

at the Battle of Moira (A.D. 637); for this he is cursed by a cleric named Ronan, transformed into a bird, and banished to the treetops and cliffsides of Ireland. Shivering and afraid, "the bare figure of pain," Sweeney creates poem after poem out of his despair. *Astray* is Heaney's faithful translation of the medieval Gaelic prose poem, *Buile Suibhne*, an anonymous work comprising Irish (and perhaps English) myths and traditions dating back to the seventh century. Heaney, perhaps the most accomplished Irish poet since W. B. Yeats, preserves the flavor of the original work by blending narrative prose passages and verse. He renders Sweeney's songs of solitude—"I am the madman of Glen Bolcain, / wind-scourged, stripped / like a winter tree / clad in black frost / and frozen snow."—as well as the bird-man's paens to Ireland's natural beauty: "Birch tree, smooth and blessed, / delicious to the breeze, / high twigs plait and crown it / the queen of trees." The poem's climax—Sweeney murdered by a swineherd on the grounds of a monastery but reconciled with God as a result of his suffering—may signal what Heaney terms an "uneasy reconciliation" between Christianity and a "recalcitrant Celtic temperament."

**FAME BECAME OF HIM:  
Hemingway as Public  
Writer**

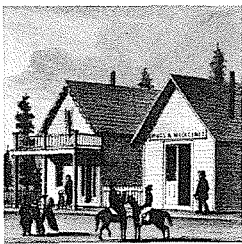
by John Raeburn  
Ind. Univ., 1984  
231 pp. \$17.50

Ernest Hemingway always pretended to resent his celebrity status; and toward the end of the 1950s, when it appeared as though his talent had run dry, he even blamed personal publicity for destroying his art. But Raeburn, a University of Iowa professor of English, meticulously demonstrates that Hemingway himself was, beginning in the 1920s, "the architect of his public reputation." During that lively decade, Hemingway wrote five books (including *In Our Time*, 1925, and *The Sun Also Rises*, 1926) that made him a favorite of intellectuals and high-culture critics. At the same time, Hemingway began playing a role that attracted newspapermen and literary journalists—that of the "good" expatriate, manly, unpretentious, and *not* anti-

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.