

cial significance about this volume is that some contributors try to attune Crawford criticism to the current tendencies in literary studies. The essays that read his novels through the lens of gender studies or in the light of the politics of canon formation can help attract the attention of critics who work on related subjects, but so far have overlooked Crawford. Three outstanding contributions to the volume—admittedly the essays by Ambrosini, Isoldo and Pease—establish the standards of contemporary Crawford scholarship. *A Hundred Years After* is a volume of conference proceedings and suffers from a sort of incoherence typical of such publications, so a more systematic critical presentation of Crawford's writings is now in order. The book is a bilingual edition, and all papers have English and Italian versions.

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Miriam B. Mandel, ed., *Hemingway and Africa*. New York: Camden House, 2011. xxvii + 398 pages.

Among the manifold fields of scholarship that link Hemingway's restless life with his literary output are his numerous travels to and sojourns in various parts of the world which sparked his creative talent, notably Italy, France, Spain, the Gulf Stream, and East African regions. Whereas the presence of the European countries in his novels, short stories and nonfiction has been subjected to multifaceted studies, Africa, Cuba and the Gulf Stream have generated scant scholarship. Mark Ott presented the pivotal significance of the latter two areas in Hemingway's life and writing in *A Sea of Change: Ernest Hemingway and the Gulf Stream* (2008). In her "Introduction" to *Hemingway and Africa*, Miriam B. Mandel notes that "Africa is still an understudied area in Hemingway" (31); however, she unduly states: "This book is only a beginning" (32). Actually, Linda Welshimer Wagner and Kelli A. Larson's reference guides to Hemingway, published in 1977 and 1990, respectively, and Kelli A. Larson's "On Safari with Hemingway: Tracking the Most Recent Scholarship" included in the book under review reveal that *Hemingway and Africa* is not a "beginning," though, undoubtedly, so far, the best account of the subject. It contains eleven undertakings, arranged in four sections providing a fresh reading of Hemingway's biographies and African-anchored fiction mostly based on his posthumously published *The Garden of Eden* (1986), *True at First Light* (1999), and *Under Kilimanjaro* (2005). Miriam B. Mandel precedes the sections with factual material: a calendar of "Hemingway's African Narratives" published during his lifetime and posthumously (xvii-xix), and a record of six unpublished writings amounting to eighteen

handwritten and typed pages, now in the JFK Library (xix-xx). Most of the essays, in various degrees, penetrate the underwater part of Hemingway's "iceberg" theory he first defined in *Death in the Afternoon* (1932), confirmed and rounded out in an interview with George Plimpton (*Writers at Work: The Paris Review Interviews*. Second series, 1968): "The iceberg theory of writing is also a theory of reading, one that seeks to engage readers in a creative kind of reading" (248).

In her "Introduction" (1-37), Miriam B. Mandel explores Hemingway's peripatetic life as a *conditio sine qua non* of his writing, demonstrating that all his habitations were "away-from-home places." She argues, not convincingly for some critics, that Africa denoted for Hemingway freedom from all the constraints imposed by the traditional idea of "home." She fails to mention, however, that safari offered him the opportunity to follow his passion: hunting, just as did the Gulf Stream for his passion of fishing. None of the European countries he repeatedly traveled to rendered such opportunities.

The first section, "Knowing What Hemingway Knew," consists of three contributions, two of them documentary texts, the third one an essay. "Hemingway's Reading in Natural History, Hunting, Fishing, and Africa" (41-84) presents an impressive bibliography of 623 publications compiled by Miriam B. Mandel and Jeremiah M. Kitunda. It reveals his profound interest in the eponymous topics, testifying to his intellectual mind. Symptomatically, on the frontispiece of the book the publisher placed a photograph of Hemingway reading during a walk on his second safari (August 1953-March 1954). The scholars admit that the list is incomplete and declare that "[w]e can never know all that Hemingway read on any subject" (44).

In the alliterative subtitle "Ernest Hemingway on Safari: The Game and the Guns" (85-121), Silvio Calabi briefly recounts Hemingway's evolution of his hunting ethos, defending him against critics who regard him a senseless killer of animals, a conventional sportsman, and a "top-shelf trophy" hunter; he allots thirty pages to Hemingway's study and use of hunting weapons and ammunition indispensable in safari. Calabi's contribution will be appreciated by sports and professional hunters.

Jeremiah M. Kitunda, the author of the essay (122-148), calls us to remember that Hemingway liked killing game, claiming he killed "cleanly—his sense of killing as another dunghill" (133), thus justifying the subtitle of his contribution: "Ernest Hemingway's Farcical Adoration of Africa." Among the contributors to the collection, Kitunda is the only one who knows several African languages, being familiar with African legends, folklore and epigrams such as the one that opens the long title of his article: "'Love is a dunghill.... And I'm the cock that gets on it to crow'" (This is Harry's statement in "The Snows of Kilimanjaro"), Kitunda succinctly presents the meaning of the writer's comic attitude to Africa: the farce in Hemingway's African writings affects "love, sex, and

power relationships" (137); it does not apply to the landscapes which he romanticizes. For the narrator, whom Kitunda identifies as Hemingway, Africa is a place of recreation, a retreat from industrialized Europe, and, above all, a better place for writing; at the same time, he grumbles over Europe's destructive impact on the environment and the indigenous population. Of all the authors of the collection, Kitunda draws us closest to the multifarious presence of Africa in Hemingway's writings, though his study attends mostly to *Green Hills of Africa*.

Four papers make up the second section "Approaches to Reading." In "Canonical Readings: Baudelaire's Subtext in Hemingway's African Narratives" (151-175), Beatriz Penas Ibáñez presents the creative phases in his literary career animated by his safaris. She reads Hemingway's *The Garden of Eden* and *Under Kilimanjaro* in the light of his iceberg metaphor and identifies the novels as postmodern fiction inspired by Baudelaire's aesthetics "of lies and makeup."

In "Tracking the Elephant: David's African Childhood in Hemingway's *The Garden of Eden* (176-198), Suzanne del Gizzo censures the prevailing gender analysis of the novel. She polemicizes with critics who view it as a "gender battlefield," and directs readers' attention to the importance of David Bourne's childhood experiences for his writing as an adult who "attempt[s] to recover a childlike vision of the world which he associates with Africa" (191), notably an elephant hunt and its impact on him. By viewing David Bourne as the *porte parole* of Hemingway, the reader comes to understand his opposition to hunting elephants.

Chikako Tanimoto presents her reading of the unpublished text of the novel in "An Elephant in the Garden: Hemingway's Africa in *The Garden of Eden* Manuscript" (199-211). She criticizes Tom Jenks's "editorial intrusions" in the manuscript of the novel, distorting the real meaning of Africa in Hemingway's life and work. As early as in *Green Hills of Africa*, published in 1935, Hemingway writes of Africa as "home," yet *The Garden of Eden* "shows that a pure Africa does not exist in the world Hemingway depicts" (206).

In "Between Ngàje Ngài [House of God] and Kilimanjaro: A Rortian Reading of Hemingway's African Encounters" (212-235), Frank Mehring combines Rortian reading with ecocriticism to reprove Harry of "The Snows of Kilimanjaro" and other Hemingway characters (and implicitly Hemingway) for their cultural indifference to Africa in the 1930s. By analyzing the story's noteworthy flashbacks, Mehring reads it as "an artistic confession" (224) and dismantles Hemingway's ambition of finding regeneration in Africa. He also claims to "liberate the text from the familiar accusation brought against Hemingway: that he brings an ethnocentric, white racist, and male chauvinist perspective to his characters" (229) (implicitly and paradoxically Hemingway's views of Africa in the 1930s) accusing them of their "cultural incuriosity" (215).

Section three "On Religion and Death" begins with Philip H. Melling's "Memorial Landscapes: Hemingway's Search for Indian Roots" (239-272). Of all articles in the volume Melling's is the most complex piece, albeit he deals mostly with *Under Kilimanjaro*, perceiving the nameless narrator as Hemingway, confirmed by the presence of Mary, his wife. Melling points out that Hemingway "held many versions of Africa" (242). In *Under Kilimanjaro* he embraces Africa "wholeheartedly" (256), becomes a member of the Wakamba tribe, follows its rituals to the point of self-mutilation. Melling describes how the rituals were similar to those practiced by Native Americans, as Hemingway makes Africa a part of his Michigan childhood related in the Nick Adams stories, which "offers him entry to a tribal landscape and a personal atonement for the sins of his nation" (263). Melling also explores the hunt motif pointing to its spiritual meaning in contrast to the hunt in *Green Hills of Africa*. In *Under Kilimanjaro* the hunt attains a nearly transcendental meaning. Melling should be credited for his criticism of Hemingway's ducking politics, for ignoring Kenya's aspirations to independence, for his silent acceptance of the destruction of African culture (266), already mentioned in *Green Hills of Africa*.

In "Hemingway's African Book of Revelations: Dawning of a 'New Religion' in *Under Kilimanjaro*" (273-298), Erik G. R. Nakjavani dives deeper into the underwater part of the iceberg than does Philip H. Melling to explore the religious motif. The quasi-fictional narrator perceives Africa as the ancestral home of the human species (279). He opens up his senses to its natural world and embraces it with a childlike imagination and love Nakjavani identifies with *agape*—"the natural world as sentient and sacral" (282). The narrator "tells us that his 'new religion' is coincident with that of some Indian tribes of North America" (295). Nakjavani also refers to the narrator's art, revoking Hemingway's Nobel Prize acceptance speech in which he identifies himself as "an alchemist of the art of language." The alchemy enables the narrator to transform nonfiction into fiction and reverse its direction at will (287). Philip Melling and Erik Nakjavani refrain from dealing with Hemingway's religion comprehensively, thus omitting his disposition to Catholicism lately discussed by H. R. Stoneback in "Pilgrimage Variations: Hemingway's Sacred Landscapes" (*Religion and Literature* 35. 2-3: 49-65), annotated by Kelli A. Larson in the book presently reviewed (365).

In "Barking at Death: Hemingway, Africa, and the Stages of Dying" (299-319), James Plath, co-author of *Remembering Ernest Hemingway* (1999), a collection of interviews, discusses Hemingway's treatment of death in his African fiction, notably "The Snows of Kilimanjaro," about which he once remarked: "[I] never wrote so directly about myself as in that story" (A. E. Hotchner, *Papa Hemingway*, 1983). To recall: he wrote the story after his first safari during which he faced death as a result of dysentery. Twenty years