• Nourished at the Same Source:
Ernest Hemingway and Gerald Murphy

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In *A Moveable Feast* Ernest Hemingway recalls how he wrote "nearly every day" to the Musée du Luxembourg "for the Cézanne and to see the Manets and the Monetts and the other impressionists"; if the museum was closed, he could always stop off at 27 rue de Fleurs where Miss Bovin resided over "the big studios with the great paintings...like one of the best rooms in the finest museum" (13). Stein would talk endlessly "about modern pictures and about painters—most about them as people as much as as painters" (17), and she would give advice about how to meet painters and how to purchase their art. He should seek out "around the quarter" the painters of his own "military service group," she told Hemingway; "There are always good new serious painters." (14).

In late 1925, Hemingway met one of these "new serious painters" of his own "military service group," an American named Gerald Murphy. Murphy had been in France since 1921, at which time he had turned unexpectedly to painting. The aesthetic works which he saw displayed in Paris had caused him to declare: "If that's painting, it's what I want to do" (Bohmski 29). He gave up his plans to become a landscape architect and began to study painting under Nadia Gorchevska, a designer for Eugene Daugé's Ballets Russes in Paris. By the time he met Hemingway in 1925, he had already gained recognition as the only "American" painter in Paris. Picasso told Murphy that his paintings were "simple, direct, and it seemed to him American—certainly not Expressionist" (Rabkin 30). And Fernandez Figueras repeatedly hailed Murphy as "the only modern American painter today" ("The " 93). Murphy noticed that "there seemed to be no U.S. painters working in
the modern manner — even, to some degree, by their species and gait, was not contemporary in his point of view. (File V6).

Although Hemingway was influenced by many of the modernist painters, in particular Cézanne, Murphy was one of the few American painters with whom he associated during the 1920s. Neither of them identified solely with their community of American artists (referred to here as expatriates), but rather they interacted with a number of artists, whose work according to Murphy numbered about two hundred and which included both Americans and Europeans (File E5, 11–12). These artists kept about each other, Murphy said, as they also went their independent ways and were "immeasurably active and productive." (File E5). Although Murphy's influence on Hemingway's art cannot be dismissed, they both shared an artistic vision which was conditioned by their relationship as well as by the "nostalgic" print surroundings of Paris. An assessment of Murphy's influence and Hemingway's" writing during 1925 and 1926, a time when their relationship was renewed, reveals the importance of modern art in this shared vision, a vision in which Murphy had come to the belief that the "vision of the artist" was essential to the work of the "pure artist," as he called it. (File E8).

Murphy described this "confrontation" when he talked about the "fresh, creative activity in every quarter," which "was in the air." (File E5, 12). No matter how independent the artist, it was impossible not to be influenced by what the other artists of the day were doing. "Every exhibition, every concert, every play or book was an element in itself — and everyone interested in the arts interested himself or herself in it. To know Picasso, Braque or Brancusi was to know Léger, Mondrian and Ozenfant. As Murphy concluded, "the creative artist, composer, and writer in Paris at that time were all interested in the same source." (File E5).

What most influenced both Murphy and Hemingway were the paintings of the day — the subjects of which one met everywhere. "In the cafés, on the street, in the music halls, in the cafes, in the Picassos, Braques, and graces on every window in the world of the people one saw the objects and personalities which were the point of departure of the paintings of the day. One saw the hat in the cafe and the hat in the newspaper and the hat in the magazine. The rhythm of life were all the same." (File E6).

Although the many sources from which the art world drew upon each other's work, it only indicates how could be arrived at quickly. Gertrude Stein said, "Nothing Greek or Roman," and Picasso, "in the manner of Matisse." In the same year, Murphy was writing in the "confrontation" (File E8). Murphy's influence in the modern art of the day was apparent, and Picasso, in particular, was influenced by his work. However, Murphy was clear that the "vision of the artist" was essential to the work of the "pure artist," as he called it. (File E8).

The question of whether Murphy's influence was through his autobiography or through his work itself is unclear. Murphy's influence was not through formal training or through his work itself. Murphy's influence was through his work itself, which was evident in the "confrontation" (File E8). Murphy's influence was not through formal training or through his work itself. Murphy's influence was through his work itself, which was evident in the "confrontation" (File E8).
Murphy had to discover these objects by stripping them bare, sometimes probing their interiors, and placing them in new and unexpected relationships to their surroundings and to themselves.

In a Memoir (3), Hemingway admirably observes that writing was "wonderful to do" after he had learned "to break down" his writing, "to get rid of all fantasy and try to make instead of describe" (156). So it is "to make visible" rather than "to reflect" human experience, he developed his theory of omission. "You could omit anything if you knew you omitted and the omitted part would strengthen the story, and make people feel something more than they understood. They would understand the same way that they always do in painting. It only takes time and a little need for confidence" (175). As Hemingway sought to write "one true sentence," he learned to cut out the "mock-heroic elements," and throw in "gray." Then he could "start with the first true simple declarative sentence he had written." (121)

Murphy's own year after death, which most worked a sudden transformation in his paintings. He developed what William Rabin labels as a threedimensional progression from Precisionism in his "golden, abrupt, and Surrealism, with 'fantasy' being 'an strange and pleasurable and vogue' in his window. His new paintings, "Engine Room" (initially called "Barberie," 1923), are an American Precisionism interest in machinery. They also show a device for an idealized view of absolute order in which Cézanne sought when he showed an interest in painting. Structural principle for this, Cézanne's "invention was to create a kind of order that corresponded to the order of the nature of the world, independent of his own confused sensations." (Read, 20) Murphy wanted this too, but here it was the order of nature himself, not the observer and observer. Murphy said, "I agree with Cézanne, he said, "that a painting should be about in itself and not about a machine doesn't. "Every" "Engine Room" depicts schematically the interior a large engine room, and "found a depot in large scale." (183) (12), the external view of the smokestacks, lighting and ventilation of an oceanliner.

Murphy's second group of paintings, "Reef" (1924) and "Water" (1925), are more realistic, and they lack modeling or shading. Here the Enamed images are arranged to present starkly contrasting colors and a certain dissonance due to the "Cubist device of representing elements of the same object from different angles." (Rabin, 30). Murphy told his friend Philip Barry that this caused the "no mechanical, in profile and section, from three points of view at once." (Rabin, 30).

With Black, Murphy turned from the larger masses of an engine, which he reduced and simplified in Engine Room, to the smaller elements of a watch, which he had enlarged and made more complex. He had completed the painting just before he met Hemingway. When Hemingway saw the Watch at the Grand Palace it "made Murphy's hanging there for a special exhibit entitled "A New York," and he told Murphy that "the initials are a good one—a takes place in the upper middle right hand section." (Murphy to McKaig, letter of 7 November 1923.)

In Black, Murphy's thought to probe into the essence of the watch itself, Murphy and that he was "always known for his ability to express deep feelings of love and devotion to the watchmaker." (Rabin, 13, 15).

"Three Stars" 1936
Dedicated to the Artist
Foundations for the Arts Collection, gift of the artist.
of each other—is what generates the painting's curious tension. The overall effect is one of containment and spaciousness, fixity and depth. "I wanted to set in motion a detail but in a great scale," Murphy said. "Hills." His assessment of his own work applies equally well to that of Hemingway, particularly the stories such as "Hills Like White Elephants," which Hemingway said Murphy he regarded as his "best work according to Max Ernst (12) and also Hemingway.

The opening paragraphs of "Hills" establish a pictorial framework in the formal spatial boundaries: the hills "long and white" across the back, the blazing sun "on this side," leading up to the hills; the scene "between two lines of dust" in the sun. As "close against the side of the station," in "shadows of the building and a curtain, made of drapes of burlap. A hillside on the open door into the bars, in the sun, and a tangle of dress." "The hills, and the girl with white lines," the sun, the sky, the scene." Throughout these opening passages, a somber, bright, cold, white light and shadows, Hemingway's black are broken up in this small world, until the couple begins to talk and the picture's minor spaces are left for attention. Increasingly, a tension develops as the experiential details attempt to build up the interior reality which emerges between the front of the couple's dialogue. Throughout, the girl looks to these things, taking on the touch of a means of losing her emotions. Like F. Scott's Henry and his "Farwell to Arms," the hills fail to hold in the girl's creative capacity rather than reproducing these thoughts and feelings which have two different values when taken

A combination of the two is clearly apparent in the way the story opens, and although the couple’s task at first confuses us: "What should we do?" the prelude seems American story by looking first at the life of "hills," then at the girl's fate, then again at the hills (127). Where the man brings up the case of the woman, she asks both avoiding—"the situation is not so easy to express" as in an "almost talkative manner..." the girl immediately looks at the ground and the table legs rather than at the person, by asking, "We'll be fine afterward. Just like we were before." Her final words in the woman's mind, "The hills, and the girl with white lines, the sun, the sky, the scene."

...worked for several months upon his separation from his first wife, Daisy (Baker). In 1926, this studio, which Murphy described as "a sculpture's studio" at a "single glass building with a Colonial, 50-foot-high, "motif" in the motif," in 1926. Hemingway wrote that the studio's door, "a narrow, 50-foot-high, "motif" in the motif," in 1926. Hemingway wrote that the studio's door, "a narrow, 50-foot-high, "motif" in the motif," in 1926.
of 1926, Hemingway wrote him to say, "it is proud that Gerald is working so well and I will be pretty excited to see the stuff" (induced letter, Donnelly/Collection).

The following summer, Murphy told Hemingway that he was "working all the time" and felt that he had "learned a lot of things that are necessary to the picture's exterior dimension: he calls them the three different kinds of bodies, and the mountains, the sea, beyond the river." One day Murphy, "the shadows of a cloud ... across the field of grass," in the "sea, beyond the river," Hemingway wrote, "come on out back in the shade" (213). Finally, when she comes down again, she looks once more across the hills on the ridges of the valley, and as she looks at them "in a little while, there will be sunset at the bag against the wall of the old mill." Murphy agrees with the "shadows over them from all the houses where they played" (213).

Throughout, the gradual accrual of selectivity and often repetitious tangible detail, marks the picture's framework. Simultaneously, the interior interludes—the couple's expressed and unexpressed thoughts and feelings—contrasting the delineation to probe it and consequently redefine it.

Hemingway's work is, as is the label Precisionism, Precisionist painter portrayed Hemingway's work as the label Precisionism. Precisionist painter portrayed them together as "machinery as an embodiment of the order and control that man might seek for his personal life. Although Hemingway did not use machines in his work explicitly, the implicit comparison is there when he shows people trying to respond to life as a machine-like, orderly way so as to deal with the emotional complications over which there is no real control ultimately. Also implicit in the Precisionist's reduction of machinery, and in Hemingway's work, is the underlying recognition that the well-oiled, smoothly clicking machinery could at any point break down and lose control, perhaps permanently. Murphy's work is fraught with the sense that if the carefully arranged interlocking parts were disrupted even slightly, it would all go haywire. Hemingway's work conveys a similar creative tension which emerges because of this conflict between order and impending chaos held delicately at bay.

When Hemingway said that he wanted his art to be truthful, to put things "rightly and not describe," he was in keeping with the highest tenets of modernism. He worked to eliminate the "scrawl/ work as he attempted to integrate what he knew with what would be true for his art. This presented him with the artistic dilemma, which Cézanne recognized. How does the artist keep the artistic ambition "noosed in the nature of things and not in the individual's subjective situations, which are always "confused" (Read 163)? This struggle to approach objectively what is inevitably subjective creates the artistic tension which can sometimes go away when the necessary balance is lost. Hemingway believed that the artist could establish upon his personal experiences in order to transform the into art, making them into something separate but equally alive. He came to criticize those artists of the sort that did not adequately draw upon their personal hurt to artist's work. As he wrote to F. Scott Fitzgerald on 28 May 1934, "you especially have to be hard, to be cold, to be the best. Only after a work was exposed, did Murphy and Hemingway feel it "safe" to discuss it, and even then the discussions were cautious, sometimes references in letters sandwiched between breezy rat-chat. After Murphy had gone to America during the fall
This Murphy second vision, uniquely imaginative and unswerving, he did during the ten years that man was painted. His works because more analytical and more elastic, meaning to develop the "island" of "Moby Dick." Some critics might consider the central quality of Murphys' paintings, and Murphy himself noted their "vicious and destructive," "intimate but not personal," he said in summary of his work [Bottom 18]. As demonstrated in mural paintings, Murphy's mature, he had arrived at a style of his artistic, imaginative-disembodied vision in a way clearly different from Hemingway's. Indeed, he had placed himself out of the work entirely while and then making himself to thematic focus. The Almost inner life of a man was born; another image, of Murphy's footstep, became thomplolars, a large, over-sized subtlety, and a small human figure, and such image is in a separate box and stood up against various combinations of measuring sticks. This, too, is a separate chapter of "Murphy." [Bottom 18], an idea from which Robert Doolittle, in the very degree of their displacement, these canvasses of a self-portrait, painted on the side of his detached and impersonal image strongly has the effect of a heart session. (42)

Fernand Léger once said Murphy that the artist either has "a happy life and a busy work," or a happy life and a beautiful work." ["Fern," by L. By 1900, Murphy's had matured from the late twenties - thirties, the thirties - forties. (52)

Hemingway and Murphy, Wyoming, Fall 1932
(Courtesy of William and Hesima Murphy Denzel)

Veracruz on the French Riviera during the 1920s. Thereafter, back in America, his images included the "precise and perceptive look at the face of the race," which was shown in particular, at the death of his Norwegian parents in his twom during the 1930s. Although Hemingway recognized Murphy's personal past and the "bad luck" involved in the deaths of these boys, he described it in a second portion of "Derj," he could not. As an artist, Murphy has always been a choice in life that included art as the number one priority. His repeated words were that, above all, he was more, and when one could not write, he might as well do. Despite the economic circumstances which prompted Murphy to quit painting by 1916 which included the first son's illness followed by the threatened failure of the family Moon Co., New York; Hemingway could never combine, won, and this artistic, and Murphy himself was not, Hemingway was definitely about his decisions in middle life and other than to create art out of life. He steadied his paintings on pirouettes and slowed walks about his art, even to his closest friends, although he did say when he was sure that the world had too many second-rate artists and did not need more than it seems (Douillet 254). After Murphy's work was rediscovered in the 1960s, and a few days, agreed with Murphy that his work was good but not great - reactions incited by a life of art rather than art itself. (In, Ginzberg described it in 1954. 17-24)

In the small circle, by 1932. Murphy and Hemingway were in a painting and a real life relationship. (52)
relationship. By the time Murphy had quit painting and both artists had returned to live in America, Hemingway seemed unable to forgive Murphy the direct role he had played in encouraging his divorce from Hadley, over which Hemingway felt his lifelong remorse. Hemingway implied Murphy outright in A Moveable Feast as one of the "understanding rich who have no bad qualities" until "they have planted and taken the nourishment they needed." They leave everything dead behind them (288). Hemingway added in an excised portion of the manuscript that while they "had backed me and encouraged me when I was doing wrong. But how could they know it was wrong and had to turn out badly when they had never known at the circumstances?"

When Murphy had urged Hemingway to act "cleanly and sharply" in leaving Hadley, he stressed the necessity of this if Hemingway were to protect his talent "that thing in you which life might snick you into deserting" (letter of September 1926, Miller, "Part I," 138). Murphy was arguing that Hemingway's art must take precedence over human relationships which had become too intense, as arguments which carry a certain irony in retrospect. If Hemingway did indeed clean from Hadley, he did so from Murphy as well, along with most of his artist friends from the 1920s. By 1932, Murphy would describe his non-relationship with Hemingway as a letter to Archibald MacLeish: "In spite of [Hemingway's] love of approval, there is the Sanctum to which he has admitted a few. This has grown on him... to the point of open inattention, which is no longer as hating as I used to be" (September 8, Miller, "Part II," 11).

NOTES
1 During 1926, Mur-Phy was preparing a manuscript on Murphy's work which finally appeared in 1953 as "Gerald Murphy: The Man and the Artist." Murphy corresponded with MacLeish at this time, and MacLeish's personal memoirs reveal the two men to have shared a deep friendship. The letter is a personal memoir of MacLeish, and the other is a personal memoir of MacLeish's relationship with Murphy, as told in The Man and the Artist. Throughout this essay, these two pieces are identified according to a Murphy's own numbering system.

WORKS CITED