* and other later works.]


60. “Le Sombre jardin d’Hemingway: jouissance et écriture dans The Garden of Eden.” *La Recherche à l’heure de la psychanalyse, Psychanalyse et recherches universitaires* 7 (2004): 139-159. [David’s writing is situated in between two forms of jouissance: Catherine’s, a symbolical figure of the aggressive seducing and daring mother, and the father’s, a figure of the violent Other. The embedded fiction attempts to elucidate the father’s jouissance; in the frame narrative, David goes through Catherine’s jouissance and in so doing goes through his own fantasy.]


Carter, Steven. “Hemingway’s ‘A Clean, Well-Lighted Place’ and Tolstoy’s *The Death of Ivan Ilyich.*” *Explicator* 61.3 (Spring 2003): 162-64.


[Focusing on “Hills Like White Elephants,” the writer decries the moralizing readings of Hemingway’s work, premised upon unrelenting and so injudicious biographical interpretations.]


[The theme of death in Hemingway’s fiction in the light of Freud’s theory on the death drive and Bataille’s theories on eroticism and death.]


Mathé, Sylvie. “‘Qu’as-tu fait de ton talent?’: Hemingway et ‘The Snows of Kilimanjaro.’” *Revue Française d’Études Américaines* 73 (juin 1997): 91-105. [The article
focuses on the play of enunciation in “The Snows of Kilimanjaro,” and shows how the narrative stages the theme of metafiction.


Nauvette, Jean-Pierre. “*The Sun Also Rises*: Hemingway et la problématique de la citation picturale.” *Lectures aventureuses*. La Garenne-Colombes: L’Espace Européen, 1990, 197-222. [The essay deals with the way Hemingway uses a different generic code (painting) as his work refers implicitly and explicitly to Cézanne and Picasso. Hemingway learned how to use Cézanne’s post-impressionism and Picasso’s cubism for literary purposes, especially in *The Sun Also Rises*. Yet, beyond the notion of influence, what is of interest is to see how Hemingway uses in an original manner the same techniques as cubist painters to create his own style.]


Salati, Marie-Odile. “La Blessure dans *A Farewell to Arms* de Hemingway.” In *Écriture(s) de la guerre aux États-Unis des années 1850 aux années 1970*. Ed. Anne Garrrait-Bourrier and Patricia Godi-Tkatchouk. Clermont-Ferrand: Presses Universitaires Blaise Pascal, 2003, 97-110. [The article analyzes the triple significance of the war wound in the 1929 novel: an individual experience in fragmentation and alienation, the inscription of the period’s shattering event in the soldier’s flesh, and the irruption of contingency and irrationality into the old world.]

—. “La cartographie de la surface dans les premières œuvres d’Ernest Hemingway.” In *La surface. Écriture et représentation*. Ed. Mathilde La Cassagnère and Marie-Odile Salati. Chambéry: Laboratoire Langages, Littératures, Sociétés, 2005, 251-273. [Surfaces are viewed as special zones of significance, the scene of the event in the Deleuzian sense. They prove to be the mind’s rampart against the destructiveness of emotion, a safeguard against nothingness, as they are the only recordable testimonies of the protagonist’s unspeakable experience and a way to restore meaning to the shattered self.]

—. “Hemingway et l’obsession de la perte après la première guerre mondiale.” In *Les formes de l’obsession*. Ed. Marc Amfreville and Claire Fabre. Paris: Michel Houdiard Éditeur, 2005, 59-71. [The vicarious expressions of the obsession of loss in *The Sun Also Rises* and *A Farewell to Arms*: narrative displacement, repetition with its twofold effect of setting the fatality of loss into motion and stalling it, and the metaphorical representation of the act of writing as courting self-loss through ever-renewed attempts to glimpse the traumatic horror scene.]


Vaughn, Elizabeth Dewberry. “*In Our Time* and Picasso.” In Kenneth Rosen, ed., 3–8.


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**NOTES**


2. Unless otherwise indicated, the publisher is Scribner’s, New York.

3. The critical studies in French have accompanying summaries.
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Rédouane Abouddahab is Associate professor at the University of Lyon II, France, where he teaches modern American literature. He is the author of a full-length study on Hemingway’s short stories (La Mort à l’œuvre dans les nouvelles d’Ernest Hemingway: une poétique de la cruauté, 1992). His numerous articles on Hemingway, but also on Scott Momaday, Toni Morrison, Paul Auster, John Steinbeck, Henry Adams, Edward Hopper... have been published in diverse scholarly journals and collections of criticism. He has just edited a book on the relation between the American artist and writer, and the ideological discourse (L’Écrivain et l’artiste américains entre originalité et américanité, Presses Universitaires de Lyon). His forthcoming study on the poetics of Hemingway’s short fiction, attempts a full-scale reading of all of Hemingway’s published stories. 207-218