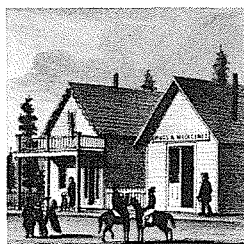


American. Hemingway the *bon vivant* appeared during the early '30s; his essays, many written for *Esquire*, instructed American readers in the pleasures of hunting, traveling, and drinking well. The sportsman gave way at the end of the decade to the journalist-participant in the Spanish Civil War and, in turn, to "the combat-wise veteran of World War II." Self-promotion began to take its toll: Hemingway penned no fiction between 1940 (*For Whom the Bell Tolls*) and 1950 (*Across the River and into the Trees*). Hemingway's last public image was that of the sage, the gray-haired "Papa," whose emergence coincided with the 1952 publication of *The Old Man and the Sea*. Describing the events that led to Hemingway's suicide in 1961, Raeburn tells us much about modern American life—the clash of highbrow and middlebrow, the search for heroes in a consumer society, and the process by which the news media, the audience, and ultimately the writer himself confuse the artist's public persona with his work.

**VIEWS AND
VIEWMAKERS OF
URBAN AMERICA**

by John W. Reps
Missouri, 1984
570 pp. \$89.50



From the 1820s, when lithography was brought from Bavaria to this continent, until roughly a century later, Americans' curiosity about their vast country was partly satisfied by pictorial overviews, or "views," of cities and towns. Reps, a professor of city planning at Cornell, has catalogued nearly all of them—some 4,500 representations of over 2,500 U.S. and Canadian cities and towns. In addition, Reps offers both a social, technical, and economic history of urban lithography and thumbnail biographies of the lithographers. Thus, one learns about such matters as how long it took an artist to make a view (from 10 days to four months) and how local merchants used views and their border vignettes for advertising. Remarkably accurate in detail and topography, these charming black-and-white, three-tone, or full-color townscapes have become valuable sources for scholars attempting to chronicle the transformation of America's urban centers.