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Bakalářská práce

**F. S. Fitzgerald a Ernest Hemingway – Zatrpklá rivalita
nebo literární přátelství?**

**F. S. Fitzgerald and Ernest Hemingway - Acrimonious
Rivalry or Literary Friendship?**

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Abstract

This bachelor work concentrates on the friendship of two significant writers F. Scott Fitzgerald and Ernest Hemingway who were part of an American group called the Lost Generation. The work is focused not only on their lives in light of their vicinity, but also on the exchanged correspondence of these authors. As such, it tries to find and, eventually, interpret the hidden purpose of their behavior and opinions. The conclusion summarizes the importance of the friendship of these literary giants with respect to their private and working lives.

Anotace

Bakalářská práce se zabývá přátelstvím dvou významných spisovatelů F. Scotta Fitzgeralda a Ernesta Hemingwaye, kteří patřili do americké skupiny zvané ztracená generace. Práce se zaměřuje nejen na jejich život z hlediska blízkého okolí, ale především na společnou korespondenci těchto autorů. Dále se v nich pokouší nalézt a posléze interpretovat skryté významy jejich chování a úsudků. Závěr práce shrnuje význam přátelství literárních velikánů z pohledu osobního i pracovního života.

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Introduction

This thesis is focused on two American writers, namely Francis Scott Fitzgerald and Ernest Hemingway. The work introduces era of the Roaring Twenties, the literary group called Lost Generation, genesis of the term including a story of Gertrude Stein, and its two important authors and their work. Then it focuses on their friendship, not only with regard to their works, but also on their private lives.

In this work it is important to consider the importance of Fitzgerald's and Hemingway's friendship and rivalry with regard to the era of the 20th century and the context of their masterworks.

The first part gives us general information about the writers to compare the effects of World War I on their lives. This comparison of Ernest Hemingway, who had the direct experience with the war, and F. S. Fitzgerald, who was not actually deployed, summarizes their works, style of writing and opinions on religion and politics.

The second part focuses on publications about the authors' relationship. It analyses the texts, especially the personal letters that were exchanged between Hemingway and Fitzgerald to expose the transformation of their friendship to their rivalry.

At first the general information about the Roaring Twenties, Lost Generation and its authors was found and researched in the text books, specialized publications and on Internet sites.

This work summarizes important moments in Hemingway's and Fitzgerald's relationship. In the conclusion it also describes the effects of the relationship on the complex context of these two significant writers' works.

The first part focuses on the introduction of the particular historical period, the definition of the term Lost Generation, identifies its two significant authors and their works. To begin, the background of its historical context provides a foundation for this basic information about the literary group and writers.

1 The Roaring Twenties

“Before the Great War, the century had been peaceful but not placid; and the decade of the twenties was philosophically explosive”.¹ The epoch “following World War I has been labeled “*the roaring twenties*”, “*the fabulous twenties*” and “*the Jazz Age*”² and was a time of dramatic and exciting changes. This period in America was an era of many contrasts, such as rebellion, peace, stability, insecurity and prosperity. This age was also very significant for its technology, production of new machines, science and, of course literature. People were moving from farms to the cities, urban development came to America, and development occurred even in a section of popular culture. People bought radios and automobiles, they went to the movies, and generally, they felt freedom and a need for enjoyment. “Many artists were influenced in many different ways by American jazz, and Jazz Age later became just another label for the 1920s”.³

1.1 Benefit of the era

The Roaring Twenties were beneficial in the areas of production and progress. Many new inventions were produced and new methods of marketing appeared as well. The twenties were also very essential for the increasing production of automobiles, airplanes and other vehicles and machines. Silent films were replaced by talking films and the development of radio is also of note. Other results of this “rebellion” were, for example, wild parties, breach of sexual taboos, the use of women’s cosmetics, and the opportunity for open discussions about violence. It is important to mention the prosperity apparent even in the educational realm, including the expansion of public schools, and in journalism, such as the proliferation of newspapers and magazines. The Jazz Age also represents a significant era or political changes. Women “won political equality, voting for the first time in 1920 as a result of the Nineteenth Amendment,

¹ BERMAN, Ronald. *Fitzgerald, Hemingway and The Twenties*. Tuscaloosa, Alabama: The University of Alabama Press, 2001. ISBN: 0-8173-1255-2, p. 2.

² BOGART, Max. *The Jazz Age*. New York: Charles Scribner’s Sons, 1969. ISBN: 0-684-51500-8, p. 3.

³ PROCHÁZKA, Martin, QUINN, J., ULMANOVÁ, H., RORABACK, E. *Lectures on American Literature*. 1. publication Praha: KAROLINUM 2002. ISBN: 80-246-0358-6, p. 243.

and gained their real freedom with the availability of new household appliances, such as vacuum cleaners and washing machines.”⁴

However, it was not exclusively a time of success and happiness. “In fact, for many—even most—people in the United States, the 1920s brought more conflict than celebration.”⁵ People had to live under prohibition. It was not possible to buy or sell any drinks with more than 0,5 % alcohol. It was a hard period mostly for young rebels. However, prohibition was not the only problem for Americans. Among other difficulties, they struggled with the Ku-Klux-Klan, immigration, cultural conflicts and many others. In 1929 everything culminated in the Wall Street Crash also known as Black Tuesday.

1.2 The American Dream

In this glorious decade the ideals of the American Dream unfolded. In the *Great Gatsby* by F. Scott Fitzgerald we can find a number of them. The book shows a vision of a happy and wealthy future, an idea of changing one’s past and identity, and the visage of affluent people with fancy clothing, success and no barriers to achieve what they yearn for.

1.3 Forthcoming future

The gilded age of the twenties ended after the market collapse. Nearly everything, including all that the twenties’ prosperity had made people newly used to, stopped functioning. “The thirties, then, are primarily characterized by the Big Depression, massive unemployment and poverty.”⁶ People stopped holding parties as they were unemployed and received no income after the market crash. Americans were not prepared for this situation. Despite their poverty, they still kept going to the cinema and they listened to the radio as if it were free. People became conservative; however,

⁴ BOGART, Max. *The Jazz Age*. New York: Charles Scribner’s Sons, 1969. ISBN: 0-684-51500-8, p. 5.

⁵ The Roaring Twenties [online] last revision 2015 [cit. 2015-04-13]

<<http://www.history.com/topics/roaring-twenties>>

⁶ PROCHÁZKA, Martin, QUINN, J., ULMANOVÁ, H., RORABACK, E. *Lectures on American Literature*. 1. publication Praha: KAROLINUM 2002. ISBN: 80-246-0358-6, p. 248.

the prohibition was lifted for the reason that people wanted to earn some money and help to revitalise the economy. The population also needed an escape from the depression. With the end of thirties, World War II arrived.

2 Lost Generation

Lost Generation is a term for the group of authors publishing in the 20th century. In particular, it refers to authors from the '20s and '30s of American Fiction. These writers were mainly affected by war, primarily by their direct contact with it, and wrote directly or indirectly about the war. "Those who actually wrote war fiction mostly went into war before the U.S. officially declared its intentions in April 1917. They wanted to "get into the thick of it", to do something, to join before the excitement war was over. In fact, most of them joined for the vaguest of reasons."⁷

The writers came back from World War I with no optimism, illusions or certainty. The authors lost everything they believed in before their experience; they lost hopes, expectations, and even God. Their experience included mostly driving ambulances and trucks. Consequentially, the feelings they came home with were very strong. They often came back home and realised "they had no roots any longer, so they had to leave."⁸ They were not prepared for this world anymore.

2.1 Genesis of the term

The Lost Generation is a literary term introduced by Gertrude Stein. Ernest Hemingway describes the circumstances and background of its creation in his short story called *Moveable Feast*. Stein however was not the first person who used this name. It was an unknown service garage owner who called his employee a member of a *génération perdue* after the young mechanic did not prioritize Stein's car and she complained about it. Following this, Stein applied this term to all the young people who had direct experience with war, as well as the subordinate in the service garage who had been at war, too.

⁷ PROCHÁZKA, Martin, QUINN, J., ULMANOVÁ, H., RORABACK, E. *Lectures on American Literature*.1. publication Praha: KAROLINUM 2002. ISBN: 80-246-0358-6, p. 238.

⁸ PROCHÁZKA, Martin, QUINN, J., ULMANOVÁ, H., RORABACK, E. *Lectures on American Literature*.1. publication Praha: KAROLINUM 2002. ISBN: 80-246-0358-6, p. 239.

She justified using the term by her belief fact that these people did not appreciate anything, did not respect anyone or anything and moreover, they often overdrank themselves to death.

This term however irritated Hemingway and he often thought of Stein as someone who did not have a right to stereotype young people with direct war experience like this.

2.2 Hemingway vs. Fitzgerald

The pre-eminent authors of the Lost Generation are, of course, literary legends Ernest Hemingway and Francis Scott Fitzgerald. There are many differences between these two great authors. The most important and most obvious difference is their aforementioned personal experience with war.

Ernest Hemingway participated in World War I as a driver of an ambulance, was hurt and became a hero. Gertrude Stein talks about Hemingway as a man who knew only the corrupt society. However, Hemingway himself countered this with his view that he met the “world” in all respects, even the darker, worse side of it. Hemingway was an adventurer writing mostly about war and his own memories.

On the other hand, Francis Scott Fitzgerald never took part in the war himself. He was trained for it but ultimately did not employ. He struggled with alcoholism, even in times of prohibition, and was self-indulgent. Fitzgerald called himself a Jazz Age Playboy. Central themes of his works are mainly wealth parties, money, alcohol, love and the American dream.

“With time, Fitzgerald and even Hemingway identified with the roles that were dictated by their reputations. One of them played a failed writer; the other one played a giant. Both roles met with a positive response in public.” (Brucoli 1994: 25)⁹

⁹ My translation

2.3 Authors

Aside from E. Hemingway and F. Scott Fitzgerald who became eminent figures of the Lost Generation, we can include other authors in the group. There were, for instance, William Faulkner, John Dos Passos, Sinclair Lewis, John Steinbeck T. S. Eliot, Ezra Pound, Sherwood Anderson, Nathanael West, and Henry Miller.

3 Ernest Hemingway

Ernest Miller Hemingway was born in Oak Park (Illinois) on July 21, 1899 and died in Ketchum (Idaho) on July 2, 1961. His father was a doctor and his mother had musical and literary ambitions. He was one of the six children of the Hemingways. "Generations after his death Ernest Hemingway remains a famous American writer. Even those who have never read a word he wrote are aware of his presence in the world of celebrity-a rugged macho figure called Papa with a signature white beard."¹⁰

Ernest Hemingway was not interested in school, but rather in practical things like hunting, fishing, nature and sport. Right after finishing high school, he became a reporter for the newspaper Star. He tried to write verses and short stories. Then, the war came to America. He enrolled in the Red Cross as a volunteer and worked as a driver at war. He not only drove an ambulance; but he also distributed food and in doing so got close to the battlefield as a reporter. Hemingway was injured in 1918 and experienced a lot of fearful and gruesome events which led to other personal problems. Later in his old age, he suffered from depression and probably as a result of his illness he committed suicide at the age of 61.

He married Hadley Richardson in 1921 and they had a son John, nicknamed Bumby. The married couple travelled a lot and most of the journeys are described in Hemingway's memoirs, e.g. his Paris years in *Moveable Feast*. In Paris, he began to intensively devote himself to literature. Of course, his stories were still affected by his experience in war. This period of time ended with a breakup with his first wife. Then, he married for the second time with Pauline. They had two sons together. This marriage was not successful, nor was the third one with Martha Gellhorn.

During World War II, Hemingway spent time in Cuba as an adventurer. He searched for German submarines, visited China and travelled to Normandy as well. Even in this war he took part in a battle. By that time, he had met his fourth wife Mary Welsh.

Although, he had begun to suffer from depression, sclerosis and paranoia by the end of his life, Hemingway started to travel again. In 1961, his disease culminated in suicide

¹⁰ DONALDSON, Scott. *Fitzgerald and Hemingway: Works and Days*. New York: Columbia University Press 2009. ISBN: 978-0-231-14816-0, p. 465.

when he shot himself. In 1928, his father “who was suffering from diabetes, had made some disastrous investments in the Florida land boom”¹¹ died the same way; however, Ernest thought it was due to his mother. In Ernest’s unpublished note, he claims that it is very typical for Americans to commit a suicide after losing money; however, it is their wives’ fault. He also calls his generation a group of people whose fathers commit suicide by shooting themselves.

3.1 Hemingway and Stein

Ernest Hemingway and Gertrude Stein became friends during his years in Paris. She lived in rue de Fleurus no. 27 with her female companion and the Hemingways often visited them. Stein thought that Hemingway was not a good writer enough to write for the Saturday Evening Post¹² (Fitzgerald published short articles in this paper). She advised him and evaluated his short stories. For instance, she recommended him that he not write short stories that are *inaccrochable* (a literary expression derived from the French word *accrocher*, meaning: incapable of publication due to their sexual content). They always discussed other authors together, however Hemingway “could not remember Gertrude Stein ever speaking well of any writer who had not written favourably about her work or done something to advance her career except for Ronald Firbank and, later, Scott Fitzgerald.”¹³ (Hemingway 1964, Zábřana 1978: 211)

3.2 Hemingway’s style and work

As mentioned above, Hemingway wrote hard, clean prose primarily about men, rather than women. Because of this, we rarely find a theme of love in his work. He often used his own memoirs, rough language with no sentiment, and sexual motifs, which were criticized by Gertrude Stein. He also used journalistic and telegraphic style and stream of consciousness. His main themes were chiefly war and nature.

¹¹ DONALDSON, Scott. *Fitzgerald and Hemingway: Works and Days*. New York: Columbia University Press 2009. ISBN: 978-0-231-14816-0, p. 460.

¹² An American magazine founded in 1728. „The Post“ published essays of F. S. Fitzgerald, W. Faulkner, A. Christie and others.

¹³ My translation

He devoted himself to writing novels, novellas, short stories, and even a play. His first novel was the famous *The Sun Also Rises* or *Fiesta* written in 1926. *A Farewell to Arms* (1929) is also a famous novel of Hemingway's and "has usually been read as a classic love story, the tragic tale of two lovers driven together by the war."¹⁴ Together with his other novel *For Whom the Bell Tolls*, these three works share the common central theme of war, as mentioned above. In addition to these novels, his works *Across the River* and *Into the Trees*, *The Garden of Eden*, *The Torrents of Spring*, *Islands in the Stream* and the memoir *Moveable Feast* must be noted. His major novellas are *To Have and Have Not* and *The Old Man and the Sea*, where he showed his passionate attitude toward nature and for which he received the Nobel Prize. His short stories *The Snows of Kilimanjaro*, *Three Stories and Ten Poems* and *Men without Women* cannot be also omitted.

3.3 Religion and political views

"All thinking men are atheists" is a quote from *Farewell to Arms*, suggesting Hemingway did not believe in God. Although he converted to Catholicism during his second marriage with Pauline, he is known to have been an atheist. "On page 144 of Paul Johnson's book *Intellectuals*, it states that despite being raised in a strict Congregationalist household, Ernest "did not only not believe in God but regarded organized religion as a menace to human happiness", "seems to have been devoid of the religious spirit", and "ceased to practise religion at the earliest possible moment."¹⁵

Regarding politics, Hemingway was politically Left but never a radical and was a friend with equally thinking writers. Later, Hemingway became apolitical.

¹⁴ DONALDSON, Scott. *Fitzgerald and Hemingway: Works and Days*. New York: Columbia University Press 2009. ISBN: 978-0-231-14816-0, p. 326.

¹⁵ Great Minds Quotes [online] last revision 2007 [cit. 2014-08-09]
<<http://atheistempire.com/greatminds/quotes.php?author=16>>

4 Francis Scott Fitzgerald

Francis Scott Key Fitzgerald was born in St. Paul (Minnesota) on September 24, 1896 and died in Hollywood on December 21, 1940. His childhood was happy, although the Fitzgeralds were not rich. “His father was an unsuccessful businessman and his mother, Mary McQuillan, was from an Irish-Catholic family that had made a small fortune in Minnesota as wholesale grocers.”¹⁶ Scott’s parents were very proud of him. Scott Fitzgerald was a precocious lad in many ways. He was exceedingly nice-looking as his father and was successful. Fitzgerald’s ambitions were apparent even at age 13 when he published his first detective story in the newspaper at school.

In his publication for *Esquire*¹⁷ in 1936 he writes: “As the Twenties passed, with my own twenties marching a little ahead of them, my two juvenile regrets -- at not being big enough (or good enough) to play football in college, and at not getting overseas during the war -- resolved themselves into childish waking dreams of imaginary heroism that were good enough to go to sleep on in restless nights. The big problems of life seemed to solve themselves, and if the business of fixing them was difficult, it made one too tired to think of more general problems.”¹⁸

“Fitzgerald became an alcoholic in his late twenties, and for the rest of his lamentably short life never quite shook free of the malady.”¹⁹ Despite this he was very talented and studied at a university where he advanced his writing. However, in 1917 he left school to train for the army in Montgomery (Alabama) and wrote his unforgettable novel. Ultimately, he was not deployed because the war ended. On the upside, he met his wife Zelda Sayre in Alabama. Nonetheless, he regretted that the army did not deploy him and was envious of Ernest Hemingway who became a war hero, as it was a symbol of the Lost Generation.

¹⁶ F. Scott Fitzgerald Biography [online] last revision 2015 [cit. 2015-04-13]
<<http://www.biography.com/people/f-scott-fitzgerald-9296261#early-life>>

¹⁷ An American magazine founded in 1932. E. Hemingway and F. S. Fitzgerald contributed to *Esquire* by their articles.

¹⁸ THE CRACK-UP: [online] last revision 2014 [cit. 2014-08-09]
<<http://www.esquire.com/features/the-crack-up>>

¹⁹ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 222.

Fitzgerald asked Zelda to marry him and then left for New York. During this time they were apart, they were exchanging letters and he was working on his novels. Then in New York in 1920, he married Zelda and they had a baby, Frances nicknamed Scottie one year later. "In Zelda Sayre, he found a companion who liked drinking – and exhibitionism – as much as he did."²⁰ Generally, even in times of prohibition, they consumed alcohol excessively. Like Hemingway, Fitzgerald suffered from depression as well as his wife Zelda.

Another similarity to Hemingway was the fact that Fitzgerald moved to France. In France, he wrote his greatest novel, *The Great Gatsby*, which was published in 1925 and made into a film several times even during Fitzgerald's life.

Following this, he tried to succeed as a screenwriter. However, before the finalization of his last novel, he unfortunately had a heart attack and died on December 21, 1940.

4.1 Fitzgerald's style and work

Francis Scott Fitzgerald had a different style of writing from Ernest Hemingway. In contrast to Hemingway's omission of women, Fitzgerald wrote about them frequently in his novels. Typically, these women were very similar to his wife Zelda Sayre. Fitzgerald always wrote about luxury, wealthy society, the role of money, alcohol, insincerity, unrequited love, women and other relationships. In his works, he uses a lot of descriptions with the help of adjectives, irony, satire and criticism.

"F. Scott Fitzgerald will be remembered primarily for his novels and stories, but during his twenty years as a professional writer, he also produced an important and revealing body of work in the form of articles and essays and correspondence."²¹

His first novel from 1920 is called *This Side of Paradise* and made him famous and rich. His other novels include *The Beautiful and Damned* from 1922 and, his masterwork, *The Great Gatsby*, written in 1925. Additionally, his work includes the novel *Tender is the Night* (1934) and the unfinished *The Love of the Last Tycoon*. His major and famous

²⁰ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 223.

²¹ DONALDSON, Scott. *Fitzgerald and Hemingway: Works and Days*. New York: Columbia University Press 2009. ISBN: 978-0-231-14816-0, p. 151.

short story is called *The Diamond as Big as the Ritz* or *The Curious Case of Benjamin Button*. Even his short story collection his collection *Flappers and Philosophers* is considered an important work of his.

4.2 Religion and political views

Fitzgerald was born into a Roman Catholic family and continued identifying as Roman Catholic into adulthood. Despite this, to many people, he seemed to be an atheist as he did not go to church, drank alcohol and fell prey to other sins.

Politically, Fitzgerald was a liberal. Even he called himself this. In *The Crack-Up*, he writes about Marxism and Marxists and in March 1940 F. S. Fitzgerald writes in a letter for his daughter Scottie, the Fitzgeralds' only child: "The point is that Communism has become an intensely dogmatic and almost mystical religion, and whatever you say, they have ways of twisting it into shapes which put you in some lower category of mankind ("Fascist," "Liberal," "Trotskyist"), and disparage you both intellectually and personally in the process. They are amazingly well organized. The pith of my advice is: think what you want, the less said the better..."²² Eventually, he passed through more stages of political thinking. Fitzgerald even criticised his radical Grandfather in a poem that was found in his papers. Interestingly, one his oldest friends said in 1978: "Fitzgerald knew absolutely nothing about politics and was not interested in the slightest."²³

²² FITZGERALD, F. S., edited by WILSON, E. *The Crack-Up*. New York: New Directions Publishing 2009. ISBN: 0811219712, p. 290.

²³ DONALDSON, Scott. *Fitzgerald and Hemingway: Works and Days*. New York: Columbia University Press 2009. ISBN: 978-0-231-14816-0, p. 189.

5 People linked with Hemingway and Fitzgerald

Although, the literary friendship of the two American writers naturally eroded, it was established by several people in their literary circle.

5.1 Maxwell Perkins

Maxwell Perkins was born in New York on September 20, 1884 and died in Stamford, Connecticut on June 17, 1947. He was a well-known editor of *Charles Scribner's Sons* and was chiefly connected with Thomas Wolfe, Francis Scott Fitzgerald and Ernest Hemingway. Perkins was much older than all of these authors and because he had five daughters, it is believed that he made surrogate sons of these three talented writers. Their shared interest was drinking alcohol and Perkins felt easy in the company of men, especially his companions. However, his friendship with Hemingway and Fitzgerald was mainly about their writing. "Those pedagogues who mention Perkins in connection with a book or author on the syllabus talk about his success in telling authors what to write and how to write – alleging on no evidence that he revised Fitzgerald, Hemingway, and Wolfe. His editorial role was advisory – especially in matters of structure."²⁴

5.2 Gertrude Stein

Gertrude Stein was born in Allegheny (America) on September 3, 1874 and died in France on July 27, 1946. "She was an American author and poet best known for her modernist writings, extensive art collecting and literary salon in 1920s Paris."²⁵ In Paris, she helped many authors and artists including Pablo Picasso, Henri Matisse, Ernest Hemingway, F. Scott Fitzgerald and Sherwood Anderson. She even influenced other

²⁴ BRUCCOLI, Matthew J., BAUGHMAN Judith S. *The sons of Maxwell Perkins: letters of F. Scott Fitzgerald, Ernest Hemingway, Thomas Wolfe, and their Editor*. Columbia: University of South Carolina Press 2004. ISBN: 1-57003-548-2, p. xvii.

²⁵ Gertrude Stein Biography [online] last revision 2015 [cit. 2015-04-13]
<<http://www.biography.com/people/gertrude-stein-9493261#early-years>>

authors like James Joyce and Carl Van Vechten. She is well-known for inventing the term The Lost Generation.

5.3 Zelda Fitzgerald

Zelda Sayre was born in Montgomery, on July 24, 1900 and died in Asheville on March 10, 1948. She got married to F. Scott Fitzgerald in 1920; however, their marriage was very tumultuous. Throughout her life she was searching for her artistic identity. Later, she tried to make a breakthrough as an author and took ballet lessons. Zelda and Scott Fitzgerald's had one child, a daughter named Scottie.

5.4 Hemingway's wives

Ernest Hemingway was not only a productive author but also was prolific with regard to the number of his wives. His first wife was Hadley Richardson. They had a son named John who was known as Bumby. They were a couple from 1921 to 1927.

Hemingway's second wife was Pauline Pfeiffer who was an American journalist and Hadley's friend. Hemingway had two other sons with Pauline. Their names were Patrick and Gregory. Pauline was not very careful mother as John Hemingway, Gregory's son, mentions in a book called *Strange Tribe: A Family memoir*. His second marriage lasted from 1927 to 1940.

After the second divorce, Hemingway married military correspondent Martha Gellhorn. Even though they had a lot in common and were happy together, they divorced after five years of marriage due to love affairs. They were married from 1940 to 1945.

His last wife was journalist Mary Welsh who gave him everything he yearned for, including being his companion during fishing. They got married in 1946 after her divorce with Noel Monks. Mary did not only become Hemingway's wife, but also his widow. She outlived him by 25 years following his suicide in 1961.

6 Francis Scott Fitzgerald & Ernest Hemingway

F. Scott Fitzgerald and Ernest Hemingway are memorable authors of the decade that is also known as the *Roaring Twenties* or the *Jazz Age*. “We know about their place as men of letters in the twenties, and we have a reasonably good idea of their place in its history.”²⁶

6.1 Background of the relationship

As the first piece of evidence about Hemingway’s and Fitzgerald’s relationship we can cite a letter of introduction written by Fitzgerald. He sent a recommendation to Perkins (*Charles Scribner’s Sons*²⁷) where he praised Hemingway’s literary talent. It must be said that at that time Fitzgerald even could not spell Hemingway’s name accurately (he sometimes wrote it with “mm”), and Ezra Pound, among others. In this letter, Fitzgerald praises Hemingway for the literary talent he recognized in a few of his short stories, though he had not yet read all of his work. Fitzgerald was interested in Hemingway’s writing and wanted Perkins to publish his stories. However, Perkins’ introduction to Hemingway was quite drawn-out. Fitzgerald had to contact Perkins more than once and ultimately, Perkins’ letter to Hemingway was lost on its way to him. Eventually, this all led to the meeting of the two literary giants in a bar called Dingo. It had been six months since Fitzgerald’s first letter to Perkins. A question that remains is why Fitzgerald suggested Hemingway to the editor. It is said that Fitzgerald liked recommending other authors and, on the top of this, he respected and even envied Hemingway for his adventurous nature, war experience and virility.

²⁶ BERMAN, Ronald. *Fitzgerald, Hemingway and The Twenties*. Tuscaloosa, Alabama: The University of Alabama Press, 2001. ISBN: 0-8173-1255-2, p. 1.

²⁷ American publisher founded by Charles Scribner I and Isaac D. Baker in 1846, later renamed to „Charles Scribner Company and Charles Scribner Sons. Editorship is known for publishing work of Hemingway, Fitzgerald, Wolfe and many others.

6.2 Start of a literary friendship

“When they met, Fitzgerald was much the better-known and more-established figure. He was the author of three novels – his masterly *The Great Gatsby* had just been published – and of two volumes of stories, several of which had initially appeared in the high-paying *Saturday Evening Post*.”²⁸ It was different with Hemingway. He had not published anything till he met with Fitzgerald, had given up journalism, and had written only some articles and stories in magazines. Although Hemingway seems to be more famous among today’s readers, at that time it was vice versa. For example, while Fitzgerald published his stories in *Saturday Evening Post*, Hemingway’s novels were sent him back by the magazine. After the meeting in Dingo, Fitzgerald started to support Hemingway more and they became friends, even despite the fact Hemingway and Zelda Fitzgerald did not take kindly to each other. On July 1, 1925 Hemingway wrote a letter to Fitzgerald discussing the idea of heaven. In the end of Hemingway’s letter, there is a sort of proposal for writing letters together. “Write me at the Hotel Quintana, Pamplona, Spain. Or don’t you like to write letters. I do because it’s such a swell way to keep from working and yet feel you’ve done something.”²⁹ The first surviving letter from Fitzgerald to Hemingway was written later on 30 November, 1925. In it, Fitzgerald tries to crack jokes about his drunkenness because he felt ashamed about his passion for drinking. Additionally, he writes openly about his earnings from the *Saturday Evening Post*, which may have sounded like boasting since Hemingway earned little money. It might even seem like Fitzgerald adored finances as much as his main characters in *The Great Gatsby*.

There was a very bizarre but fascinating relationship between these artists. As it was noted above, Fitzgerald recommended Hemingway to Scribner’s, supporting him and advocating for him so much that he truly helped Hemingway get to Scribner’s. He was also older than Hemingway. However, in spite of Fitzgerald’s age and publicity advantage, Hemingway assumed the role of the moralist and personal adviser since the start of their friendship. Hemingway’s association with Scribner’s, however, was not at all easy to achieve. Hemingway had previously signed a contract with *Boni &*

²⁸ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 53.

²⁹ *The Letters of Ernest Hemingway, Volume 2: 1923 – 1925*. New York: Cambridge University Press 2013. ISBN: 978-0-521-89734-1, p. 359.

*Liveright*³⁰, so this publisher had a right to publish his three books. “In fact he was not enthusiastic about his agreement with Liveright. He’d gotten a mere \$200 advance for *In Our Time*, and the in-house support for his book was not strong.”³¹ On 5 October 1925 Hemingway’s book *In Our Time* was published while still under the patronage of *Boni & Liveright*. This book of stories had a very positive reception by reviewers and Fitzgerald as well. Later, on 10 February 1926, Hemingway had a talk with Liveright during which their contract was cancelled. They reached an agreement about the contract’s termination together because Horace Liveright rejected the publication of Hemingway’s second book *Torrents of Spring*. Instead of *Boni & Liveright*, Hemingway found his editor at Scribner’s, as he promised to Fitzgerald and Perkins the previous year. It happened in this way also largely thanks to F. Scott Fitzgerald, who wrote a few letters of recommendation to Maxwell Perkins and corresponded with Horace Liveright giving the impression that he was an agent for Scribner’s. It is interesting to note that he had a knack for helping other authors too, as is evident in a statement made by Glenway Wescott. Wescott was reputedly being convinced by Fitzgerald to assist Hemingway with his career by writing laudatory essays on Hemingway’s books. The question still remains: Was Fitzgerald acting like this only because of his good nature or did he only long for further appreciation, fame and immortality?

Ernest Hemingway signed the contract with Scribner’s on 17 February due to the assistance of his friend Fitzgerald. Subsequently, *Torrents of Spring* and *The Sun Also Rises* were published in May.

6.3 Exchanging letters

Ernest Hemingway had written letters since at least 1907 (when he was only 8 years old) to his family members (including his grandparents Adelaide and Anson; siblings Carol, Leicester, Madelaine, Marcelline and Ursula; parents Clarence and Grace Hall,

³⁰ American Publisher founded by Albert Boni and Horace Liveright in 1917, later renamed to „Horace Liveright, Inc.“ and „Liveright, Inc.“. Editorship is well-known for publishing books of Hemingway, Faulkner, T. S. Eliot and many others.

³¹ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 69.

Aunt Grace Adelaide and even his wife) Later, he wrote to many writers such as, Ezra Pound and Gertrude Stein, and to many other friends of his. As mentioned above, he eventually got in touch with F. Scott Fitzgerald.

In the second letter from Hemingway to Fitzgerald written on 15 December 1925, he writes about books he read. Furthermore, he gives some recommendations to Fitzgerald about what books to read and how to elevate his writing, and he suggests to him a few subjects for other interesting books. There is even a PS from Hemingway's first wife Hadley who was compelled by Ernest to write a note on her own.

However, a slight reversal in tone came in Hemingway's third letter, written on 24 December 1925. In the very first part of the letter, Hemingway criticises Fitzgerald for misspelling: "You write a swell letter. Glad somebody spells worse than I do."³² As mentioned in the chapter *A start of a literary friendship*, Fitzgerald misspelled not only the surname of Hemingway as Hemminway or Hemmingway, but also of Ezra Pound as Pount. (Later, when their friendship had dissolved, Hemingway complained about this to Malcolm Cowley in brash language, e.g. "two mm's mean bastard"³³). In this third letter Hemingway alludes to sending an amount of 400 dollars which Fitzgerald could keep for himself or give to Harold Stearns to offer a helping hand. The writers also debated about Hemingway's books. In this letter Hemingway denies that *Cat in the Rain* is about his wife Hadley, contrary to what Scott and Zelda always thought. Hemingway additionally writes: "I always get awfully sorry for people and especially for liars, drunks, homely whores, etc."³⁴, perhaps referring to Fitzgerald. Hemingway then makes a complaint to Fitzgerald about the behaviour of another author, McAlmon, and their recent altercation. It is important to note that Hemingway later complained about Fitzgerald's behaviour to someone else like this. In the end of the letter, there is, excepting PS from Hadley, even a signature: "Yrs. always. Yogi Liveright"³⁵, which is a name compound of Yogi Johnson (Hemingway's character from *Torrents of Spring*) and Horace Liveright (*Boni & Liveright* publisher). Soon after,

³² *The Letters of Ernest Hemingway, Volume 2: 1923 – 1925*. New York: Cambridge University Press 2013. ISBN: 978-0-521-89734-1, p. 454.

³³ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 73.

³⁴ *The Letters of Ernest Hemingway, Volume 2: 1923 – 1925*. New York: Cambridge University Press 2013. ISBN: 978-0-521-89734-1, p. 455.

³⁵ *The Letters of Ernest Hemingway, Volume 2: 1923 – 1925*. New York: Cambridge University Press 2013. ISBN: 978-0-521-89734-1, p. 457.

without yet receiving Fitzgerald's response, Hemingway wrote another letter concerning a Liveright's rejection of *Torrents* and mentioning his promise to Scribner's about their partnership, in case Liveright refused its publications. As stated above, it was after this that Fitzgerald started to work as the agent for Perkins (Scribner's), although it is not warranted if he was in the right to do so.

6.4 Help and Criticism

Hemingway had some pecuniary difficulties at the beginning of his career. Although he was very sarcastic about Fitzgerald's financial situation and lifestyle, Fitzgerald not only helped Hemingway via letters of recommendation but he also loaned him some money more than once.

In the following letter, which is perceptibly longer than others, Hemingway parodies Fitzgerald's work and criticises him, but he also acts like he is delighted with Fitzgerald's success. He predicts Fitzgerald might receive the Nobel Prize for the literary skills that he proved he had in the *Great Gatsby*. Sarcastically, Hemingway also extends him a helping hand, naming Fitzgerald his heir to put his mind at rest regarding his financial situation. "Elsewhere in that same letter, however, Hemingway alluded to his own impecunious condition."³⁶ Mathew J. Bruccoli adds that Hemingway considered Scott's financial problems to be absurd and was jesting at leaving him his fees. Since the time of this letter, Hemingway acted as a haughty older expert on Fitzgerald's life and work. Subsequently, he apologizes for his arrogance in one of the further letters. Still, Hemingway was always very satirical and was not only jesting at Fitzgerald but also at himself as well. Now and then, he even signed his letters in a vulgar way which seemed, however, rather comical than insulting. These signatures were probably used for variety's sake.

It is, however, necessary to say that Hemingway was not merely criticising and finding faults in his friend's texts and books. After reediting *The Sun Also Rises*, Hemingway sent it to Perkins, who liked his book. However, Hemingway still wanted to know Fitzgerald's judgement, which seemed to be a good idea because "nothing Fitzgerald

³⁶ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 83.

did for Hemingway 1925-1926 period of closest friendship was as important as his editing job on *The Sun Also Rises*.³⁷ Fitzgerald wrote an immensely long letter in response consisting of ten pages of things he wanted to discuss with Hemingway about the book. Despite his knack for criticizing other, Hemingway could stand criticism about himself. Therefore, Fitzgerald's letter was as lengthy as it was due to the fact that he wanted to not only advise Hemingway, but also to pay him compliments. After this consultation, Hemingway left out the first two chapters based on Fitzgerald's opinions.

It follows that even Fitzgerald candidly wrote about his opinions of Hemingway's work, specifically about *The Sun Also Rises*' shoddy style, tawdry jokes and perverted rubbish. Fitzgerald's letter does not spare offensive language with regard to Hemingway's writing. On the other hand, *The Sun Also Rises* still made a good impression on Fitzgerald. This was in contrast to his wife Zelda who assailed this piece of writing, whereupon Fitzgerald snapped at her to not insult his friend. This was part of the reason why Zelda Fitzgerald was not fond of Hemingway. In addition, Ernest and Zelda constantly blamed to each other for Scott's alcoholism and writing.

6.5 Considerable changes

After the rise in his career with the help of Fitzgerald, Hemingway's life changed. He went through financial difficulties again and, this time, Fitzgerald could not lend him money. He also got divorced from his first wife Hadley, which actually happened for the sake of his love affair with Pauline Pfeiffer. Later on, she became his second wife. Nevertheless, he at least experienced success with *The Sun Also Rises*. It received immensely positive reviews, as well as his novel *In Our Time*. Hemingway was aware of Fitzgerald's significant assistance and felt grateful to him.

³⁷ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 90.

Because of this, he even joked to Fitzgerald that he would submit Scribner's a request for inserting the following subtitle after the eight publications:

"THE SUN ALSO RISES (LIKE YOUR COCK IF YOU HAVE ONE)
A greater Gatsby
(Written with the friendship of F. Scott Fitzgerald
Prophet of THE JAZZ AGE)"³⁸

At that time, they were still good friends which leads to think that Hemingway always behaved as a joker and liked satirical humor. Despite the sarcastic notes, he appreciated Fitzgerald.

In those days, Hemingway felt very lonely due to his divorce and fact that he and Fitzgerald did not see each other very often. Divorced Hemingway stayed in France, while Fitzgerald and his family came back to the United States. During the journey, Fitzgerald wrote a letter in which he expressed his sympathy for Hemingway's family situation. However, even Fitzgerald faced adverse conditions. He left France with an unfinished novel, not much money and worsening health.

Despite this, as seen in the following letter, the writers were still supporting each others' careers. Hemingway acknowledged this support, delighted in his son Bumby and planned a wedding with his love Pauline. This marriage had a beneficial effect on Hemingway. His second wife was tremendously wealthy, which implies that there was no further need for Fitzgerald to send him money. Moreover, Pauline was a Catholic so Hemingway started to go to church. As he wrote to Fitzgerald in a letter, he was even looking for titles for his books in the Bible.

It seems the two friends had a lot in common. Even Fitzgerald had a love affair and Zelda went through it with difficulty. This happened during their time in Hollywood when Scott was supposed to write a script called Lipstick. Unfortunately, this movie was ultimately never filmed. Zelda was naturally very jealous when Scott told her he fancied the actress Lois Moran. "In reaction, Zelda burned some of her clothes in a hotel bathtub and threw the platinum wristwatch Scott given her in 1920 out the

³⁸ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 103. - „authentic title“.

window of the train carrying them back east.”³⁹ On the other hand, we cannot neglect Zelda’s love affair with Jozan, which happened earlier in 1924. This hit Scott very hard because “he really believed in love, and in what two people [could] build against the world’s cheap skepticism (Fitzgerald, 145).”⁴⁰

Before Fitzgerald left to Hollywood, where he spent a month and, as he says in his letter, it was a *Goddamnest experience*, he wrote a letter to Hemingway about H. L. Mencken. Mencken was an editor-in-chief of *The American Mercury* and Fitzgerald tried to persuade Hemingway to treat Mencken kindly: “I was telling him how you want to thump him... He takes an enormous interest + malice is unfamiliar to him. Our meeting was very fussy because he’s one of the busiest men in America.”⁴¹ (Brucoli 1998: 96) There is no real reason why Hemingway hated and hurled invective at Mencken. Nevertheless, Mencken was not bothered by it. In Hemingway’s response he praises Scott as his devoted friend and, as it seems, he continues to mock Mencken: “Isn’t it tremendous with Mencken? Wow, just think over!”⁴² (Brucoli 1998: 99) In this letter he also mentions his poor financial situation, whereupon Fitzgerald lended him money which he promised to pay back after his publication of *Men Without Women*. Later, when the book was published, maybe due to Fitzgerald again, Mencken wrote an affirmative review.

The two authors could not still get together and later in 1927 Perkins told Hemingway that he was worried about Fitzgerald’s mental health. He was also not sure that Scott would be able to finish his novel. According to him, Fitzgerald always stopped in the midst of writing stories. At that time things really went downhill for Fitzgerald regarding his physical and mental health due to his constant drunkenness. Still, Hemingway could not come back to the United States. Fitzgerald was still working on his novel when Hemingway had already begun writing *Farewell to Arms*. It is said that Fitzgerald was possibly affected by the reviews on *The Great Gatsby*, primarily the overly positive ones, and as a result was afraid he would not be able to write another masterpiece. Moreover, at the same time, Zelda decided to take ballet lessons and,

³⁹ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 109.

⁴⁰ DONALDSON, Scott. *Fitzgerald and Hemingway: Works and Days*. New York: Columbia University Press 2009. ISBN: 978-0-231-14816-0, p. 121.

⁴¹ My translation

⁴² My translation

being bored, Fitzgerald started to drink out of control. Nonetheless, Hemingway writes ironically of his inability to finish the novel: "...you work eight hours per day – Joyce, if I know, was working twelve. It is a tiny comparison of how long it takes you both to finish a masterpiece. Well, you're a hard worker in truth, Fitz."⁴³ (Brucoli 1998: 114) Hemingway was convinced that Fitzgerald's main problem was his wife Zelda. Hemingway confessed in a letter to Perkins that he believed Fitzgerald would have been the best writer, if he had not married Zelda. She was, according to Hemingway, crazy all the time. Fitzgerald was "a talented writer who never understood his gift, a man with too much money and not enough confidence, a man driven to self-destruction by his wife,"⁴⁴ he wrote in his memoir.

In 1929 the Fitzgeralds came back to France, which Hemingway was not happy about. That was a time when their friendship began to transform into a rivalry. Both authors did not like each others' wives. On the other hand, Fitzgerald also had a serious problem with his own wife, who was complaining about his small sexual organ and inability to satisfy her needs. Even though there had already been some problems between the two authors, Fitzgerald opened his heart to Hemingway about this trouble. Hemingway comforted him and advised him to find a lover.

Just as Fitzgerald wanted to advise Hemingway on *The Sun Also Rises* and read it before its publication, he also wanted to review *The Farewell to Arms*. Eventually, after completing a publication in Scribner's Magazine, Fitzgerald wrote a voluminous paper to Hemingway that was maybe harsher than the first one. "Hemingway's comment – "Kiss my ass, EH" indicates he was not pleased with Fitzgerald's criticism at all."⁴⁵ (Brucoli 1998: 131) Despite Hemingway's annoyance, he left out some of the draft's text in accordance with Scott's advice.

In June of 1929 another problem arose in Hemingway's and Fitzgerald's friendship, yet not literary rivalry this time. Rather, this conflict concerned Hemingway's boxing match with Morley Callaghan, who was a Canadian writer, during which Scott was supposed to time the round in the ring. Timekeeper Fitzgerald let run the round longer than he ought to have. During these extra minutes Hemingway went through hell with

⁴³ My translation

⁴⁴ REYNOLDS, Michael. *Hemingway: The Paris Years*. New York: W. W. Norton 1999. ISBN: 0-393-31879-6, p. 287.

⁴⁵ My translation

Callaghan, leaving him to wonder whether Scott did it on purpose. However in a letter for Mizener, Hemingway writes: “In the end of the round, which Scott let run for thirteen minutes, I told him: You bastard. And he replied: What are you telling? I am only your biggest friend! And I told him: Did you like what was happening for all five minutes and you tolerated it? Although, it would be enough to be fair and to signal the end!”⁴⁶ (Bruccoli 1998: 141) This information suggests that Scott was so fascinated that he forgot himself and did not signal the end of the round. It also seems that Fitzgerald took their friendship seriously and appreciated Hemingway. Even though Hemingway was really angry with Fitzgerald, it is possible he soon got his accident out of his mind.

6.6 Fitzgerald’s failures

Despite this mistake of Scott and his criticism of *A Farewell to Arms*, both authors were writing letters as they had before. They were still really fond of each other, as is shown in this part of Hemingway’s letter: “If this is a boring and irritating letter, it is because I feel queasy about how queasy you feel – I love you very much, you bastard,...”⁴⁷ (Bruccoli 1998: 151) The letter Hemingway sent to Fitzgerald where he invited him to meeting with Gertrude Stein also should not be omitted. Allegedly, she had inquired about Scott, claimed that he was the most talented lad, and she wanted to see him again. Scott Donaldson says that “In December, the soirée at Gertrude Stein’s brought the issue of rivalry between them into the open.”⁴⁸ Donaldson explains why as follows.

During the evening at Stein’s, it seemed that Stein preferred Fitzgerald and his style of writing to Hemingway. This was clear to all the guests including Ernest. However, Scott did not feel comfortable about this situation and apologized to Hemingway. The truth of the matter was that Fitzgerald always wanted the best for Hemingway. He reviewed his books, recommended him to Scribner’s, thought of him as an excellent writer and

⁴⁶ My translation

⁴⁷ My translation

⁴⁸ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 135.

looked up to him. For these reasons, Fitzgerald did not want to accept himself as better author and felt embarrassed.

In a subsequent letter to Scott, Ernest explains that “it is alright if you do not concur with the compliment, if you do not want to (most of the compliments suck), however, I do not hopefully have to repeat that she meant it frankly.”⁴⁹ (Brucoli 1998: 154) Furthermore, Ernest did not agree with the comparison of them as being two and unequally writing authors, which was an opinion of Fitzgerald as well. Hemingway also claimed that he for grateful for Stein’s criticism because it helped him to work harder and to not be arrogant.

Later, other problems regarding the boxing match arose. Callaghan ridiculed Hemingway’s boxing and writing skills, whereupon Fitzgerald responded and blamed Callaghan for the whole boxing troubles. Moreover, a bit of gossip by Robert McAlmon emerged. He had started a rumor that Fitzgerald and Hemingway were gay. (McAlmon himself was a bisexual.) In a letter to Perkins, Hemingway writes that Fitzgerald revealed to him the unsubstantiated stories that McAlmon had conveyed to Perkins. He writes not only about the claim of being a homosexual, but also about other statements made by McAlmon, for example that Pauline was a lesbian, and that Hemingway had beaten Hadley and subsequently Bumby was born premature. McAlmon reveled in telling such rumors because, as Hemingway asserts, he was a very jealous person.

Scott Fitzgerald wrote in his notebooks: “I really loved him, but of course it wore out like a love affair. The fairies spoiled all that.”⁵⁰ This means that Fitzgerald believed McAlmon basically destroyed his friendship with Hemingway. However, it is interesting to note that this accusation of Scott’s and Ernest’s homosexuality was probably created as a consequence of Zelda’s suspicion that the two authors were lovers. As mentioned above, she still strongly disliked Hemingway, “but the worst thing about Zelda, as she is portrayed in *A Moveable Feast*, was that she seemed determined to

⁴⁹ My translation

⁵⁰ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 156.

keep Scott from doing his work – both through encouraging him to drink and through arousing his jealousy.”⁵¹

In April of 1930, Zelda Fitzgerald collapsed and was hospitalized in Switzerland. During this time, Scott again stopped to writing his novel and tried hard to earn some money for medical expenses by writing short stories. That Scott and Ernest did not write about Zelda’s health in their letters for a whole year may illustrate their estrangement and a break-up of this literary friendship. After Zelda’s recovery, during 1931, Fitzgerald wanted to finish his long-expected novel; however, he did not exclusively handle this work. In the end of 1931, “he left to Hollywood to work on a script to Red-Headed Woman (which was ultimately rejected).”⁵² (Brucoli 1998: 174) Moreover, history repeated itself and Zelda was hospitalized again on February of 1932.

Not only Hemingway, but even Zelda was faster than Scott in completing novel with her written and published novel called *Save me the Waltz*. Fitzgerald’s *Tender Is the Night* was published much later in April of 1934 and was not as successful as expected. Perkins predicted that the novel would be a masterpiece of its kind; however, he was unfortunately wrong. “As F. Scott Fitzgerald said of himself, the man who started *Tender Is the Night* was not the one who finished it (qtd. in Brucoli, *Some Sort of Epic Grandeur*, 369).”⁵³ Apparently, Fitzgerald’s transformation over the years caused problems for his work and was apparent in its critical reviews. Reviewers were not largely unsatisfied with novel’s retrospective structure.

On 30th April, Hemingway wrote a letter to Perkins about *Tender Is the Night* which was full of obscurity, complaining and stating his own opinion on writing prose. Perkins was the first person to know Hemingway’s attitude about Fitzgerald’s novel and we can conclude that he took the right step in not writing to Fitzgerald about it promptly. Actually, Hemingway later considered that he was focused on the wrong and clumsy statements in *Tender* which means that a letter addressed to Fitzgerald was more objective. The main problem Hemingway had with Fitzgerald’s story was that he was writing about real people, real things and situations that Fitzgerald had changed.

⁵¹ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 156.

⁵² My translation

⁵³ DONALDSON, Scott. *Fitzgerald and Hemingway: Works and Days*. New York: Columbia University Press 2009. ISBN: 978-0-231-14816-0, p. 119.

Hemingway suggested thinking things up is what makes a writer a writer, as he is able to think creatively. Although, the whole letter is rather negative, Hemingway encourages his friend Fitzgerald to carry on writing and states he likes him a lot. (Much later in 1935 Hemingway started to think better of Scott's novel and stated that while reading it all over again, *Tender Is the Night* seemed to be better and better to him.)

Not surprisingly, Fitzgerald was hurt by this opinion because it was different from his own. In his response Fitzgerald tried to discredit Hemingway's conviction and give examples of his strong belief regarding to the reality and fiction in his stories. "This letter opens a question of a possible mutual literary influence of one author at another."⁵⁴ (Brucoli 1998: 190) The thing is, a year after publishing of *Tender Is the Night*, Fitzgerald admitted there was merit to Hemingway's negative comments and that he considered Ernest as a highest authority for him. Hemingway's impact on Fitzgerald was obvious in subsequent publications of *Tender* without the criticized passages. However, the novel was not still very successful and financially did not help Fitzgerald very much. Even though, Fitzgerald's ideas were highly ambitious, he was never able to successfully capture them in writing. Among those we can include a medieval story where Hemingway was supposed to be a model for one of the characters – a Frenchman Phillipe. However, this story was poor and the medieval language seemed to be rather comical.

In 1935 Hemingway returned from Africa and was working on another book called *Green Hills of Africa*. Despite the fact that Hemingway allowed Fitzgerald to come fishing to Key West, as well as inviting other friends of his, Scott refused as he was frightened of being with Hemingway. However, Hemingway was ultimately happy with this because he preferred meeting Scott after the completion of *Green Hills*. In a letter to Perkins, he complains about Scott's opinion on his books, including his deletions, rewrites, etc. Hemingway was, nevertheless, aware that Scott's advice was always well-intentioned.

⁵⁴ My translation

6.7 Vague End of Friendship

At that time, Fitzgerald thought their friendship was over. He still considered their comradeship to be the brightest point of his life but he observed that even friendship dies and they would not see each other very often. Obviously, just as Hemingway's and Fitzgerald's friendship was slowly dying, so was Fitzgerald. When Zelda collapsed again and was hospitalized, Scott stated he would abstain from alcohol, yet he was, still drinking beer excessively. Moreover, he was afraid of contracting the disease tuberculosis again and he was not able to write high-quality short stories. As a consequence of all this, he was depressed and ran up many more debts.

Although, Hemingway attempted to make amends with Fitzgerald, Scott was too proud to accept Ernest's apology. It is, however, no wonder, because Hemingway mentioned Scott in his novels in an impolite and scornful way. He, for instance, compared him to coward or a dying writer who got married to an affluent woman. This comparison is found in *The Snows of Kilimanjaro*. However, the question is whether Hemingway saw himself in this description too with Pauline who was as the affluent woman as well. Although, he was not actually dying, it can be said in the figurative sense of the word that he was dying due to his financial problems.

"An oblique allusion to Fitzgerald occurs in *Green Hills of Africa*."⁵⁵ (Brucoli 1998: 199) Hemingway mentions that there are some brilliant writers who are not able to write good stories because of their surrender to criticism.

It seems that F. Scott Fitzgerald was a highly sensitive person and he had an inclination to be concerned with his inner feelings and to analyze them. He accomplished this even in a few articles for *Esquire* magazine. This behavior was, however, criticized not merely by Perkins and Ober⁵⁶ who felt unsettled about Scott's health, but even by Hemingway who found them to be reprehensible. He reckoned Fitzgerald was a whimpering boy who did not experience war and, if he had, he would be shot for his cowardliness. At that time, Hemingway had decided to be candid with all his friends. As he stated in a letter to Perkins, he was really annoyed with Fitzgerald. He was upset

⁵⁵ My translation

⁵⁶ Harold Ober was an American literary agent born in 1881. His agency was called „Harold Ober Associates.

that Scott criticized him for mentioning him in *The Snows of Kilimanjaro* in a discourteous way, even though Fitzgerald could write about himself in the same manner. This is how Fitzgerald and Hemingway started to be more rivals than friends. Fitzgerald wrote a letter about a disagreement with Hemingway to his lover Beatrice Dance: "he has a tendency to megalomania and I tend to melancholy."⁵⁷ (Brucoli 1998: 207) He also stated that he is proud of himself to cope with these problems and to be able to control his own feelings of outrage, in contrast to Hemingway.

However, Fitzgerald still did not want to part with Hemingway forever. Brucoli says it is remarkable that despite Scott's aggrieved pride, he turned to Hemingway with a prayer for assistance. Although, it was maybe rather amicable and natural than remarkable. The two authors were friends after all and were helping each other all the time. It is not surprising that Fitzgerald asked for Hemingway's assistance even after their disagreement, particularly in times of Scott's worsening mental health. In the *New York Post* there had been a published article about how depressed, diseased and hopeless Fitzgerald was. Speaking to how devoted their friendship was, Hemingway wrote to Fitzgerald to give him a hand as follows: "DEAR SCOTT PLEASE WRITE ME WHAT YOU WANT ME TO DO STOP HAVEN'T SEEN INTERVIEW STOP...WILL DO ANYTHING I CAN AS ALWAYS ERNEST".⁵⁸ Unfortunately, Perkins interfered in their exchange and wrote a letter back to Hemingway. In this correspondence it is obvious that most people turned their back on Fitzgerald and condemned his behavior. It is true that Scott talked about himself with no restraint during the interview with the reporter, in particular about the despair. Instead of providing him relief people instead betrayed him. Moreover, in Fitzgerald's conduct we see not only a self-destruction, but also a call for help. On the top of that it is important to mention the fact that Fitzgerald asked for Hemingway's help and he did not want other people to get involved in it. This is a timeless problem of every society irrespective of social class, age or gender. Why did they humiliate him? And why were they concerned with something they did not wish to help him through? These societal attitudes were drawing Fitzgerald off in addition to preventing Hemingway from helping his friend.

⁵⁷ My translation

⁵⁸ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 207.

Before the two friends met after long time in 1937, Fitzgerald stated in a written message to Ernest that he felt a certain estrangement in their relationship and expressed a wish to meet with him more often. Preceding Hemingway's departure to Spain, he also invited him to write a thick book and praised him for his texts in *Esquire*, comments that seemed to Brucoli to indicate a proprietary concern for Hemingway's career. It is, however, beneficial not to take this hypothesis for granted and to look at Fitzgerald's comments from all perspectives. Fitzgerald's interest can be, in fact, even interpreted as an attempt of reconciliation or showing a common good intention. Fitzgerald still esteemed and thought of Hemingway as his closest friend even despite their troubles and episodic quarrels.

Brucoli also wrote that "the one who researches the life of Hemingway and Fitzgerald is forced to come to the conclusion that there apparently does not exist the only eyewitness of affair relating to the both authors."⁵⁹ (Brucoli 1998: 212) Even though, this utterance is true, there are certainly people who would be impartial while researching their correspondence and they would understand both authors in all aspects, even the psychological one.

As another similarity within the friendship we can look at the new lovers of both writers. In Spain, Hemingway started a love affair with Martha Gellhorn who became his third wife later. Even Fitzgerald started living in Hollywood (working on scripts) with a female companion who finally made him happy. The authors were separated from each other and Perkins became an intermediary of a kind. Since then, Hemingway and Fitzgerald swapped letter between themselves exceptionally. Everything they knew reciprocally was in an indirect way. For instance, on the 4th March 1938 Fitzgerald wrote a letter to Perkins to remind him to delete his name from Hemingway's story *Snows of Kilimanjaro*. There was supposed to be the following sentence: "He remembered poor Scott..."⁶⁰ (Brucoli 1998: 215) Scott felt very frustrated and agitated about it. From the correspondence, we can guess he had lots of sleepless nights due to this issue. Although, Perkins reassured Fitzgerald, he also brushed him off with following statement: "You know my opinion on Ernest's story *Snows*. – Don't

⁵⁹ My translation

⁶⁰ My translation

worry about it.”⁶¹ (Bruccoli 1998: 214) It was very easy for Perkins to not be worried about it, however, not for sensitive and ruminative Fitzgerald. Finally, Perkins decided to write a letter to Hemingway where he, in a manipulative way, explained the advantages and disadvantages of Scott’s name’s appearance. It proved to be effective and as a result of Perkins’ endeavor Fitzgerald could read, as well as today’s readers of *The Snows of Kilimanjaro*, could read the following passage: “The rich were dull and they drank too much, or they played too much backgammon. They were dull and they were repetitious. He remembered poor Julian and his romantic awe of them and how he had started a story once that began, “The very rich are different from you and me.” And how some one had said to Julian, Yes, they have more money. But that was not humorous to Julian.”⁶² Hemingway thus corrected Scott’s name to Julian. However, people who knew about this matter and the friendship of the two great authors definitely still saw the resemblance to Scott Fitzgerald in this passage.

6.8 Inevitable feeling of hurt

Although Fitzgerald ultimately accomplished his goal, he still felt betrayed by his original appearance in *Snows*. He wrote Perkins the passage that follows: “Once I believed in friendship, believed I could (if I didn’t always) make people happy and it was more fun than anything. Now even that seems like a vaudevillian’s cheap dream of heaven, a vast minstrel show in which one is the perpetual Bones.”⁶³ Apparently, Fitzgerald wanted to help his friends as much as possible to see them happy. However, we can still speculate whether he was acting this way only for his sense of belonging or with the motive of helping him in return for his assistance. Certainly he felt betrayal of trust for putting confidence in his friends, including Hemingway.

What hurt Fitzgerald’s feelings too, was Hemingway’s great glory when he achieved fame for his new novel *For whom the bell tolls*. Until then, Fitzgerald still had not finished his *Love of the Last Tycoon*. It was very hard for him to accept that initially

⁶¹ My translation

⁶² HEMINGWAY, Ernest. *The Snows of Kilimanjaro and Other Stories*. New York: Charles Scribner’s Sons 1961, p. 23

⁶³ DONALDSON, Scott. *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*. Woodstock & New York: The Overlook Press 2001. ISBN: 1-58567-126-6, p. 210.

poor and unknown author was now writing faster than himself, who had assisted Hemingway to get to this glory. Fitzgerald at least lived to see an inscription in Hemingway's novel which was intended for Scott. Fitzgerald was then conscious of his friend's success and wrote him a final letter with acknowledging his success and congratulating him on the book. The letter was full of delight, appreciation and praises. He also confessed that he was quite envious of Hemingway's achievement and that he had time to do what he wished. This correspondence, nevertheless, varied from what he wrote in a letter to Zelda where he remarked about some of the imperfections in the novel. He wished to write a much more prosperous novel and was confident that he could profit from Hemingway's weak spots.

6.9 Sudden death

As the conclusive point of the friendship's ending we can cite the sudden death of F. Scott Fitzgerald which happened on 21st December 1940. It is said that Hemingway did not attend Fitzgerald's funeral as he might not have known about its date. Possibly, this could cause the speculation about their friendship or rivalry as well. After the posthumous publication of Fitzgerald's *Love of the Last Tycoon* (edited by Edmund Wilson), Hemingway commented on Scott's work and life in a letter to Perkins. He claimed that Fitzgerald died much earlier on the inside and metaphorically, he was a walking skeleton which showed in his last book. Also Hemingway was not pleased with Wilson's editing. It should be noted that it was Hemingway who was originally the one to review the piece. However, Zelda Fitzgerald obliquely denied Perkins' intention in her letter.

In 1948, Ernest Hemingway made a first reference to Scott in his republished *A Farewell to Arms*. In a following letter to Perkins, Ernest offered to release the letter he exchanged with Scott. Unfortunately, the letters were too damaged due to the natural conditions. Later, he expressed sorrow at releasing no proclamation about his literary friend as follows: "I was full of remorse that I did not write anything about Scott, even though I maybe knew him best."⁶⁴ (Brucoli 1994: 228) Furthermore, he claimed that no-one could write anything truthful as long as Zelda lives. Letters show that

⁶⁴ My translation

Hemingway accused Zelda of Scott's ruining and thought that Fitzgerald had an innate talent which was, however, destroyed by alcohol, telling lies and dishonesty.

As for Fitzgerald's skills, Hemingway stated that he never understood literature at all, meaning that he was not able to finish what he started. Even after Scott's death, Ernest was insulting to him in letters to friends. However, some time later he was defending his life's work and praising his books. In 1957, Ernest Hemingway wanted to publish a book of memoirs of Scott Fitzgerald. He discontinued his work though, because his conscience would not allow him to profit from a deceased friend.

Hemingway outlived him by 21 years until his suicide in 1961.

Conclusion

The first part of this thesis provides basic information about the two authors significant for being predecessors of the Lost Generation. This information include the period of time, the literary group, personal data of the writers and other people closely connected to them who influenced their relationship as well. The second part which is essential for this bachelor work is engaged into the analysis of Fitzgerald's and Hemingway's exchanged letters. It tries to pay attention to own interpretation of the letters, to disprove opinions of other authors who wrote about this complicated friendship formerly. The thesis provides personal attitudes and evaluations, and comments on the statements of both authors.

The relationship between F. Scott Fitzgerald and Ernest Hemingway was undoubtedly complicated. It passed several stages during which the friendship experienced its ups and downs. It is quite a complicated question to determine where the boundary between rivalry and friendship actually was. What is symptomatic of this literary relationship is a fact that both authors were extensively distinct from each other, both in the sense of their work and character.

As for the temperament, Scott Fitzgerald was greatly sensitive and naïve in one way. He was very charming, generous and helpful to his friends. Scott was always very happy to help other people which later backfired on him. Initially, it was him who was the talented, thriving, famous and experienced author. However, for the sake of his passion to make other people happy he helped Hemingway to become much more prosperous writer. The most remarkable thing he did for him was the recommendation to Perkins on which basis Hemingway's work was being published in Scribner's. He kept on reviewing Hemingway's books, giving him advice, assistance and commending his appreciation. Fitzgerald was always very helpful even regarding Ernest's personal life. He loaned him money, stood up for him and treated him as a brother.

By way of contrast, Ernest Hemingway was always behaving in a sensible way. He displays quite a cruel nature which was probably caused by his war experience. Despite Fitzgerald's help he condemned and often insulted him. Hemingway expressed his disdain of Scott not only in his letters but also in his books. He never grasped

Fitzgerald's sense of sensitivity. We can define his relationship to Scott as very extraordinary. Even though he treated him badly, he was always ready to help his friend when necessary. Letters and research show that harshness to Scott Fitzgerald was mainly an abrasive way how to help him and show Hemingway's own opinion on Scott's wasted talent.

Fitzgerald has never been a courageous and apathetic person as Hemingway. However, Ernest wanted him to be like that and he found Scott's hypersensitive character part very disturbing. On the other hand, Hemingway has been always very resistant and sober within the meaning of existence. And conversely, Fitzgerald wanted Hemingway to be as emotional as him.

As it shows from the letters, we can specify Hemingway as a dark side and Fitzgerald as a light side of their relationship. However, what is common for both authors is an intolerance of criticism. Their reaction to the censure was again very diverse. Fitzgerald felt always very aggrieved while Hemingway experienced great exasperation.

Despite all these differences that were beyond reasonable doubt between them, the writers have always got straight. In the letters they kept on helping each other and commenting their lives. In interpretations of major part of authors who analysed Hemingway's and Fitzgerald's letters, the attention is focused on Fitzgerald's weak aspects but no-one seeks for a solution or looks into the heart of his demeanour. It was the same at that time even for his friends who did not help him but rather condemned him.

As mentioned above, Fitzgerald was initially the better-known figure and older than Hemingway. However, due to Fitzgerald's delivery of Hemingway to Scribner's and reediting his books, Hemingway became more famous in the end. According to their work, in the letters, they were supporting each other. Nevertheless, there was a great difference between the writing styles of these authors. Hemingway when writing about real situations, real people and real things paid attention to the actuality and never changed anything. Therefore, he often criticised Fitzgerald for changing of circumstances in a real background. Hemingway was often suggesting to Fitzgerald how to elevate his writing skills, what interesting books to read or what passage in his stories to omit. Hemingway was permanently very satirical and criticised Fitzgerald for

his style of writing. In Hemingway's opinion, Fitzgerald's main problem was Zelda Fitzgerald who was envious of Scott's talent. Hemingway felt very bad about Fitzgerald's wasted talent and was displaying it often in his letters. It should be said that this kind of criticism helped their work a lot. They both were looking for the faults in each other's books and were editing them. The most significant Fitzgerald's help was editing Hemingway's *The Sun Also Rises* (Fiesta) which was Ernest very grateful. The same could be said of Fitzgerald's editing of *The Farewell to Arms* and Hemingway's reviewing of Fitzgerald's *Tender Is the Night*. Although, both authors were really annoyed with the criticism, it helped them to think about their work and improvement. In most cases they accepted the advice and recommendation which led to omitting a few chapters or paragraphs and rewriting passages. Their advice was always well-intentioned. On the top of that, Hemingway mentioned Fitzgerald in his books (including *The Snows of Kilimanjaro* or *Green Hills of Africa*) in an offensive way which somewhat damaged their friendship. Despite Fitzgerald's hurt feelings, they were still closest friends and wished each other the success.

It would be very beneficial for some more explication of this literary relationship to scrutinize it in accordance with psychologists. Psychological research seems to be very seminal in the question of relationships between persons. Seeing that it is significant to look at it from all perspectives and denying most of the explication of critics, beyond all doubt there was a friendship between the two writers. It should be determined that there has never been a bitter rivalry, however, only some classic brotherly differences and grievance. It must be said that everything happened originally with a good intention, at least from emotional Fitzgerald's point of view.

It should be noted that this research could be elaborated more in depth for educational needs and consequently be very useful at schools. According to the research, we can make a suggestion of teaching pupils in the secondary school in a following way. As F. Scott Fitzgerald and Ernest Hemingway are significant and giant authors of the 20th century in American literature, children should definitely know about their friendship which got to their literary stories. In future, it would be beneficial to make a general research comprising pupils' interest and motivations in case teachers provide some interesting and unusual information about the writers. In

secondary schools and high schools, teachers need to draw students' attention and this could be a remarkable solution how to achieve it.

Lastly, it must be noted that as for the authors' nature and work they were very close friends and due to their differences we can metaphorically define them as a zip fastener whose teeth originally interlock.

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