HEMINGWAY'S DREAMS OF PLACES: THE SEARCH FOR THE GOOD PLACE

IN

THE WORKS OF ERNEST HEMINGWAY

by

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HEMINGWAY'S DREAMS OF PLACES

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ABSTRACT

This thesis suggests that before Hemingway is a novelist of character or society, he is a novelist of place. It examines the concern for place in his work and the techniques he uses for the description of place. It further asserts that Green Hills of Africa is a sadly undervalued work in the canon, since it contains Hemingway's major statement on place. Finally, it maintains that Hemingway's major concern was in capturing, through his art, a sense of place which could resist the ravages of time and man.

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PREFACE

There is a passage in The Old Man and The Sea which has a great relevance for the consideration of Hemingway's entire body of fiction. It describes the old man, Santiago, who, in his increasing old age, takes greater and greater re ge in dreams. It may be appropriate for an elderly man to look backward on his life and dream of it, especially when, like Santiago, he has lost the people closest to him. However, there is a notable characteristic about Santiago's dreams:

> He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now, and the lions on the beach (25).

A great deal of critical attention has been paid to the meaning of "the lions on the beach" (Waldhorn 253) but the lions are secondary to the dreams of places. The overwhelming sense of the passage is the priority that place takes over events and people, particularly women. It is a clear signal from Hemingway that before he is a novelist of character, or a novelist of plot, he is primarily a novelist of place.

Hemingway's concern with place was not a late development of an aged author sympathetic to his aged character. From the very inception of his career, Hemingway was more concerned with place than anything else, as is demonstrated by his letter to Edward J. O'Brien of September, 1924:

> What I've been doing is trying to do country so you don't remember the words after you read it but actually have the Country (L 123).

He was writing then about In Our Time, particularly "Big Two-Hearted River." In the progression of his fiction, from that first fishing story to his last one, we can see how the priority of place remains the same. Nick Adams finds a healing significance in the landscape surrounding the river he fishes. Jake Barnes makes periodic retreats from the hurly-burly of Paris to the tranquil Spanish countryside. Frederic Henry flees the war for the mountains of Switzerland. Robert Jordan and Colonel Cantwell find places they are willing to fight and die for. Henry Morgan, Thomas Hudson and Santiago all turn away from mankind toward the sea.

The places which form the settings of his stories and novels are all places where Hemingway, himself, had been. It could well be argued that Hemingway was simply using places as backdrops for novels concerned with plot and character. The novelist must, after all, set his story somewhere. Yet the priority we see in the young Hemingway's urge to "do country" necessitates a closer look at his concept of place. So, too, do the many and various locales of those places. For Hemingway could well have created his own particular piece of literary

landscape, a counterpart in Upper Michigan of William Faulkner's Yoknapatawpha County. However, the Hemingway protagonist is just as peripatetic as the author himself. While there is surely an autobiographical reason for the changing venues throughout Hemingway's fiction, there is just as surely a reason that goes more deeply. Hemingway's fascination with the corrida, for example, is a well-known part of his biography. Yet it is not simply an accident of his life's history. It is thematically important as part of his writing. At Gertrude Stein's suggestion, he took to the corrida for a better understanding of his art. With Hemingway, it is necessary to remember that everything in his life was subordinated to his writing.

As it is with the corrida, so it is with his concern for place. Hemingway's delight in discovering new "country" is well documented in his letters. In one of them to F. Scott Fitzgerald, he makes a facetious reference to this propensity of his: "God it has been wonderful country. But you hate country. All right omit description of country" (L 165). The country he was enthusing over was Burguete. The delight in country is one thing, but what lies behind the desire to find "new country"? A clue can be found in what happened to that "wonderful country" around Burguete. In a letter to Gertrude Stein, he writes:

> We found our best stream which was full of trout last year ruined by logging and running logs down—all the pools cleaned out—trout killed (L 167).

He also wrote to his father concerning the same discovery:

> We had no luck fishing this summer. The wonderful stream we

> got so many out of last summer was ruined by logging. Fish killed, pools destroyed, dams broken down. Made me feel sick (L 168).

This is a bitter lesson, but it is also an obvious one: people destroy places. If it is a "wonderful" place, the destruction will be all the more traumatic.

This is a basic element in the thematic nature of the "search for the Good Place." Since Good Places can be found and destroyed, one is continually forced into the search to find another. Inherent in the idea is the inevitability of destruction. Since one man (protagonist in fiction, author in real life) can find a Good Place, others can surely do the same. This idea is elaborated upon at great length in Green Hills of Africa, and is one of the reasons why that novel is so key in considering Hemingway's conception of place.

In this biographical instance of a Good Place, Hemingway was talking about the Irati River. The fact that Hemingway had been there and put it into The Sun Also Rises is of some importance. What is more important, though, is the realization that by the time Hemingway came to write the idyllic Burguete sequences of that novel, the Irati River had already been destroyed by loggers. The Sun Also Rises is largely a novel about how people destroy places, as will be discussed at length in Chapter II. This is an instance of Hemingway shaping a memory of place and capturing it in his prose, creating a "dream of place," as the only means of keeping a Good Place intact.

As one progresses through an examination of his work, it becomes noticeable that place is also associated with art. The

author's relationship with place is not only to provide a setting for his characters, but to preserve a place for himself and his readers that will otherwise inevitably be destroyed. If an author is able to "do country" to create a "dream of place," then he has created a Good Place that no one will be able to destroy, though the physical Good Place (the counterpart to the invented Good Place) may change and alter. He has created the equivalent of Keats's Grecian Urn, with the accent (see the foreword to Green Hills of Africa) not on the lovers but on the place.

Thus the "search for the Good Place" becomes a metaphor for the process of artistic creation in the same fashion that hunting and fishing and bullfighting are. The thematic implications of those metaphors have been endlessly explored. The thematic implications of the "search for the Good Place" remain "new country."

This thesis develops cumulatively and sequentially in providing an understanding of place in Hemingway's fiction. Each chapter establishes primary elements in Hemingway's concern for place, and earlier chapters are therefore more concerned with some details about the nature of place which later chapters quickly pass over. For example, Chapter I details the geometrical nature of Hemingway's topographical description. The implications of viewing landscape in this fashion are examined closely. Although these implications remain for the ensuing body of Hemingway's fiction, the emphasis in later chapters will be placed elsewhere. Each chapter, therefore, relies on those that go before it, while illuminating a new facet of Hemingway's conception of place.

Chapter I begins the concentration on Hemingway's own concern for place with an in-depth examination of In Our Time. The basic thesis of this chapter is that the short stories, read in sequence, illustrate how the protagonists in Hemingway's fiction find people unreliable and even painful. They, therefore, turn to landscape, to place, for security and surcease from pain. The theme is most noticeable in the Nick Adams stories, and culminates in "Big Two-Hearted River." This establishes early on in the Hemingway canon, the author's predilection for place rather than people. This chapter also concentrates on two additional aspects of Hemingway's concern for place. It examines the manner of Hemingway's description of place, landscape in particular, and introduces the relationship between place in Hemingway and Henry James's short story "The Great Good Place." Later chapters will develop this theme, showing how elements of "good places" in Hemingway's fiction are associated with the Jamesian conception of a "Great Good Place." Chapter I introduces the central theme of the "search for the Good Place" which runs through the entire length of Hemingway's fiction.

Chapter II takes up the theme of "the search for the Good Place" and examines it in the context of The Sun Also Rises and A Farewell To Arms. It suggests a new reading of these novels in terms of place rather than people. Hemingway establishes the primacy of place in his novels by showing the inadequacy of personal, primarily sexual, relationships. He does so using the narrative voices of characters who are thoroughly aware of place, but only dimly aware of its importance. The significant aspect of the "search for the Good Place"

established in this chapter, is that people inevitably intrude upon and destroy "Good Places" and so new ones must be found in continual succession.

Chapter III is the heart of the thesis. It explains how Green Hills of Africa is a text on place in much the same way that Death in The Afternoon is a text on bullfighting. It establishes the two major aspects of what Hemingway calls a "true" book: the shape of the country and the pattern of action. These two aspects establish the primacy of place and ritual over the "love interest" that Hemingway disparages in his epigraph to the book. It deals at length with the implications of Hemingway's "aesthetic of place" developed in this novel. It shows Hemingway theorizing on the nature of writing, and illustrates how his theories are incorporated in the structure of the book itself. It also uses the more generally appreciated stories "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber" to show how the "aesthetic of place" functions in Hemingway's works which are more "fictional" than Green Hills of Africa. It demonstrates why Green Hills of Africa has a central importance in the reading of Hemingway.

Chapter IV continues the "search for the Good Place," but for the first time we have Hemingway and his protagonists returning to Good Places. In For Whom The Bell Tolls and Across The River and Into The Trees, older men return to the Good Place of their youth. Robert Jordan's Spain is a Good Place being destroyed. He returns to try to recapture all that Spain had meant to him in his younger days. Similarly, Colonel Cantwell tries to recapture his old Good Place by

returning to Venice before he dies. The "aesthetic of place" is encumbered by the "love interest" missing from Green Hills of Africa, but it is still easily seen how a sense of place pervades these European novels. Both Jordan and Cantwell are seeking the proper place to die. Their success, or lack of it, is one aspect of the concern for place in these novels. Both have made the mistake of trying to recapture a previous Good Place. Both are shown to be in error, and an additional aspect is added to the theme of the "search for the Good Place": you can't go home again. These novels also show how Hemingway associated place with women and with art. It is suggested that the women characterized in these novels seem unrealistic because they are actually symbolic of place.

Chapter V explores the culmination of the "search for the Good Place." If new places must be found continually, then eventually one runs out of land. This chapter examines the Sea as the Last Good Place. To Have and Have Not is examined to show how Hemingway develops the metaphor of man infesting the landscape. It charts the story of Henry Morgan as a tragedy of place, as well as economics. Morgan is gradually pushed off the land until he can only properly exist at sea, on his boat. Then his boat is taken away. Islands in The Stream is examined in the same fashion. Thomas Hudson is presented as a world traveller who, in the beginning of the novel, is settled on an island. The progression of the novel shows how he eventually runs out of islands.

The thesis reaches its thematic conclusion with The Old Man and The Sea. The novel is a central statement on place, similar to

"Big Two-Hearted River" and Green Hills of Africa. Hemingway has used the metaphorical implications of fishing to link it with "Big Two-Hearted River." He has done away with "love interest" and written the "true" book mentioned in the epigraph to Green Hills of Africa. The Old Man and The Sea stands as a coda to the African book. It shows how art and place are intertwined. It shows that place is continually ruined by people, necessitating the search for a new Good Place. The artist, however, can capture a place in his art so that it cannot be despoiled. He can create a "Dream of Place" that others can visit and come away refreshed. This is the "Great Good Place" of Henry James's George Dane. It is the ultimate reason why place is so important in Hemingway's aesthetic. It is the reason why all Hemingway's fictions are Dreams of Places.

CHAPTER I

The First Good Place: America and *In Our Time*

Place has always been a defining characteristic in American life and literature (see Appendix C). Place is also a defining characteristic in the literature of Ernest Hemingway, although this fact has not yet been fully appreciated. Hemingway scholarship begins with the groundbreaking work of Carlos Baker and Philip Young, and both have made biographical and psychological readings the traditional approach to the study of Hemingway's writing. Baker acknowledges the importance of biographical material in his preface to the fourth edition of *Hemingway: the Writer as Artist*. After chastising Hemingway for not sufficiently fulfilling a promise to aid him with the book, he states:

> . . . it was not until I was far into research for his biography that the relative inadequacy of the first two chapters became apparent. They have now been completely revised, incorporating some new material discovered since the publication of my biography in 1969 (vii).

Baker's fondness for the biographical approach, combined with Hemingway's admittedly fascinating biography, has determined much of the main thrust in Hemingway criticism since 1952. Baker's evaluation

has also been influential in determining the worth subsequent critics assign to various works within the Hemingway canon. For Whom the Bell Tolls, for example, is more highly regarded than Across the River and Into the Trees or Green Hills of Africa.

Baker's literary evaluation of Hemingway's work has always taken notice of place but has subordinated it to the more conventionally important novelistic concerns of character and plot. As the author of Shelley's Major Poetry who refers to Hemingway, in Ernest Hemingway: A Life Story, as a "romantic activist" (vii), Baker may have viewed Hemingway from a nineteenth century perspective in which the focus of romantic literature was primarily the author himself. Certainly he and Philip Young emphasize the author's experience and personality in their evaluation of his writing. Good evidence of Baker's bias, as well as his solid understanding of Hemingway's art, can be seen when Green Hills of Africa is used as a test case.

As Chapter III will argue, this book is Hemingway's primary text on place. His epigraph suggests that the conventional fictional mainstays of character and plot will be abandoned in a frankly experimental "attempt at verisimilitude" (Baker 1972, 166). Baker's critical perception is clearly evident when he writes that such an attempt is successful:

> "Nothing that I have ever read," said Hemingway, "has given any idea of the country . . . ." The reader of Hemingway's book can have no such complaint (166).

He goes on to say "It is probable that this communication of the sense of place and the sense of the immediacy and the palpability of the

experience in that place is what gives the Green Hills of Africa its special distinction" (167).

Yet Baker gives equal importance to what the book "reveals about the complexities of the narrator's character, his prejudices, judgements, and reminiscences, and his ideas on life and art" (174). Baker begins the critical tradition of viewing Green Hills of Africa as a memoir and of taking the pronouncements of its main character at face value, without a hint of irony. He also begins the tradition of relegating the book to minor status[1], particularly with respect to the African short stories:

> . . . the experiment proved . . . that the narrator who takes no liberties with the actual events of his experience, who tells things exactly as they were, who invents nothing and suppresses nothing important, will place himself at a real disadvantage. . . . Good as the Green Hills of Africa is in two respects (verisimilitude and architectonics), it lacks the intensities which Hemingway was able to pack into "The Short Happy Life of Francis Macomber," and it cannot possibly achieve anything like the genuine pathos of "The Snows of Kilimanjaro" (196).

The short stories are preferable because of pathos (character) and intensities (plot) and despite its "communication of the sense of

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[1]It is true that contemporary reviews found the book disappointing and that reviewers such as Edmund Wilson heaped it together with the "rubbishy articles in the men's magazine Esquire" (qtd. in Stephens 16). However, I make a distinction between reviewer and critic, reviews and criticism, and maintain that Carlos Baker and Philip Young are Hemingway's most important "first critics."

place" (167), Green Hills of Africa has since remained important in Hemingway criticism for the "ideas of life and art" (174) spoken by its protagonist in a generally misunderstood context[2]. Perceptive as Baker's criticism remains, his biographical approach gives precedence to character and plot, the fictionalizing of actual people and actual events. Though he noted Hemingway's concern for place, Baker's critical approach did not allow for its central importance in Hemingway's art.

Philip Young's penchant for the biographical approach is noted by Jackson J. Benson in Hemingway: the Writer's Art of Self-Defense. Writing from a biographical perspective himself, Benson quotes from Young's afterword to Ernest Hemingway: A Reconsideration:

> Young, in the new edition of his book, notes that if he were to rewrite the book, one of the things he would change would be to "deal at much more length with the writer's parents" (4).

The concentration in Young's approach is psychological and biographical. Green Hills of Africa is once again slighted and used inappropriately. Young acknowledges that it has "a wonderfully keen awareness of people . . . and of the country, and is excellent on the hunting" (98), but, even more so than Baker, he is primarily interested in what it supposedly reveals about Hemingway himself. He, too, relegates the book to the level of a minor work, damning it with faint praise: "The book is well written on the whole and is moderately entertaining" (98).

The criticism since Baker and Young has certainly been

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[2]See Chapter III for a discussion of this point.

voluminous, but much of it involves mining the ore excavated in 1952. I am in general agreement with the sentiments expressed by Jackson J. Benson at the Third Alabama Symposium on English and American Literature, "Hemingway: a Revaluation," held in Tuscaloosa, Alabama. There, he attempted an evaluation of Hemingway criticism and found it wanting. Of particular interest, in light of the thesis of Hemingway's Dreams of Places, was the following statement:

> As for the second kind of interpretive book, those bound to a strong central thesis, no one has yet matched the drama and power of Philip Young's Hemingway (24-25).

He goes on to admit that too much might have been made of Young's thesis, but other scholars not Young are responsible for that fault:

> . . . we have not written boldly enough and well enough to act, even all of us together, as a counter-weight to the force of Young's argument (25).

Much of that counter-weight could come with a shift in perspective from character to place in Hemingway's writing. It is gratifying to read the following in Benson's address:

> In time, works like Green Hills of Africa may be seen to be far better than we perceive them now, and works like The Sun Also Rises, far less impressive. The great interpretive book on Hemingway's work has not yet been written, and I doubt that it can be for several more decades (19).

Benson agrees that the biographical and psychological veins of Hemingway criticism have now been too extensively mined:

> . . . if there has been a weakness in the overall direction

> of Hemingway criticism over the years, it has been that the Hemingway personality has tended to generate a deductive rather than inductive approach to his work, a dwelling on thesis often at the expense of careful work with the language and language patterns (35).

For this very reason, Hemingway's Dreams of Places puts great emphasis on examining the primary texts, concentrating, especially in the earlier chapters, on what the Hemingway language, not the Hemingway critic, reveals.

As for the critic, neither Benson nor I would suggest that there have not been useful studies of Hemingway's work. The most useful are those, such as Michael S. Reynolds's Hemingway's First War, which deals with the author's composition more than with his personality. Yet Benson believes that the "hard questions" (35) of Hemingway criticism are still to be addressed, those dealing with the nature of the texts, and that these must be taken on though "the glory is often small and the chance for error great" (35). He outlines a number of possible areas of inquiry for future Hemingway studies. One of these, the influence of Cézanne (39), impinges upon the consideration of place in Hemingway, which is just such an area of fruitful study as Benson describes. These future studies will often run counter to the established vein of Hemingway criticism as, indeed, Hemingway's Dreams of Places often does. The argument for Green Hills of Africa being a primary text, for instance, goes against the grain of the traditional readings of Hemingway. Evidence can be seen in Linda W. Wagner's recent collection of articles Ernest Hemingway: Six Decades of

Criticism (1987). It begins with three biographical studies and of these and the succeeding twenty-five articles Green Hills of Africa is mentioned only in three (336), and then these references are slight and/or disparaging. It is the weight of this traditional under-evaluation of place that Hemingway's Dreams of Places seeks to overcome.

Remembering Jackson J. Benson's admonition concerning Hemingway scholarship, "the search for the Good Place" begins with an examination of the first primary text, In Our Time, and the means by which Hemingway creates place. In reviewing the book on its first appearance in 1925, D.H. Lawrence wrote" "In Our Time calls itself a book of stories, but it isn't that. It is a series of successive sketches from a man's life, and makes a fragmentary novel" (365). The reason he says this is that he finds the centre of the book to be the life of Nick Adams. This is not too surprising since the majority of the stories concern Nick. However, Lawrence's view of the book as a "fragmentary novel" suggests a greater control over the material and a greater direction of purpose than is usually found in a collection of short stories. Robert E. Gajdusek's thesis concerning In Our Time and Joyce's Dubliners goes far in confirming this[3]. Hemingway's own subsequent short story collections do not show a similarly rigid control. The argument for considering the book a novel usually hinges upon the interposition of "chapter-headings" adding "rhythm" to the book. These

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[3]Gajdusek argues for Dubliners strong influence on the structure of In Our Time. The thematic unity of Joyce's work may indeed have a parallel in Hemingway's. Certainly, the importance of place, of Dublin, can be readily discerned in Dubliners.

Lawrence dismissed as "a little affected" (366).

What really gives the "fragmentary novel" its shape is the progression, usually in the life of Nick Adams, of a purposely-executed series of epiphanies. These are especially sharp in the first five chapters, or stories, which lead up to Nick's departure from home and in the two final chapters comprising "Big Two-Hearted River." The Adams stories present sequential events in the maturation of a young man. An essential part of that maturation process involves leaving one place for another. The structure of the book confirms that. Its first five stories lead Nick toward a break with a particular place and the final story is concerned almost totally with the effect of place. This structure suggests the purpose and direction of a novel, as Lawrence was quick to perceive.

The emblem for the book comes in the chapter-heading for the first chapter. The narrative voice, presumably Nick, happens on a particular phrase that is repeated, in whole or in part, three times during that short paragraph. The phrase, "going along the road in the dark," is repeated often in the book and picks up resonance as it goes until it positively reverberates in "Big Two-Hearted River." The vignette itself has little apparent relation to the story, "Indian Camp," which follows but that one phrase becomes rooted in the reader's mind due to its repetition. The story deals with a young boy's first brush with death and as he takes his first step along that metaphorical path which leads to death, the insistence of the phrase is still ringing in the reader's ears. It is especially insistent when, a short while into the story, Hemingway's characters are all walking along a

logging road lit by a hand-held lantern: "The young Indian stopped and blew out his lantern and they all walked on along the road" (IOT 16). The imminence of death becomes associated with that one phrase.

The symbolic overtones connected with death have been established but not, so far, a connection with place. However, in the cyclical pattern of the "search for the Good Place," what the Hemingway hero will grow to realize is that place rather than people is the better guide for orienting oneself when "going along the road." It is something Nick Adams will come to understand at the end of this "fragmentary novel." At the moment, it is something which the young Nick Adams of "Indian Camp" has not yet grasped as a problem. There is very little description of landscape in this initial story. Dr. Adams occupies most of Nick's attention. In the final story, "Big Two-Hearted River," the landscape will dominate. It will be the primary object upon which Nick then focuses his attention.

The last sentence in "Indian Camp" underscores Nick's reliance on his father, though it does so subtly: "In the early morning on the lake sitting in the stern of the boat with his father, he felt quite sure he would never die" (IOT 21). Nick's feeling of surety and safety resides in two elements: the country in which he finds himself and the solid, protective figure of his father. The most important for young Nick is the security provided by his father. The story centres on the father-son relationship—particularly the imparting of knowledge from one to the other (Waldhorn 54-55). It is the faith Nick demonstrates in his father which is shattered (or, at very least, brought

into question) in the second chapter's story, "The Doctor and the Doctor's Wife."

Prior to this Nick is anchoring his life in the traditional social matrix. It is this matrix which places reliance on human relationships as a means of coping with the perplexing difficulties and hardships inherent in living one's life. The falsity of this position is the object lesson of "Indian Camp" and it is a lesson which Nick does not grasp. As has been noted critically, it is the husband's "love for his wife and identification with her suffering" that leads to his suicide (Burhans 21). It is the emotionally detached Dr. Adams who is able to cope with the situation while the emotionally involved father seeks relief in death. The opening story poses the question which will be answered in the concluding one: in dealing with the enormity of existence, what is the alternative to social relationships when those relationships prove false or inadequate? The answer, given in "Big Two-Hearted River," is to rely on place rather than people. The structure of In Our Time is largely a charting of the argument as it moves inevitably toward that conclusion.

The heart of the second story is the humiliation of Nick's father who had appeared as the figure of strength in "Indian Camp." "The Doctor and the Doctor's Wife" undermines the image of strength and knowledge which we and Nick perceived in "Indian Camp." Nick himself remains out of the story until its very last scene so it is difficult to judge whether he witnesses the confrontation with Dick Boulton or eavesdrops on the conversation within the cottage between his parents. The import of the story is the inability of the father to be the anchor

in Nick's life that he appeared to be in the previous story. In writing about "The Doctor and the Doctor's Wife," Joseph DeFalco asserts: "Not only is the father figure denigrated in Nick's eyes, but also the moral framework of Nick's entire society is undermined" (164). He reads the story as a manichean parable illustrating the conflict between the white man and the red man and what each has come to symbolize in the mythological view of American Literature.

There may be something to this. Hemingway does use the mythic west to help define American culture (see Chapter IV). However, the Indian in "Indian Camp" fairs no better than the white man in "The Doctor and the Doctor's Wife." DeFalco may well be correct when he says: "the doctor is defeated on a question of moral import by a representative of a supposed lower and more primitive level of culture" (164). Surely, though, the defeat in Nick's eyes would come not from a question of morality but from the spectacle of his father backing down from a physical confrontation. That defeat comes not from a disputed point of theft but from the threat which is issued and not acted upon. The crucial moment comes when Nick's father says to Boulton: "If you call me Doc once again, I'll knock your eye teeth down your throat." Boulton replies: "Oh, no, you won't, Doc" (IOT 28). Boulton is correct and it is more likely that this humiliation would affect a young boy than any question of morality.

DeFalco goes on to say that this scene is a catalyst for what he calls the "nursery drama" which follows. He writes:

> This drama as such implies the triadic conflict of the child versus both parents in his desire to free himself from parental domination and achieve autonomy (165).

Yet there has not been any evidence in either this story or its predecessor that Nick has any "desire to free himself from parental domination and achieve autonomy." Indeed Nick's choice at the end of the story is not between parents or autonomy, or else he would venture into the woods on his own. His choice is between his two parents and Nick chooses his father. The scene in the cottage between Nick's father and mother is only a further, and deeper, illustration of the inadequacy of Nick's father as a figure of strength on whom Nick can rely.

Initially, in "Indian Camp," the doctor had seemed to be the strong figure whom the young Nick could look to for support. On their way to the camp, Nick "lay back with his father's arms around him" (IOT 15), and on the way back it was his father rowing that gave Nick much of the security to feel that he would never die. This sense of physical security is undermined by the confrontation with Boulton. In "Indian Camp" the doctor had been the figure of authority who could both handle a difficult situation, the birth of the Indian baby and the death of its father, and answer the questions prompted by Nick's growing understanding. This authority is undermined by the Boulton incident and even more severely by the deference shown a domineering wife. The impact on Nick of the events in the story lies, therefore, not so much in Nick's desire for autonomy but in the realization of his father's fallibility.

This is the Joycean epiphany of the second story in In Our Time and the beginning development of the theme of the "search for the Good Place" that will culminate in "Big Two-Hearted River." Nick will eventually come to a point at which he uses landscape to provide emotional stability. He will lean on its sense of solidity, order and strength as he once leaned upon his father. The ending to "The Doctor and the Doctor's Wife" is important in this context. Having discovered his father's fallibility, Nick does not turn directly to his mother, whom DeFalco describes as: "the terrible mother figure who would lure her son back to her womb to be smothered by her protective nature" (165). Instead he makes a definite choice, rejecting his mother waiting in her darkened cottage, in favour of the father whose flawed nature has suddenly been revealed to him.

This choice is presented in a manner which is just as subtle as the ending to "Indian Camp." It reads:

> "I want to go with you," Nick said. His father looked down at him.
>
> "All right. Come on, then," his father said. "Give me the book, I'll put it in my pocket."
>
> "I know where there's black squirrels, Daddy," Nick said.
>
> "All right," said his father. "Let's go there" (IOT 31).

The operative word in the passage is "go." Nick is making a choice in favour of his father rather than his mother, but he is also making a choice of leaving rather than staying. There may be little doubt in the reader's mind that both Nick and his father will return to the cottage, but it is significant that Hemingway has ended the story with

them leaving. They leave for a specific place chosen by Nick. Already we can see the pattern of the "search for the Good Place" developing. Nick is leaving a place he does not want to be, the cottage with his mother, for a place he does want to be, the place of the black squirrels, with his father.

At this moment in his young life the decision Nick makes may seem to be more solidly between parents than between places. This is arguably the case. Yet, even so, Nick's decision is cast in Hemingway's terms, right down to the final line which could easily stand as the sub-title to "the search for the Good Place": "Let's go there." It sets up the basic motivation for the "search" which is to leave one place which has "gone bad" because of people, in order to find anew a place which hasn't. It also presages the final break with his home and family that will take place for Nick between the events depicted in "The Three Day Blow" and "The Battler." It indicates the tendency Nick will display, as will virtually all of Hemingway's heroes, to attempt to solve a problem by moving from one place to another. In doing so, Nick is mimicking his father's response. Rather than solve his problem with Dick Boulton face-to-face, the doctor decides to leave. Rather than resolve a similar problem with his wife, he also leaves. What happens at the end of the story is that in choosing his father over his mother, Nick also chooses his father's pattern of dealing with people. Biographical critics might detect a similar pattern in Hemingway's own life.

In the text of In Our Time, all the while Hemingway is developing this complex situation in Nick Adams's adolescence, he is

also creating a very definite sense of place. It is not as thoroughly described as "Big Two-Hearted River" because, in the context of the story and Nick's personal development, people are still more important than landscape. Indeed, as was the case in "Indian Camp," there is still only minimal description of landscape. The brunt of the story is carried by action and dialogue. However, while not exhaustively described, the setting is pervasive. It is not simply an uncritical backdrop. The locale of all these early Nick Adams stories has a more significant import. Joseph DeFalco has also pointed this out, although he tends toward a psychological evaluation of the landscape:

> The locale is Northern Michigan, and the fact that it is the edge of a wilderness gives the setting a significance beyond a mere backdrop. This is a border zone area, symbolically a meeting place of two opposing forces, and here Nick as the young inexperienced one will undergo the initiatory rites which eventually project him into the role of young manhood. This site is the ground of home and parental protection, and the eventual severance from this influence must be won (163).

The locale is certainly significant, and perhaps even as the "border zone" DeFalco asserts. The wilderness may have numerous psychological implications but it is also, as noted earlier, a peculiarly American place. Yet before labelling it "the ground of home and parental protection," it is best to remember the temporary nature of the cottage site. Though the fact is never made overly explicit, this is a summer cottage, not the permanent family home. Its biographical equivalent is Walloon Lake. It is in the nature of a retreat and thus

should be viewed as a forerunner of a "Good Place." As with all "Good Places," this one too is ruined by people, in this instance Nick's mother. Nick is never seen inside the cottage. Dr. Adams retreats inside after his bout with Dick Boulton but he does not remain long. Mrs. Adams has taken it over. She pulls the blinds on her room to keep out the light. Her husband is in such a state that he apologizes for the noise when a door slams. Her magazines, Science and Health and Quarterly, are opened on a table while his medical journals lie unopened on the floor. Whether or not the cottage is the "womb" DeFalco pictures it to be, he is correct in saying that father and son feel alienated from it. A psychological critic, such as DeFalco, might say that the "search for the Good Place" is really a search for a surrogate womb, which Nick is abandoning here. This may well hold true for the duration of In Our Time since the tent in "Big Two-Hearted River" easily lends itself to interpretation by such a theory. However, the varying nature of "Good Places" in Hemingway's fiction makes the applicability of such a theory uncertain. It is more obvious, in "The Doctor and the Doctor's Wife" at least, that places can be spoiled by people.

The third chapter of In Our Time, "The End of Something," provides the third epiphany in the young life of Nick Adams. In the first story he was confronted by mortality, yet was supported in his reaction to it by his faith in, and reliance upon, his father. In the second story this faith was irreparably damaged. In the third story we see Nick being disabused of a similar socially conventional support. The conventional social response when coming of age is to anchor one-

self to a mate, just as one had anchored oneself previously to parents. This does not work for Nick. Just as the security provided by filial love proved to be insufficient, so too does the supposed security to be found in romantic love.

Again in this story, Hemingway uses the setting for a particular purpose. The story opens with a description of Horton's Bay not as it is at the time of the main action, but as it was in the past. It is a description of a place once vibrant and alive but now dead and quiescent. Hemingway uses the fact of Horton's Bay as a metaphor for the relationship between Nick and Marjorie and he does so by introducing them into his narrative in the context of the ghost town:

> Ten years later there was nothing of the mill left except the broken white limestone of its foundations showing through the swampy second growth as Nick and Marjorie rowed along the shore (IOT 36).

The remnants of the town suggest the ephemeral nature of civilization and, by extension, of human relationships. There is slightly more description of landscape in this story than in its two predecessors and its purpose is to serve as a counterpoint, both to the ruins of the town and the ruins of Nick's relationship with Marjorie.

This story also introduces the element of male friendship as part of the social matrix in Nick's life which these first five stories show to be inadequate. It is introduced in the figure of Bill who has apparently been privy to Nick's decision concerning Marjorie. Though Bill's appearance is very short, it forms the conclusion of the story and thereby has structural significance. It also serves as a counter-

point to the male-female relationship. Bill's friendship with Nick is on a different level than Marjorie's, but it too has its inadequacies. This is highlighted by the ambiguous line: "Bill didn't touch him, either" (IOT 41). No explanation is provided for the line, whether it is meant to imply physical or emotional contact or both. However, the use of the word "either" sufficiently indicates that Bill is included in the same context as Marjorie. The difference is in the nature of the reaction each demonstrates. The relationship with Marjorie calls for a greater commitment from Nick and, when it is no longer forthcoming, the relationship ends. The relationship with Bill is more casual and Bill takes it more easily when Nick says: "Oh, go away, Bill! Go away for a while" (IOT 41).

The unreliability of masculine friendship, as compared to place, is fully explored in the succeeding story, "The Three Day Blow." The story is traditionally regarded as the sequel to "The End of Something" in which Nick comes to realize that falling in and out of love is as natural as the emotional metaphor contained in the story's title. While it is true that Nick gains additional perspective on his love affair, the natural landscape has greater implications than simply providing an appropriate metaphor. It provides much of the answer to his problem.

That problem is to find a means of dealing with the loss of Marjorie, to find a replacement for the something "gone out of him" (IOT 58). This story, with its limited plot, examines the means for coping with such a loss. It begins as it ends with a strong focus on the natural landscape outside Bill's cottage. The majority of the

story, though, takes place within the interior of Bill's cottage just as it deals, thematically, with the interior of Nick's mind. The essential matter of the story deals with the means Nick essays then rejects as methods of handling his feelings of loss.

The first means is the masculine friendship supplied in the story by Bill. Nick makes an active grasp at this friendship since it is he who goes to visit Bill rather than vice versa. This is part of the succession of social relationships he has tried to rely upon, from parents to girlfriend to friend. Bill's friendship with Nick is made apparent by his concern over Nick's wet feet. It is this point which Hemingway makes clear by having Bill bother to get Nick a pair of warm socks. Two other means of solace are introduced by way of their conversation: sports and books. Baseball is inadequate because so much depends upon the team you follow, and theirs, the St. Louis Cardinals, is doing poorly. They later conclude that: "Baseball is a game for louts" (IOT 55). Books, on the other hand, are "swell" to read but the ones they read aren't "practical" (50). One can never be sure the author knows what he is talking about, as Bill says: "You can't ever tell about those guys" (50). They, therefore, quickly dispose of both physical and mental avenues of relief.

Books and baseball, however, are minor in comparison with Bill's friendship and with that other great means of solace: alcohol. It may even be that the alcohol is the true reason for Nick's visit. Dr. Adams has "never taken a drink in his life" (52) and so Nick likely has to leave home for his drinking. In addition, he has a bias against drinking alone since: "he had always thought it was solitary drinking

that made drunkards" (52). However, neither alcohol nor Bill's friendship proves effective. Once the topic of Marjorie is introduced into the conversation, all the effort to assuage his sense of loss comes to nothing and he is reduced to silence:

> Nick said nothing. The liquor had all died out of him and left him alone. Bill wasn't there. He wasn't sitting in front of the fire or going fishing tomorrow with Bill and his Dad or anything. He wasn't drunk. It was all gone (57).

He tries to recapture it. He says to Bill, "Let's have another drink" (57) and later, "Let's get drunk" (59). He tries to talk to Bill about Marjorie but talking about it goes against his sense of right and wrong. Then Bill makes the remark about the possibility of a reunion which has the inadvertent effect of cheering Nick. This is the point that critics usually focus on as the moment in which Nick overcomes his depression. Nick's reasoning is explained by Clinton S. Burhans, Jr.: "If falling in love is not absolute, neither is falling out of love" (22). This is an excellent point but it should be explored further. Nick's surge of joy comes not from any decision to return to Marjorie. He was, after all, the one to terminate the relationship. Nor does he quickly move toward a reunion with her. As Hemingway reveals Nick's thoughts, they are: "He *might* go into town Saturday night. Today was Thursday" (IOT 59, italics mine).

Instead Nick's regained happiness comes from a new insight into the *nature* of relationships, which is that they are subject to change. Then he decides: "He *would* go into town on Saturday" (60, italics mine). It is usually concluded that this decision is the one

which resolves the story, that Nick is happy again because he has determined to repair his relationship with Marjorie. However, the story does not conclude upon such a determination. Nick's happiness is the result of the corollary of his insight into human relationships: "There was always a way out" (60). His immediate desire is to get outside again, to "go down to the point" (60). In a metaphorical sense, he is leaving the interior of the cottage which is symbolic of Nick's interior cerebration. Just as Nick had made his break with Marjorie in the out-of-doors, so too does it provide the eventual antidote to her loss. Place is the alternative to people. Other means are useless. As Nick has said, there's "no use getting drunk" (60). Bill responds: "No. We ought to get outdoors" (60).

Once Nick does, he immediately gains a new perspective on the situation: "Outside now the Marge business was no longer so tragic. It was not even very important. The wind blew everything like that away" (60-61, italics mine). This is a further instance of the burgeoning awareness within Nick of the value of natural landscape in relation to people. The wind has the same restorative effect on him as the Gulf Stream will have years later on Santiago. There is a healing power in nature to which Hemingway's protagonists inevitably respond. There is evidence here of a movement towards the "Good Place" in Nick's conception of landscape, a movement which will result in the paradigm created in "Big Two-Hearted River." There is even the exercise of a frontier skill in hunting which prefigures the fishing in that story. Both the exercise of ability and the aspect of healing come to be associated with the "Good Place."

The movement towards landscape is not yet complete, however. The story ends reflecting that ambiguity: "None of it was important now. The wind blew it out of his head. Still he could always go into town Saturday night. It was a good thing to have in reserve" (61). The earlier "might" had changed to "would" and has now become "could always." This is further evidence that his attitude toward a reunion is ambivalent at best. What has happened at the end of the story is that Nick has come to know more about social relationships and has become more aware of the effect the natural outdoors has on him. As Nick matures he lessens his reliance on people and becomes aware of a heightened response to place.

In the fifth chapter of the book, Nick has made a radical shift with respect to both place and people. For the first time we see him encountering the unfamiliar in "The Battler." At the beginning of the story, Nick has begun the pattern of leaving places, suggested by his father in "The Doctor and the Doctor's Wife." The two men he meets on the road, Ad and Bugs, stand as examples of the type of men who live the life Nick has now undertaken. He has already learned something about the nature of that life at the hands of the freight train's brakeman. That experience is another object lesson for Nick in the matter of human relationships. As the story begins Nick is once again immersed in a portentous landscape. The rail line along which he walks is bordered on either side by a swamp, and up ahead in the distance the land rises on a line of hills. It is a pattern of landscape which suggests that Nick is being led on to a specific goal, the rail lines forming an inevitable pathway.

The immediate goal is the meeting with Ad and Bugs. As Nick approaches that meeting the landscape changes from swamp to forest as if metaphorically signalling the imminence of that meeting. Hemingway writes: "the country opened out and fell away into woods" (IOT 67). The trail formed by the tracks has led Nick directly to the clearing where Ad is sitting by the fire on the "edge" of the trees. There is a sense of geometrical shape to the landscape which is significant since one of the defining characteristics, soon to be made evident, of a "Good Place" is its geometrical topography. It is also significant that the place Nick comes to is occupied. Both Ad and Bugs are older and different versions of Nick himself. They, too, have chosen to live their lives moving from place to place and keeping away from people.

The life they live, the one now embarked upon by Nick, is best summed up by Bugs himself: "I like being with him [Ad] and I like seeing the country . . . . I like living like a gentleman" (IOT 78). When Nick asks him what they do, he replies: "Oh, nothing. Just move around" (78). Ad and Bugs have been battered by circumstance to a greater degree than Nick has yet been. Their response to all this is summed up in Ad's question: "Don't you think I could take it, kid?" (69). Having taken it, though, they now choose to "just move around seeing the country." The meeting of the three of them is a conjunction of similar people. The difference between them and Nick, however, is that they live in a symbiotic relationship, Ad supplying the money and Bugs supplying the care. As subsequent events prove, Nick can't remain with them. Ad's violent condition prohibits it.

This is another lesson Nick learns about relying on social relationships. He learns that he can't be friends with people simply because he wants to be, even if they have something in common with him. Nor, he realizes, can he stay in what seems to be a Good Place when it is occupied by others. When Nick leaves, he does not simply move to another part of the woods; he starts off again on the track to Mancelona. With the conclusion of "The Battler" Hemingway ends the first movement of his "fragmentary novel." This movement consists of a series of important events in the life of Nick Adams as he comes to learn the fragility of human relationships. This theme is elaborated upon in the subsequent stories whether or not Nick Adams is the protagonist. It is part of the thematic structure of In Our Time which D.H. Lawrence discovered in the book and which Robert E. Gajdusek attributes to the influence of James Joyce.

All of these stories continue to point toward the summation of "Big Two-Hearted River" by dealing with the inadequacy of social relationships. Each deals in some way with the failure of such relationships. "A Very Short Story," "Mr. and Mrs. Elliot," "Cat In The Rain" and "Out of Season" are all concerned with the breakdown of romantic love and the uncertainty of relationships between men and women. "The Revolutionist" shows the folly in relying upon the brotherhood of man and the forbearance of strangers. "My Old Man" is another examination of filial love, as is "Soldier's Home." The lesson of the latter is, to borrow a phrase from Thomas Wolfe, you can't go home again. The returning soldier, Krebs, no longer belongs with his parents nor with the place they inhabit. The lesson of "My Old Man" is

that even those parents who don't disappoint their children, unlike the Adamses and the Krebses, cannot be relied upon not to die. This last point is one aspect of human relationships which Hemingway will examine further in A Farewell To Arms.

The one story that seems to offer something positive is the Nick Adams story "Cross Country Snow." The friendship between Nick and George is a positive relationship. Yet it, too, is impermanent. Nick and George are separated by the force of divergent lifestyles and Nick is stifled by his relationship with the pregnant Helen. Set in opposition to George returning to school and Nick returning to Helen, is the enjoyment both men get from a sense of place. They discuss travel plans they cannot fulfill and Nick laments: "Gee, the swell places" (IOT 145, italics mine). This story and all the others are leading towards the final story as the climax to the theme and structure of In Our Time. "Big Two-Hearted River" presents, for the first time, the paradigm of the Good Place. It broaches an alternative to a reliance on people: a reliance on place.

One of the important aspects of "Big Two-Hearted River" is that the first Good Place of Hemingway's fiction is situated in America—more particularly, in the American out-of-doors. As mentioned earlier, it is the out-of-doors which harkens back to a frontier tradition and characterizes the American-ness of Hemingway's conception of America. Urban America does not supply him with the strong sense of American place that "wilderness" America does. Possibly, this reflects the influence on Hemingway of Mark Twain (see Appendix D). Paris and Venice have acquired a sense of place and tradition through centuries

of habitation, but America has traditionally been defined by her uninhabited areas. The story of this "First Good Place" is therefore also the story of America as the "First Good Place." Hemingway reverses history and discovers Europe afterward.

In "Big Two-Hearted River," the essence of Nick Adams' fishing trip lies in therapy and confrontation. He is at once learning both to heal himself and to manage the unknown. Many of the stock Hemingway phrases come to mind. Nick is suffering from "a way you'll never be." He is searching for "the old thing." The process Nick undergoes during his fishing trip, and the philosophy upon which that process is based, casts "Big Two-Hearted River" in the mold of a modern fable. Nick is suffering from a mental trauma which is never made explicit but which, from the evidence of other Nick Adams stories, is usually attributed to neurasthenia. The question posed in the fable is: how does one deal with the peculiarly modern problem of overwhelming dislocation and disorientation? The resolution of this question, as answered in the story, is to anchor oneself to the solid reality provided by a sense of place and then gradually confront the source of the trauma.

Hemingway's metaphor for this process exists in the landscape that he uses. There are two notable characteristics of the landscape through which Nick journeys in a physical odyssey emblematic of a mental one. It is a landscape with which he is familiar and it is filtered through his perception in terms of solid geometrical shapes. Thus the solid permanence of the landscape forms the anchor and the lifeline which Nick uses to slow down and discipline his approach

toward the unknown. If he cannot find in the landscape the means to impose order upon chaos (and he cannot since the clean, geometrical lines of the countryside eventually give way to the vague, amorphous terrain of the swamp), he can at least use the order he does discern to stabilize himself emotionally. The geometrical shapes he perceives in the landscape therefore become not an end in themselves but a means to an end, otherwise he would feel no compulsion to follow the flow of the river into the depths of the swamp. Instead, he chooses progression over stultification and uses those geometrical shapes as a means of disciplining his advance toward the future which awaits him.

The paradox of Hemingway's technique in "Big Two-Hearted River" is that the landscape can be so vividly presented through a language that, visually, has such limited descriptive value. It is a language almost devoid of colour and certainly devoid of elaborately described visual imagery. Yet it enables the reader to reconstruct in his own mind a setting of enormous clarity. All this is done with a language in which boulders are "big," pools are "deep" and the sun is "up." The key to unlocking the paradox is the realization that Hemingway's language appeals not so much to the eye as to the mind. It is very much a language of denotation, in which to name the thing itself is to describe it. It is a language in which impression, sensation and pattern are the essential elements of the description.

The story begins with a description of the razed town of Seney. It recalls a similar description of Horton's Bay in "The End of Something" when a younger Nick Adams was also involved in an emotional crisis. Within the first nine sentences, Hemingway uses the phrases

"hills of burnt timber," "burned-over country" and "burned over stretch of hillside." This is Hemingway using repetition, as he so often does, with telling effect. However, the emphasis does not fall upon visual imagery but upon the word "burned," which is more abstract than visual. Hemingway supplies the key word and the reader supplies the corresponding imagery. The visual imagery Hemingway does provide is a geometrical structuring of the topography. The surface of the dead town forms a plane which is intersected by the parallel lines of the railroad track which is in turn met by the line of the bridge over the river. The flat surface is also broken by the foundation of the Mansion House hotel. Significantly, Hemingway has given the name of the hotel to provide definition to his description. The only other description of the remnants of the hotel is: "The stone was split and chipped by fire" (IOT 177). This is much like the use of the word "burned." It conveys a sense of devastation but has little visual import.

The town having been outlined, Hemingway then introduces the central natural image of the story: the river. He does so with a typically emphatic sentence, emphasizing the contrasting permanence of natural objects with man-made ones: "The river was there" (177). He goes on to describe the river. Although he uses one of his rare references to colour, his choice of language puts its emphasis on motion and texture. The river "swirled against the log spiles of the bridge" and Nick looks "into the clear, brown water, colored from the pebbly bottom" (177). He sees: "the glassy convex surface of the pool, its surface pushing and swelling smooth against the resistance of the log-

driven piles of the bridge . . . It [the river] stretched away pebbly-bottomed with shallows and big boulders and a deep pool as it curved away around the foot of a bluff" (178).

One can see the elements of description which Hemingway wants to use by his repetition of them. The geometrical aspect of his landscape is visible in the "convex" and "curved" and in his double-usage of the word "surface." The constant reference here and elsewhere to the texture of the river-bottom as "pebbly" and "gravel" is a good example of Hemingway's technique of selecting the key image which imparts the feeling of a scene. This is an aspect of Hemingway's art which he addresses in Death In The Afternoon. In that book he has set himself the exercise of recreating a bullfight he has seen. He wrestles with the problem of reproducing for the reader the emotion he had felt and the thing he had seen. As he himself writes: "the problem was one of depiction" (20). He finally realized the essential image he must recreate in order to convey his perception of the fight to the reader:

> I got it. When he [the matador] stood up, his face white and dirty and the silk of his breeches opened from waist to knee, it was the dirtiness of his slit underwear and the clean, clean unbearably clean whiteness of the thigh bone that I had seen, and it was that which was important (20).

The same principle is operating in "Big Two-Hearted River." The most important aspects of the river are its clarity and its motion. The former is most forcefully brought home by a concentration on the composition of the river-bottom, the latter by the use of participles such

as "pushing" and "swelling." The clarity of the river is important because the transparency of the water means that the river can only be defined in terms of its boundaries in the landscape. The motion is important because the river provides the impetus which moves Nick through the landscape.

Nick then picks up the motion and moves across a landscape that is visual mainly in the sense of geometrical topography. He walked along a road that "paralleled the railway track" (IOT 179) and is then given dimension by rising hills on either side. There is a great deal of definition in this landscape. The "range of hills" separates the "railway from the pines" (180). The road "after going parallel to the burnt hillside reached the top" (180, italics mine). The features of the landscape are set one against another in clear definition:

> The burned country stopped off at the left with the range of hills. On ahead islands of dark pine trees rose out of the plain. Far off to the left was the line of the river . . . . There was nothing but the pine plain ahead of him, until the far blue hills that marked the Lake Superior height of land (180).

This one passage alone demonstrates the solidity and definition of Hemingway's landscape and the sense of orientation he and it provide.

There is also in these opening passages a constant repetition of the word "burned" buttressed by ancillary words such as "charred." The result is that the reader constructs his own visual image of the devastated area based on his own associations of the word "burned."

Hemingway does not describe blackened stumps, leafless branches or any other visual images of conflagration. It proves to be effective. Yet the reader is not left entirely on his own. He is given the geometrical topography which might be considered the "skeleton" of the landscape. Hemingway deals in shapes. He provides the reader with the shape of the landscape which he then must "flesh out" for himself.

Much has been made of the influence of Cézanne on Hemingway.[4] It can clearly be seen here in his concentration on the use of geometrical shapes to define a landscape. Meyly Chin Hagemann asserts that the "secret" Hemingway learned from Cézanne resides in the use of geometrical shapes (97). However the central question for literary scholars should not be from whom Hemingway learned, but what use he made of what he learned. In this instance one of the lessons surely is that it is easier to hold in one's mind an interconnected series of geometrical shapes than an extensively detailed description of landscape. Hemingway wants the reader to have the country in its entirety in his mind while reading the story. In a letter to Edward J. O'Brien, he wrote:

> What I've been doing is trying to do country so you don't remember the words after you read it but actually have the Country. It is hard because to do it you have to see the

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[4]The most significant examination of this influence, mentioned earlier by Jackson J. Benson, is Emily Stipes Watts's Hemingway and the Arts (1971). Since then numerous critics have dealt with the connection. Meyly Chin Hagemann's "Hemingway's Secret: Visual to Verbal Art" is a detailed examination, complete with plates and diagrams, of Cézanne's influence on stories from In Our Time. A recent study, Kenneth G. Johnston's The Tip of the Iceberg: Hemingway and the Short Story (1987) devotes a chapter to the subject.

country all complete all the time you write (L 123).

Anything which simplifies the process of visualization while enabling one to apprehend the country as a whole is to his artistic advantage.

This is an important element behind Hemingway's technical use of a geometrical landscape. There is, however, another which was touched on earlier above. When Nick pauses in his walk and sits against a stump, smoking, Hemingway notes that he did not need to look at a map: "He knew where he was from the position of the river" (IOT 181). Nick orients himself according to the landscape. It has an order and a permanence upon which he depends. Geometrical language lends itself to furthering this idea. It suggests grids and reference points, both of which are important to Nick in his present state of mind. Along with geometrical shapes and points that serve as loci, there is concomitant language which Hemingway uses to suggest that the principal function of Nick's landscape is the stability of its permanent reference points. As Nick moves across this landscape, it is described in terms of his position and he in relation to it. This creates a comforting correspondence between Nick and the solidity of place. The pine plain is "ahead of him." The "line of the river" is "far off to the left," and so on. As Nick continues to move through this landscape he will continue to see it in terms of well-defined lines and stable reference points. He will continue to regard it as a means of self-orientation and draw strength from the fact that he can do so.

Another aspect of Hemingway's reliance on geometrical language for creating the visual elements of his landscape is the clarity

of definition it provides. There are no blurred edges. Everything is brought sharply into focus. The same strength of will with which Nick forces himself to concentrate on the mundane actions needed to set up camp and cook dinner can be seen in the definition with which he perceives the landscape. Nick never sees an amorphous group of trees but always a "pine plain" or a "great solid island of pines" (182). It is significant that the one place he chooses to rest from the physical exertion of his walk, the one place where he is able to fall asleep, is described by one of the most sharply-defined passages in the story:

> The trunks of the trees went straight up or slanted toward each other. The trees were straight and brown without branches. The branches were high above. Some interlocked to make a solid shadow on the brown forest floor. Around the grove of trees was a bare space. . . . This was the overlapping of the pine-needle floor, extending out beyond the width of the high branches. The trees had grown tall and the branches moved high, leaving in the sun this bare space they had once covered with shadow. Sharp at the edge of this extension of the forest floor commenced the sweet fern (183).

There is more than a suggestion here that the sense of order Nick perceives is both comforting and soothing. This sense is carried over into the passage in which he constructs his campsite.

Nick wakes from his sleep in the pine grove and traverses a clearly-defined landscape until he reaches that campsite. In the space of one paragraph, Hemingway twice uses the phrase: "At the <u>edge</u> of the meadow" (184, italics mine). He uses it each time to begin a sentence

which concludes by locating the river, once when Nick first reaches it and once when it has been crossed. The river is solidly placed within the context of a sharply-defined landscape. It is further defined by "the swamp on the other side of the stream" and "the little stretch of meadow alongside the stream" (184). It is therefore located according to the geometrical terms of "sides" and "edges."

However, throughout this solidly established landscape the river persists in its dynamic sense of motion. Hemingway writes: "The river made no sound. It was too fast and smooth" (184). It is this sense of motion within the fixed order of the landscape which makes the river such a compelling image. It is not only compelling, but alluring. It is the river to which Nick is drawn and the river which underlies his odyssey. Even so, at this point he continues to fix it within the forced boundaries of his geometrical vision, even to the extent of seeing biting fish making "circles" on its "surface," a word Hemingway often uses in describing it. Much of the description in the story reveals an attempt to force the river into the ordered structure of Nick's perception. Whether it is here, where Nick defines only its sides and surface, or earlier on the bridge when he defines sides and bottom, the river proves elusive of his definitions.

When Nick finally chooses and establishes his campsite overlooking the river, its primary characteristic becomes its sense of order. Whether it is pegging the tent until its canvas is drum-tight or hanging his provisions on nails above the ground, a sense of everything being orderly and in its place pervades the camp. The lines of the tent, both the tent-ropes and the overall outline, fit his need

for ordered definition and he finds them pleasing. However, even before he pitches his tent, the primary requisite he is looking for in a campsite is "a level piece of ground" (185). This is, of course, the object of any good woodsman, but the concentration that both Hemingway and Nick place upon establishing a "level piece of ground" is excessive.

Within the space of one paragraph Hemingway uses the words "level" or "leveled" three times. Similarly he uses the words "smooth" or "smoothed" three times (185). Nick chooses his spot which is defined on either side by "two jack pines" (185). He chops out projecting tree-roots, pulls out sweet fern bushes and smooths the uprooted earth until it is perfectly level. He then pitches his tent, roped to the pines, so that it is integrated with and conforms to the geometry of the natural site. The line of the tent-top completes the rectangle begun by the level ground and the two jack pines. Whether or not one wishes to indulge in psychological speculations about Nick retreating into the womb, the fact remains that he has created a haven for himself. It is a haven constructed with a rigid emphasis on geometrical lines and a heightened degree of order and Nick finds it "mysterious and homelike" (186).

Once Nick has made camp there is very little description of landscape in the remaining first section of the story. There is one more trip "across the edge of the meadow, to the stream" (189) and there is a mist rising in the swamp across the river, but that is all. As night falls and vision fades, other senses come into play. When Nick fetches water from the river, the "grass was wet and cold as he

knelt on the bank" (189). The water is "ice cold." Later on "the night wind blew" and the "swamp was perfectly quiet" (191). As the concentration on an ordered landscape necessarily diminishes with the coming of night, Nick's mentation, heretofore suppressed by that very concentration, necessarily increases.

As Hemingway puts it, Nick's "mind was starting to work" (191). However, "he knew he could choke it because he was tired enough" (191). These are the two sentences which most clearly indicate the purpose of Nick's fishing trip. Nick's mind starts to work because the sharply-defined, ordered landscape he has constructed during daylight is blurred, then blotted out, when nightfall comes. There are no solid shapes for him to focus on externally and Nick's vision turns inward. The full weight of the psychological aspects of daylight and darkness are brought into play at this point. However, the most important, in the context of an ordered, geometrical topography, is the association of nightfall with chaos. As night descends, order breaks down. The protective barriers Nick has created for himself, through a sense of order, begin to crumble. Darkness erases lines, blurs shape, and clouds definition.[5] That is why it is so important that Part II begins with the words: "In the morning the sun was up" (195). Not

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[5]The necessity of light for purposes of orientation is obvious, but Hemingway's use of light is possibly a fruitful area for study. Some mention will be made of it in Chapter II, regarding the artificial light of Paris and the natural sunlight of Spain in The Sun Also Rises, and again in Chapter III when a situation in Green Hills of Africa parallels the one here. Bullfighting is a central Hemingway metaphor for the art of writing, and readers of Death in the Afternoon will remember this statement: "The theory, practice and spectacle of bullfighting have all been built on the assumption of the presence of the sun and when it does not shine over a third of the bullfight is missing" (15).

only do they re-establish the sun as a locus, as a reference point, but they also signify the return of a geometrically-ordered landscape.

> The sun was just up over the hill. There was the meadow, the river and the swamp. There were birch trees in the green of the swamp on the other side of the river (195).

It is the use of the word "there" which is of key importance. It not only suggests Nick's sense of reassurance, but emphasizes once again that he is orienting himself according to the landscape. This sense of orientation is increased when we read: "Down about two hundred yards were three logs all the way across the stream" (195). Hemingway has used measured distances earlier in the story for a similar purpose. During Nick's trek overland from Seney, Hemingway located Nick's position in the landscape in terms of measured distances. At one point he noted that "two hundred yards down the hillside the fire line stopped" (182) and at another that the river "could not be more than a mile away" (183). Therefore, when we are given an estimated distance at the beginning of Part II, it is another means Hemingway uses to re-establish the sense of order and orientation found in Part I prior to nightfall.

It is also significant that the sense of orientation inherent in measured distances is linked with the three logs across the stream. One of the aspects of a geometrical topography is that it lends itself to reference points which can be thought of much like loci or points on a grid. Increasingly in Part II, Hemingway is going to be moving Nick through the landscape according to these loci. The more involved he becomes with the dynamic motion of the "clear and smoothly fast" (195)

river, the more he will need to orient himself according to solid reference points. Logs serve as such. In Part II alone, Hemingway uses the words "log" and "logs" twenty-eight times. It is similar to the way in which Nick's earlier passage through the burned-out countryside was charted in terms of "stumps." There are other loci, such as rocks and trees, and there are also two other important elements in establishing Nick's orientation. These are the sun and the river. Nick is constantly aware of the position of the sun, usually from the heat he feels on the back of his neck. Hemingway orients Nick with what amounts to triangulation according to the sun, the river and fixed points on the shore. With the sun at his back, Nick moves "up" or "down" stream with the fixed points on land being to his "left" or "ahead."

As Nick begins to fish the river, the river itself naturally becomes the focal point of Hemingway's description. There is a tension in that description between Nick's attempt to define the river in terms of his geometrical vision and the river's motion which defies such definition. This tension is heightened by the division of the river into "shallows" and "deeps." In terms of the fishing story it is the "fast, dark water" (202) of the deeps, the places where "the water was smooth and dark" (202) which attract Nick most. Hemingway writes: "He was certain he could catch small trout in the shallows, but he did not want them. There would be no big trout in the shallows this time of day" (202). At this point the landscape shows itself to be an external representation of Nick's state-of-mind. The dark water that he is determined to penetrate is the result of a "damned-back flood of water"

(202) just as the thoughts he did not want to think about earlier had been "choked off." His progression downstream is a metaphorical coming-to-grips with those thoughts. They will ultimately lead him into the swamp, the very word itself being suggestive of the breakdown of the clean lines of the geometrical landscape.

It is the river which leads him onward, a river whose "current sucked" (199) against him. Just as the key word for devastation around Seney was "burned," the key word for the description of the river is "current." Nick is constantly aware of the current, whether he is wallowing through it (202) or whether it is icily mounting his thighs (203). Like "burned" it is not a visual word, which is quite appropriate since motion does not find expression in Nick's geometrical vision, but provides the reader with the central element to define what it describes. In this instance it is the impetus of motion which cannot be seen but only felt. As Nick moves downstream under this impetus, he is moving toward the dark water, the swamp and all the psychological implications those images embody.

However, his pace is gradual and he continues to orient himself according to his geometrical landscape. He walks around to "the far end of the logs to get into the water, where it was not too deep" (205). He walks "around the shallow shelf near the swamp shore" until he comes out upon "the shallow bed of the stream" (205). Just before entering the deep water, Nick notes: "On the left, where the meadow ended and the woods began, a great elm tree was uprooted" (205). Here are a number of the elements of order and orientation to which Nick anchors himself. The meadow, which has been described in terms of

"edges," meets the woods in a clear line of demarcation. The tree is defined by its name and is later described as "rising a solid bank beside the stream" (205). It is also firmly located as a reference point in relation to himself, being "on his left." Thus secure, Nick casts for the first time into deep waters and is rewarded with his first trout. Encouraged, he continues downstream.

As he does so, he continues to hold onto the landscape. He makes another emphatic statement: "There were trees along both banks" (207). He continues to be aware of the position of the sun: "the sun had crossed toward the hills" (207). He continues to see the river in terms of its "sides" and "surface." All the while, though, as he carefully moves downstream, he is "watching the banks for deep holes" (208). It is then that he sees the "hollow log" where "the water was deepening" (208). It is from this point on that Hemingway begins to make excessive reference to "the log," the definite article adding to a growing sense of its importance as a locus by which Nick orients himself. It is here, also, that Nick gets his second trout. Then he wades through "the deepening water" to the security of the log where he sits "watching the river" (210). He notes: "Ahead the river narrowed and went into the swamp" (210).

As Nick sits contemplating the physical presence of the swamp, he is also confronting its psychological aspects. Up until this point Nick has managed to hold himself together by concentrating on things of a physical nature, whether sensations or landscape. Now he pauses purposefully and begins to think. He tries to cast the swamp in the same mold as he has the open country. He twice uses the word

"solid" in attempting to give it definition and he thinks that in order to traverse it you would have to keep "level with the ground" (211). The swamp, however, defies the clarity of definition which Nick tries to project upon it. The cedars do not rise straight up and intersect with one another in geometrical terms. Instead they "came together overhead" (211) without the distinct lines found in the open country. The sun, which Nick relies upon to provide definition for his ordered landscape, only comes through "in patches." It is the world of "half light" in which "the fishing would be tragic" (211).

Nick has come as far as he wants to go for the moment: "He did not want to go down the stream any further today" (211). The implication here is twofold: it is the continuous motion of the river that Nick must return to and it is the ill-defined "half light" world characterized by the swamp into which he does not want to venture. Nick has retreated into his Good Place in order to avoid the impetus of motion and the amorphous world of "half light" which leads to tragic adventures. Now, having come face-to-face with the swamp, he makes another temporary retreat. He focusses on his reference point, the log, mentioning it eight times in three paragraphs. He returns to the safety of his camp secure in the knowledge of the moral of his own story: "There were plenty of days coming when he could fish the swamp" (212).

This retreat which Nick constructs for himself is reminiscent of the one George Dane finds for himself in Henry James's short story "The Great Good Place." The main difference is the American-ness inherent in the outdoor setting and the solitude of the protagonist. A

short story which serves as an exegesis on "Big Two-Hearted River" by way of James's "The Great Good Place" is Hemingway's "Now I Lay Me." Here, as in the James story, the protagonist retreats into an imaginary landscape which becomes real to him. The setting and action, though, are on the order of those detailed in "Big Two-Hearted River":

> Some nights too I made up streams, and some of them were very exciting, and it was like being awake and dreaming. Some of those streams I still remember and think that I have fished in them, and they are confused with streams I really know. I gave them all names and went to them on the train and sometimes walked for miles to get to them (SS 364).

That is the closest Hemingway comes to the creation of an imaginary Good Place such as we find in the James story.

"Now I Lay Me" also suggests the superiority of place over people. This is done in a passage in which the protagonist is thinking about both place and women:

> Finally, though, I went back to trout-fishing, because I found I could remember all the streams and there was always something new about them, while the girls, after I had thought about them a few times, blurred and I could not call them into my mind and finally they all blurred and all became rather the same and I gave up thinking about them almost altogether (SS 371).

This passage actually prefigures one in The Old Man and The Sea in which Hemingway writes of Santiago: "He no longer dreamed of storms, nor of women . . . He only dreamed of places now, and the lions on the

beach" (25). Taken together, these two quotations reflect the importance place has in Hemingway's aesthetic philosophy. Combined with the lesson on place given in "Big Two-Hearted River" they show that a concern for the ramifications of a sense of place is a thematic thread uniting the chronological span of Hemingway's work. The model constructed in "Big Two-Hearted River" becomes the paradigm which sets the parameters for the definition of a Good Place. It will recur again and again in Hemingway's subsequent work.

CHAPTER II

The Next Good Place: Europe and The Sun Also Rises and A Farewell To Arms

In his first two major novels, Hemingway turned toward Europe in his search for "the Good Place." The European settings of The Sun Also Rises and A Farewell To Arms are not accidental, even taking into consideration his status as an expatriate author. Hemingway followed in the footsteps of Henry James, spurred on by the advice of Sherwood Anderson that: "Paris was the place for a serious writer" (Baker 1969, 82). He had, after all, spent much of his early time in Paris writing stories with an American locale. Jake Barnes and Frederic Henry are following in the tradition of their fictional compatriots Daisy Miller, Isabelle Archer, Lambert Strether and Christopher Newman. Their Americanism becomes more important and more obvious since they are isolated within, and contrasted with, alien cultures. They fit into a pattern of American Literature that first became notable with James's "International Theme." With Henry James the expatriate became a signal figure in American Literature. He or she helped define Americanism in a way similar to, if less spectacular than, the frontier characters rising out of contemporary Western fiction.

Barnes and Henry follow easily in the tradition of Newman and Strether but not as easily in the quest begun by Nick Adams. Adams was a solitary character and, as seen in "The End of Something," capable of making a break with women. Jake Barnes and Frederic Henry are not able to do this. They demonstrate a passionate need for the companionship of other people, though that need remains unfulfilled. World War I had left Nick Adams with an urgent desire to anchor himself to a familiar natural landscape and remain there alone. That landscape had a healing effect on Nick just as the Gulf Stream water would have a healing effect on the cuts in Santiago's hands in The Old Man and The Sea. Both Nick and Santiago, throughout the course of their respective stories, reveal their knowledge of the benefits of a Good Place. Both seek comfort, help, solace and understanding from place rather than people. They also do so in solitude.

This is a lesson that Jake Barnes and Frederic Henry have yet to learn at the beginning of The Sun Also Rises and A Farewell To Arms. However, the fact that the two protagonists of the novels are relatively ignorant about the value of place does not mean that its value is left unrevealed. As in other matters in Hemingway criticism, Carlos Baker was one of the first to see the importance of place in Hemingway's fiction. In his commentary on The Sun Also Rises, he lays great emphasis on "Place, Fact and Scene." Indeed, that is the title given to his first sub-chapter on the novel in Hemingway: The Writer as Artist (48). This is a major insight. Baker quotes Hemingway in a conversation with George Antheil as saying: "Unless you have geography, background . . . you have nothing" (1972, 49). Baker then goes

on to write:

> Few writers have been more place-conscious. Few have so carefully charted out the geographical groundwork of their novels while managing to keep background so conspicuously unobtrusive (1972, 49, italics mine).

Baker is absolutely correct in his first assertion. The second is marred by the paradoxical phrase "conspicuously unobtrusive." It is a useful phrase for hedging an issue but it is not very helpful in establishing full clarity of meaning.

Evidently, Baker chose these words because he wanted to win admiration for the description of place and setting in Hemingway's novels while still maintaining that place is subordinate to character and plot. This is understandable in terms of Baker's critical background and may well have been necessary in the nineteen-fifties in order to accommodate Hemingway within the critical atmosphere of the time. However, Baker's book, Hemingway: The Writer as Artist, was a ground-breaking effort. Thirty-five years later there is no longer any need to make a case for Hemingway's stature in American Letters. The importance of his work is well-established. It is the work itself which now requires more stringent critical analysis.

Baker's approach to Hemingway's fiction is that sense of place is only of secondary importance. Indeed one of the pillars of his argument in favour of Hemingway's artistic brilliance is that he spends so much effort in establishing background detail. Even in taking this oblique approach to place in Hemingway's writing, Baker still makes a number of significant statements. He notes, for example,

that Hemingway has trained his artistic eye to "see and retain those aspects of a place that make it that place" (1972, 50, italics mine). He says:

> Hemingway's love of names is obvious. It belongs to his sense of place . . . Hemingway likes the words country and land. It is astonishing how often they recur in his work without being intrusive. He likes to move from place to place, and to be firmly grounded, for the time being, in whatever place he has chosen. . . . Wherever it is, it is solid and permanent, both in itself and in the books (1972, 50).

These are important insights, to be sure, but they ought to be the beginning rather than the ending of the inquiry. Why is Hemingway concerned with the inherent and determining characteristics of places? Why is he enamored of names and why does he constantly use words such as "land" and "country"? Why does he like to "move from place to place" and be firmly grounded in them? Why is there such concern for solidity and permanence in the landscape? These are the questions raised by Baker's important observations, and they are those addressed in "The Search for The Good Place" as a thematic approach to a reading of Hemingway's fiction.

It is peculiar that Baker did not attempt to answer them himself. He was, however, working on a broad general scale. It is largely because of his work that subsequent critics have been able (and, indeed, required) to pay greater attention to detail. Yet as a result of his character-oriented approach to The Sun Also Rises, he

makes one particular charge against the novel which must be refuted. It concerns a lengthy passage which occurs in Chapter VIII, at the beginning of Book II. It is a description of a walk Jake and Bill Gorton take through Paris. Baker states:

> It is hard to discover, nevertheless, what purpose beyond the establishment of the sense of place is served by Barnes's complete itinerary of his walk with Bill Gorton through the streets of Paris (1972, 52).

He suggests that this long description of the walk is Hemingway indulging himself.

He then goes on to say that such passages are fine for those who know Paris, but:

> For others, the inclusion of so many of the facts of municipal or gastronomic geography--so many more than are justified by their dramatic purpose--may seem excessive (1972, 52, italics mine).

The ambiguity of the phrase "may seem" is an indication that Baker is once again hedging his position. Even so, this description of Hemingway's handling of the passage as "unjustifiable" and "excessive" is strong language. It is also difficult to credit since Baker, himself, has just spent several pages, using a passage from the Burguete sequence as evidence, proving that Hemingway is a master at describing place and describing it for a "dramatic purpose." In light of Baker's own evidence it would be more logical to accept that what seems "unjustifiable" and "excessive" in so tightly-constructed a novel has simply been inadequately understood.

The passage does have a justifiable dramatic purpose. It can be discerned when one approaches the novel from a direction which lays greater emphasis on place than Baker allows. Book II begins with a litany of place-names. As Baker has noted, Hemingway's use of them "belongs to his sense of place" (1972, 50). Brett is back from San Sebastian. Frances has left for England. Robert Cohn is in the "country" but will be going with Jake and Bill to Spain. Bill has come from a trip which includes the States, New York, Vienna and Budapest, and is looking forward to Spain and Pamplona (70-71). The sequence in question begins when Jake and a drunken Bill Gorton suddenly encounter Brett Ashley. They talk about Bill's recent wanderings abroad and, possibly because of his inebriation, Bill is unable to adequately describe the places he has been. In the course of their conversation, Bill and Brett have difficulty differentiating between Budapest, Vienna, and Paris. Bill, for example, says: "Vienna . . . is a strange city." Brett replies: "Very much like Paris." Bill responds: "Exactly . . . Very much like Paris at this moment." Brett describes her activities while away from Paris which, according to her, amounted to nothing. Bill says: "Sounds like Vienna." Brett says: "So that's the way it was in Vienna." Bill says: "It was like everything in Vienna" (74-75).

At this point it is not too difficult to discern that Hemingway is dealing with the question of place. It is preparatory to the passage in question. In that "unjustifiable" passage, Hemingway is going to vividly define for the reader exactly what it is that constitutes Paris. Before he does, though, he presents as contrast this

bizarre conversation in which great European cities are ostensibly all alike. One of the key lines Hemingway uses in that conversation to prepare for what is about to happen belongs to Brett: "One's an ass to leave Paris" (75). That line signals a connection between Paris and Brett which Hemingway wishes to make clear. Brett is the embodiment of Paris. This device of having women represent Place is one which Hemingway will repeat. Maria and Pilar are associated with the Spain of For Whom The Bell Tolls and Renata with the Venice of Across The River and Into The Trees. To be more exact, as will become clearer shortly, Brett represents an aspect of Paris. The Paris of The Sun Also Rises is not to be confused with the more traditional and admirable Paris of A Moveable Feast. It will prove to be a negative one when she moves on into Spain and has much the same effect there as a blight has on the landscape.

At the moment, however, the concern is with Paris. Brett leaves, and Bill and Jake move on to their meal at Mme. Lecomte's. Baker objects to Hemingway's enumeration of the bill-of-fare here, but it is important to what follows. The good food is what brings Jake and Bill to the restaurant but it is also what has brought an influx of American tourists who have latterly "discovered" it. The dining remains superb but Jake Barnes no longer frequents the place because there are, as he says: "Too many compatriots" (76). This is a small, introductory illustration of what happens to the Hemingway "Good Place." It is spoiled by the intrusion of other people and it becomes necessary for the protagonists to find a new place. It is an example

on a small scale of what has happened and is happening to Paris as a whole.

In this manner Hemingway has so far used a banal conversation to set up a discussion of place and also used a simple meal in a restaurant to prefigure the ruination of place. Brett is associated with the intrusion of people who ruin a Good Place. Earlier in the novel she brought her coterie of friends into a bar frequented by Jake and he subsequently felt compelled to leave. We see the same forces at work in this illustration of the restaurant. Jake is fast losing his "Good Places" in Paris. With this suggestion of Paris as a place in the process of being ruined, Jake and Bill exit the restaurant. Hemingway immediately moves to underscore the point he has just made and to make clear that the illustration provided by the episode of the restaurant does indeed extend to all of Paris. The two men exit the restaurant and then walk: "along under the trees that grew out over the river on the Quai d'Orleans side of the island" (77).

In this short sentence, Hemingway is characterizing for the reader the positive aspects of a Good Place. There is the river and there are trees. In short there is natural landscape. He even uses the word "side" which is a key word in the geometrical vocabulary used to describe a "Good Place." All of this is similar to the paradigm created in "Big Two-Hearted River." However, Paris is more than landscape. It has a history and continuity of culture which gives it a special character. It is an urban setting with the history and tradition to give it the sense of Place which Henry James found lacking in America and which Hemingway found only in the American outdoors. It

is this sense of place which Hemingway is evoking here as well as the image of the Good Place. He follows this invocation with a scene of destruction, continuing the prefiguration of ruin presented in the restaurant episode:

> Across the river were the broken walls of old houses that were being torn down.
>
> "They're going to cut a street through."
>
> "They would," Bill said (77).

The implications of the destruction of the "old houses" are manifest. They will resonate strongly throughout the Spanish sequences yet to come. Paris is a precursor of Spain as an example of the destruction of a Good Place. The anonymous "they" referred to by Jake and Bill are the inevitable people who eventually ruin Good Places.

Having given this example of destruction-in-progress, Hemingway then gives the reader a flavour of the place being destroyed. This is the substance of the passage which Carlos Baker decries:

> The walk fills only two pages. Yet it seems much longer and does not further the action appreciably except to provide Jake and Bill with healthy after-dinner exercise (1972, 52).

In fact, it does a great deal more. It gives the reader a sense of the Old Paris, the Paris that existed (and still exists in pockets) apart from the world of expatriate bars. It presents a sense of the culture and history of Paris which is celebrated in A Moveable Feast but has little application to the lives of the characters in The Sun Also Rises. We feel a sense of this Old Paris as Jake and Bill continue on their walk. There is the antiquity of the "wooden foot-bridge" and the

vision of "Notre Dame . . . against the night sky" (77). There is the music coming from the "Negre Joyeux" and the simple outdoor cafe where "the working people were drinking" (77). There is the open kitchen of the Cafe Aux Amateurs where simple food is cooked in an iron pot. There are streets worn smooth from long use and "high old houses" (78) on both sides of them.

This walk not only gives Jake and Bill exercise, it also gives the reader a view of a different Paris. The natural landscape, the church in the background, the age of the setting, and the character of the people are all anticipatory of what we will find in Spain. The sense of destruction with which Hemingway imbues this tour of the Old Paris bodes ill for its counterpart in Spain. The appeal of this Old Paris is summed up on Bill's statement: "It's pretty grand . . . God, I love to get back" (77). However, as their walk nears its end Hemingway gives Jake and Bill a subtle exchange of dialogue which shows their preference for the pleasure of the new Paris over those of the old. Jake asks: "What do you want to do? . . . Go up to the cafe and see Brett and Mike?" Bill replies: "Why not" (78). The implications of their decision are clear. Jake and Bill have two options: continue in the Paris they have just been enjoying or leave it for the Paris characterized by Brett. They opt for the latter. Once this decision is made it takes Hemingway the length of one sentence to shift them from Port Royal to the Cafe Select and Brett. The brevity of that transition is proof that Hemingway is not simply indulging himself in a literary ramble through Paris for its own sake.

This, then, is the passage in which Baker finds it "hard to discover" any purpose other than defining a sense of place. Some readers might believe that establishing a sense of place was purpose enough. Even so, rather than being "unjustifiable and excessive," it is instead an episode of thematic and structural significance. It has the same revelation of meaning as the Burguete passage which Baker explains and applauds.

This relatively small sequence, which occupies less than three pages, shows the ability of Hemingway's work to withstand detailed critical analysis. It is an apparently unimportant scene which even Carlos Baker dismissed and yet it presents the entire novel in microcosm. This becomes apparent when one reads the novel from the perspective of place. The emphasis on the importance of place in The Sun Also Rises is signalled by the two prefatory quotations. The assertion of a "lost generation" which is attributed to Gertrude Stein is a valid one and its validity is born out by the characters who inhabit the novel. They are a generation of expatriates--people without place. Hemingway would later expound upon Stein's quotation in A Moveable Feast. He would say that it was aimed at a French mechanic (29). But in the context of The Sun Also Rises it can only be meant to inform the lives of the Parisian expatriates.

The phrase itself, "lost generation," suggests more than simply expatriation. It also suggests the disruption and disorientation which was chronicled not only by Hemingway but by virtually every post-war author of note. These are the effects brought about by the war but the connotations of the word "lost" naturally suit the metaphor

of place. The "lost generation" can no longer orient themselves in a post-war world. Unlike Nick Adams in "Big Two-Hearted River" they do not have the solidity of geometrical landscape, permanent shapes and reference points to hold onto. They cannot re-orient themselves after the global tragedy. The "Sun set," to use Bertram D. Sarason's phrase, that Hemingway portrays in the novel are searching for themselves in human relationships and trying to define themselves by their association with other people. They have not learned the lesson, taught by the fable of "Big Two-Hearted River," that such orientation and definition comes from place rather than people.

This is also the lesson implicit in the juxaposition of Stein's remark and the quotation from Ecclesiastes. This Biblical excerpt actually uses the word "place" twice. Each time it does, the "place" is located in the landscape and the permanence of the landscape is used in contrast with the ephemeral lives of men. The use of Ecclesiastes as a source of literary allusion is also suggestive of "the old thing" which Hemingway and Barnes admire in the story. "The old thing" in Nick Adams's America existed in exercising traditional frontier skills. In Jake Barnes's Spain, it is named specifically as rising to the greatest traditions of the corrida. This sense of tradition, permanence and continuity is connected with place through the quotation from Ecclesiastes. It undercuts the initial quotation by Stein. It is Hemingway's form of rebuttal to Stein's focus on people. This surfaces obliquely in A Moveable Feast. In his "preface" Hemingway itemizes his priorities in a list of omissions he has made. As listed, those priorities read: "places, people, observations and

impressions" (ix). In what was either a recollected or fabricated conversation with Stein, he later lists her priorities as: "people and places" (14). Gertrude Stein had it backwards.

At the beginning of The Sun Also Rises, Jake Barnes also has it backwards. In Paris, at least, his primary focus is on people. He has a better understanding of place, and landscape in particular, when he moves into the Spanish sequences of the novel. Perhaps this is the consequence of the change from a "bad" to a "good" place. The Burguete episode will become especially important in that respect. It will, in effect, begin to make clear to Jake that place has a value which he had previously only ascribed to people. It will begin to develop in him the idea that place can provide an alternative to Brett. Burguete will be, for this novel, a paradigm of the "Good Place" straight out of "Big Two-Hearted River."

This will all develop in time, but in the early chapters of the novel Jake remains particularly obtuse. He must develop during the novel an understanding of place similar to that gained by Nick Adams through the course of In Our Time. He has an appreciation of place but no understanding of its possibilities. When an excitable Robert Cohn enthuses about South America, Jake's response is: "All countries look just like the moving pictures" (10). When Cohn continues in his enthusiasm, Jake makes this statement in reply:

> Listen, Robert, going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from one place to another. There's nothing to that (11, italics mine).

This is a significant statement because it shows Jake's initial feelings about "moving from one place to another," which is the pattern behind the "search for the Good Place." He has tried it and rejected it as ineffective. Even so, as the Pamplona trip illustrates, he still engages in the practice.

However, as this line of dialogue reveals, the assumption on which Jake is operating is that one moves from place to place in order to "get away from" oneself. This is significant in the context of the novel since what it chronicles is, by and large, exactly that. People are trying to get away from themselves and are moving from one place to another in order to do so. Jake, himself, has left behind the United States and Italy for France and periodically leaves France behind for Spain. He is denying the efficacy of the Good Place even while he is unwittingly engaged in the search for one. This conversation anticipates a similar one between Thomas Hudson and Roger Davis in Islands In The Stream. There Davis, like Cohn, wants to leave where he presently is and find elsewhere a good place to write. Hudson, like Barnes, responds by saying that where they are is a good place (IS 77). All four characters are expressing the idea that there is something to be said for finding a Good Place.

At the moment Barnes is in Paris and Paris is clearly the Place to be. It is the gathering spot for expatriates of many nations. Whenever they meet one another for the first time they invariably ask "How do you like Paris?" or a suitable variation. The regularity with which they do so suggests that they are constantly aware of being in a specific place and need to reassure themselves that they are correct in

being there. Jake, for example, asks the question of his Parisian prostitute, as does Frances Clyne (15, 18). Robert Prentiss asks Jake (21). Count Mippipopolous asks Brett (28), and so on. Paris is obviously the place to be but why it is so is not entirely obvious.

Why it is the place for Hemingway and an artistic elite in the 1920s is quite a separate matter. The Paris revealed in A Moveable Feast is quite different from the Paris of The Sun Also Rises. Hemingway's Paris is not the Paris of Jake Barnes. There are no trips to the Louvre for Jake, with time for contemplating the landscapes of Cezanne. There is no fraternization or long conversations with the fictional equivalents of Ezra Pound, Gertrude Stein and James Joyce. That will be the Paris that surfaces fictionally in Islands In The Stream. Instead of being a cultural and artistic nexus, Jake's Paris is simply a place where second-raters and the dispossessed wash ashore. At the moment it is Jake's Good Place for the very reason he ascribed to Cohn and then rejected: it is a place where he can "get away" from himself.

It is, however, an imperfect Good Place since he never really can "get away" from himself. At best, he is only distracted. This is the opening move in a careful contrast that Hemingway creates between Brett's urban Paris and the rural Spain of Romero and Montoya. Her Paris is associated with the artificial and man-made. Spain, conversely, is associated with landscape and a more natural style of living. Both places, though, must be considered in the context of the "search for the Good Place" in Hemingway's fiction rather than viewed in the external framework of Hemingway's biography. If he were truly

comparing the merits of both countries it is doubtful whether he would have failed to include the Louvre and the Prado. He is using both countries in terms of the search for, and ruination of, place. This was always uppermost in his mind and is reflected in a letter to Max Perkins written while he was awaiting the proofs for The Sun Also Rises. He wrote that Spain was hot and dusty but "much the best country left in Europe" (L 212). There is a sense to that comment that even in 1926 he was concerned about the future of place in Europe.

The reason Paris is a false Good Place is that it does exhibit some of the characteristics of a Good Place. These exist in the novel as if in caricature. It is, for example, a place where art is created but it is the second-rate art of a Robert Cohn. It has water flowing through it, but the Seine is not presented with anywhere near the significance of the Irati River. We know from A Moveable Feast that Hemingway spent a good deal of time watching the fishermen on the Seine (43). He felt they gave Paris much of its character. Yet they do not figure significantly in The Sun Also Rises. The dominant characteristic of Jake Barnes's Paris is its artificiality. It is man-made landscape. When Hemingway takes the reader through Paris with Jake in chapters III and IV, his description is largely a litany of street-names.

This Paris is a caricature in imitation of a Good Place. Even the phrase itself is played with in a conversation between Jake and Cohn in a bar:

> Cohn looked at the bottles in bins around the wall. "This is a good place," he said.

"There's a lot of liquor," I agreed (11).

This passage reflects the perverted notion the "Sun set" has of what constitutes a Good Place. But as Nick Adams discovered in "The Three Day Blow," liquor is only a temporary solution to one's problems. Sooner or later one becomes sober and the problems are still there. Although this Paris is a warped imitation of a Good Place, it is a fairly good imitation. Just as the landscape of a Good Place is geometrical, so too does Paris have a certain geometry. The streets are all solid lines and they have place-names to give them definition. The city is naturally divided into "quarters" and "squares." Pushing the metaphor to the limit, Jake lives in a "flat" rather than an apartment and the city is illuminated by "arc" lights.

By keying in on these aspects of shape and solidity, Jake Barnes is moving in the direction of the "search for the Good Place." However, he still focuses primarily on people, and one person in particular, rather than place. Nick Adams finds geometrical shapes in the landscape surrounding the Big Two-Hearted River, but Jake is looking in the wrong direction. He sees Brett cast in terms of the geometrical vocabulary usually reserved for place. He admires, naturally enough, her "curves," "the long line of her neck" and mentions twice that her eyes are "flat" (22, 25-27, 38). Jake is obsessed with her in exactly the same way that Frederic Henry is obsessed with Catherine in A Farewell To Arms. Both men try to rely on a woman and ultimately find they cannot. Brett's sexual character makes her unreliable and Catherine's mortality undermines Henry's reliance on her.

This sense of imminent mortality is also present as a factor in The Sun Also Rises. In many ways the second novel informs the first. The disorientation following in the wake of World War I largely explains the Paris of Jake and Brett. It is a sensual world of careless and carefree living which only appears shallow when one stops long enough to consider it. Part of the problem for the characters in the novel is that they have no compelling reason for stopping to consider. It is a world of constant motion, which may go far in explaining its appeal to expatriates. As Jake has indicated, they are people moving from place to place in order to get away from themselves. Paris is one place where they can remain and yet retain a sense of motion. The post-war world is one in which people are cast adrift, the "lost generation," and the "Sun set" do not have Nick Adams's solid landscape to check that motion implicit in the figure of the Big Two-Hearted River. Paris is, in that way, the equivalent of Nick's swamp, a murky place without definition in which tragic things happen.

This is the world Brett represents and it is a world that Jake can never really be a part of through the sexual nature of his wound. This is why he is open to an understanding of the value of place. In the moments when he and Brett are alone together, the two of them are unhappy and both realize the impossibility of their situation. At the end of the novel, when Brett is indulging in the "might have been" of their relationship, Jake replies: "Yes . . . Isn't it pretty to think so?" (247). The irony of that closing sentence to the novel is mainly the result of the perspective on human relationships that Jake has gained through an understanding of place. By then he has

begun to realize the falsity of their situation and the value of place as an alternative to people.

Ironically, he comes to this understanding largely as a result of observing Brett and Romero. Jake views Romero, preserving, as he does "the old thing," as the embodiment of Spain. Jake is more apt to understand people than places. He can better see the contrast between Brett and Romero than he can the contrast between a Parisian bar and the Irati River. Brett and Paris are as modern as the artificial lights which give it its sobriquet. Romero and Spain are as natural and traditional as the sun shining over the Spanish countryside. While Jake still thinks in terms of people, he comes to an understanding of the difference between the two places when the Parisian contingent invades provincial Spain. Their artificiality is exposed by their surroundings and Jake comes to realize that it is no longer for him. However, it is in the nature of a Good Place to be ruined by people and Brett and her courtiers ruin Spain for Jake. This is brought home to Jake when his old friend Montoya snubs him twice. He does so in reaction to Brett's seduction of Romero but it signals the destruction of Jake's Good Place, since Montoya's hospitality is a major component of Pamplona as a Good Place.

The important point to notice is that people are the corruptors of place. The Parisian contingent intrude upon and destroy a Good Place in Spain just as they have already ruined the Good Place that was Paris. A Marxist critic might say that Paris had been ruined by the decadence of the bourgeoisie. While there is an element of truth in that, it is not a theme central to the novel. The social mores and

concerns of the times tend to infiltrate the works of Hemingway more than they arrive as intentional statements. He reproduces an intellectual atmosphere far more than he pontificates about it. In this case the dialectic is tinged with the flavour of the bourgeois versus the proletarian but it is more heavily coloured by modernism versus traditionalism.

Traditions are succumbing to the new or toppling of their own weight. The task is to find a substitute for them. A later generation of writers will suggest that there is no replacement and this is the truth with which we must live. Hemingway says that what we must hold onto is a sense of place. Tradition, as Henry James believed, was largely a function of place. Traditions are part of a people but they are held in the land. Even if we must confront a world without them we can still, like Nick Adams slowly advancing towards his swamp, use the sense of solidity and permanence immanent in place to ease us through the transition.

In Chapter X, the novel makes its major change of locale from France to Spain. With this change, there is a sudden and noticeable increase in the amount of wordage Hemingway devotes to the landscape. The first five pages of Chapter X are largely a description of scenery (90-94). The major portion of this description occurs after Jake, Bill and Robert have crossed the Spanish frontier (92). It is in this section that Hemingway begins to describe to the reader the type of place which is associated in Jake Barnes's mind with Spain. It may be as fictionalized an image of the true Spain as is Jake's version of Paris. It is significant, though, since Jake's is the central

consciousness through which the novel is filtered. The passage begins as the three characters are being chauffeured "up the white dusty road into Spain" and continues:

> For a while the country was much as it had been; then, climbing all the time, we crossed the top of a Col, the road winding back and forth on itself, and then it was really Spain. There were long brown mountains and a few pines and far-off forests of beech-trees on some of the mountainsides (93, italics mine).

The interesting line is: "and then it was really Spain." Prior to that point the landscape of France and Spain are indistinguishable. Jake's Spain is the "high country."

The description of what is "really Spain" continues on for three relatively long paragraphs and there is little doubt that Hemingway is describing an archetypal Good Place. In these three paragraphs he reverts to the geometrical vocabulary he used in "Big Two-Hearted River." As a result the landscape of Spain is just as definite and geometrical as that found in Upper Michigan. It can also be put to similar use. There is a "big river off on the right shining in the sun" (93) which reminds the reader of the orientation process in "Big Two-Hearted River." There is also the "high country" that becomes so significant in A Farewell To Arms.

Topographically, the setting is another version of Nick Adams's camp in "Big Two-Hearted River." In that story, Nick provides himself with a geometrical retreat from the outside world. In this novel, the setting is very similar. It consists of a lowland with a

river surrounded by a shield of mountains. It is completely enclosed. Hemingway emphasizes this: "In the back of the plateau were the mountains, and every way you looked there were other mountains" (94). In the centre of the circle is the town of Pamplona, its skyline of churches indicating the traditional religious nature of its few inhabitants. The only characteristic of a Good Place which is missing is the aspect of art. That will be supplied by bullfighting in general and Pedro Romero in particular.

This lengthy description of landscape is not simply Hemingway indulging himself in his penchant for such description. If this were the case he would have been able to do so during the train trip from Paris to Bordeaux as well. As the train leaves the Gare d'Orsay Jake, as the narrative voice, says: "the country was beautiful from the start" (85). However, from that moment until their arrival at Bordeaux, there are only two sentences devoted to the description of landscape (87). At Bordeaux, Hemingway does describe the landscape a little more fully.

This is done, however, using the natural device of a train-stop. Furthermore, the description is in the nature of a prelude, indicating that the journey is almost concluded. It is a prelude in the sense that Jake and Bill are far from the urban setting of Paris but are not beyond the effect of "civilization" upon the landscape. Although they are in a country of "sandy pine . . . full of heather," there are "wide firegaps cut through the pines" which are referred to as "avenues" (88). There is still some distance to go before they reach the "wooded hills way off" (88). The fact that Hemingway uses so

small a segment of landscape description so significantly, makes the extended description in Chapter X loom even more importantly.

It is important, especially since the last such lengthy description took place during Jake and Bill's ramble through the older sections of Paris. Hemingway's purpose then was to contrast the two versions of Paris and to comment on the sensibilities of the two men who could be moved by their encounter with the "Old Paris" yet leave it for the Paris symbolized by Brett. Hemingway incorporates a similar purpose into his description of the road into Pamplona. Midway through Hemingway's evocative description of this Good Place, we find the following lines of narrative given by Jake Barnes: "I was up in front with the driver and I turned around. Robert Cohn was asleep, but Bill looked and nodded his head" (93). The lines are brief but their import is telling. Robert Cohn, who reads books such as The Purple Land and wants to go to far-away places, is unable to appreciate the magnificent landscape. This is a mark against him. The appreciation signalled by his nod is a point in favour of Bill Gorton.

The appreciation of country, or lack of it, becomes a signal factor Hemingway uses to distinguish those characters with a sense of values from those without. The major touchstone in this respect will be the Burguete sequence. In Paris, the entire contingent plans the side-trip. In the event, it is only Jake and Bill who make it. They are the only ones with a sense of place. The landscape has an impact on them while the others only have an impact on the landscape. The lesson of Burguete is that place can bring one a sense of serenity and

fulfillment. The lesson of Pamplona is that people can disrupt and destroy that same sense.

Following their arrival in Pamplona, there is virtually no description of landscape until the drive up to Burguete in Chapter XI. Burguete is an intensified version of Pamplona. The description of the drive resembles the earlier one into the town. There is the same use of geometrical vocabulary. The intensification is shown in the fact that they are going higher into the mountains and in the fact that Burguete has fewer people than Pamplona (105). The nature of these people is characterized by a Cathedral and churches in Pamplona and symbolized in Burguete by the monastery of Roncesvalles lying just beyond the town. This evidence of religious faith recalls the epigraph from Ecclesiastes. It is not coincidental that the "lost generation" of Paris is contrasted with the "abiding earth" of traditional Spain. These places of worship, located as they are in the mountains, also prefigure the Abruzzi Mountains in A Farewell To Arms, which are associated with Henry's friend, the young priest. In Ernest Hemingway's landscapes, God exists in high places.

The idyll which follows in Chapter XII takes place in the very archetype of a Good Place. It is Nick Adams's "Big Two-Hearted River" rediscovered in Europe. This is not surprising since, in letters to his friends, Hemingway describes the country as being similar to that he had experienced in Upper Michigan (L 130-31). Indeed, there are many similarities between the chapter and the story, not the least of which is the development of trout-fishing as a metaphor for the literary art. This is the chapter in which that

connection is firmly established. It is established in two ways. Firstly, the actual trout-fishing sequence is bordered on either side by literary discussions. Beforehand, there are the "Irony and Pity" speeches directed against "New York Writers" and afterward there is the reference to Mencken. There is also the invocation of the name of Henry James. Secondly, there is the fact that Jake takes along a book (by A.E.W. Mason) as an integral part of his equipage, thus establishing a connection between fishing and reading.

Much has been made of the description of the trek to the Irati River and the fishing there. It is, of course, very important. However, once again Hemingway's purpose in a lengthy description of landscape is not one-dimensional. The passage is no more a recounting of "simply" a fishing trip than is its counterpart in "Big Two-Hearted River." The key to its extra dimension can be found in the lengthy conversation between Jake and Bill which immediately precedes the description of the trek. In a long diatribe against "New York" writers (significantly, Bill characterizes them according to place), Bill raises two of the main charges levelled against expatriate authors: "You've lost touch with the soil. . . . Fake European standards have ruined you" (115).

The second charge is disputed parenthetically when Hemingway shifts the conversation into a discussion of Henry James. There is no discussion of any literary merit. However, a connection is made between Jake and James by means of the "Henry's bicycle" reference and Bill's subsequent statement: "I think he's a good writer, too . . . And you're a hell of a good guy" (116). The accusation of being ruined

by "fake European standards" is therefore defused by the authority of the reputation of Henry James. It puts Bill and Jake (and, biographical critics would add, by extension Hemingway himself) squarely on the Jamesian side in the division of American writers.

The former charge, that of "having lost touch with the soil," is answered in an equally ironic manner. It is rebutted by the fishing-trip sequence which immediately follows. What little soil there is to touch in New York City cannot compare with the country around the Irati. Whatever activity would bring one in touch with New York "soil" cannot compare with the walk to the river and subsequent fishing of it. The irony is understated but not invisible. There is also a great opportunity for pity, here, in the inadvertant reference to Jake's wound. Yet this is the one passage in the novel where Jake doesn't seize upon such an opportunity. Hemingway is playing with both his critics and his art in this passage. He is setting up the current dicta for American writers and then proving them false. Rather than stress Irony and Pity, he has done the opposite. Then, as a counter-argument and example of what should be a writer's true concern, he produces a long sequence of natural description.

The implications of this chapter are manifold. It is a comment on the current literary scene in America, on expatriate writers, on the importance of landscape, on the use of such natural metaphors as fishing, on sensibilities of the true and false writer and all these fit easily into the structure of the novel. It is also an interlude between the psychological assaults of the Parisian contingent. Most importantly, it is an idyll. It follows the nature of the

Jamesian "Great Good Place" in which a writer can regain "his soul" when it has been strained severely (Tintner 170).

The correspondence between James's short story "The Great Good Place" and Hemingway's "Big Two-Hearted River" has already been noted and documented by Adeline R. Tintner. However, the Burguete sequence draws on both short stories and, in some respects, is closer to a Jamesian "Great Good Place" than an archetypal Hemingway Good Place. The essence of James's story is that the protagonist, a writer named George Dane, is overwhelmed by the pressures of his life and retreats into a imaginary world. In it, he is refreshed and reinvigorated and returns to his normal world prepared to carry on.

The major similarity which James's story has with the Burguete sequence but not with "Big Two-Hearted River," is the presence of other people. The nature of James's "Great Good Place" is somewhat ambiguous, but there is one clue which is given: "We're Brothers here for the time, as in a great monastery, and we immediately think of each other and recognize each other as such" (1909, 237). This is also present in Burguete. The Inn and its servants provide the atmosphere which corresponds with the care taken of the "Brothers" in the monastery. There are "Brothers" such as Harris, who forms an instant friendship with Bill and Jake much like Dane's "Brothers" do with him. Yet when they must leave for Pamplona and ask him to accompany them, he replies: "I'd like to. Awfully nice of you to ask me. I'd best stop on here, though" (127). He is aware of the special quality of the place which makes friendships function there. Although the setting for this idyll is not imaginary, as was James's, it, too, is similar.

For Dane, time goes by without notice while in reality he has only slept the length of a day. In Burguete, as Harris says, "one loses track of time up here in the mountains" (127).

After the Burguete sequence there are no extended descriptions of the landscape until Jake arrives in San Sebastian. There are short passages but nothing on the order of the scenes described above. Between Burguete and San Sebastian the novel consists primarily of the interaction among the major characters during Fiesta. Even the exit from Pamplona to Bayonne, which had been thoroughly described when it was an entrance, is summed up in one sentence: "We came over the mountains and out of Spain and down the white roads and through the overfoliaged, wet, green, Basque country, and finally into Bayonne" (228). This is similar to the walk Bill and Jake take through Paris, and its sudden ending. When Hemingway sees no purpose to be served by lengthy description of place, he does not use it. The tone of the entrance sequence expressed the delight Jake took in the country; it was one of anticipation. The tone evident in the exit-sentence contrastingly suggests the survival of an ordeal.

The scenes leading to and taking place in San Sebastian mark the fourth and final time Hemingway uses extended natural description. Each time he does, it emphasizes the importance of place in general and a particular place in specific. First there was Paris, then Pamplona and Burguete, and now San Sebastian. There is more description of San Sebastian than appears later of Madrid. Madrid rates two paragraphs (239-40) while San Sebastian rates parts of several pages (232-8).

This is because, in terms of the novel, San Sebastian is more important than Madrid. It is in San Sebastian that Jake begins to consciously realize the utility of place rather than people. Significantly, it is the first time Jake goes to a place for no other reason than being there. He goes to Paris to work and enjoy the nighttime revels, to Pamplona for the bullfights and to Burguete for the fishing. There is no similar rationalization for his visit to San Sebastian. Although no overt statement of the fact is made, his and Bill's concern for Brett's lack of money suggests that Jake is awaiting her subsequent telegrams (230).

San Sebastian is the place in which he chooses to wait. Sitting in a cafe in Bayonne, having shed Mike and Bill, he reflects:

> I wished I had gone up to Paris with Bill, except that Paris would have meant more fiesta-ing. I was through with fiestas for a while. It would be quiet in San Sebastian. . . . I could get a good hotel room and read and swim. There was a fine beach there. There were wonderful trees along the promenade above the beach (232).

We can see how place is becoming a balance against people. Jake's emerging awareness of place is emphasized by the difference he recognizes between France and Spain. In the interlude leading up to his sojourn in San Sebastian, there are a number of these. Sitting in a Bayonne cafe, for example, he notes: "It felt strange to be in France again. There was a safe, suburban feeling" (232). After his meal there, he thinks: "It was a big meal for France but it seemed very carefully apportioned after Spain" (232). He also spends the better

part of a page musing over tipping his waiter: "It felt comfortable to be in a country where it was so simple to make people happy . . . I was back in France" (233).

Jake's retreat to San Sebastian, though, is the best evidence in the novel that he is becoming aware of the necessity of place rather than people. He stays there alone, for one thing, and for another he makes a half-hearted attempt to recapture in bicycle-racing what he had lost in the bullfighting at Pamplona. The cyclical nature of the "search for the Good Place" is beginning to become evident. Jake is trying to find in one place what he had found and lost in another. San Sebastian is also described in the geometrical vocabulary that characterizes Good Places (235-8). It is during this retreat in San Sebastian, after the fiasco in Pamplona, that Jake finds the time to gain the perspective which he demonstrates in the last line of the novel: even if he were sexually capable, Brett would still torment him.

In his next novel, A Farewell To Arms, Hemingway continues to examine the unreliability of romantic love in contrast with the sustaining values of place. Interestingly enough, romantic interest is the mainstay of traditional fiction which Hemingway dismisses so flippantly in his foreword to Green Hills of Africa. There are many reasons why he may deprecate the presence in novels of a love interest, but these first two novels certainly indicate his view on the possibility of basing one's life on a woman's love. In the case of Jake Barnes, the woman he loves is promiscuous. In the case of Frederic Henry, she dies. Each man tries to find happiness in the traditional

manner by forming a strong attachment to a woman. But in the disorienting currents of a war-stricken and post-war world, such attachments prove fragile at best. In the disruption and disorientation brought on by the war, and chronicled by virtually every post-war writer, there exists a great need to find something one can hold on to. This is especially obvious in Frederic Henry's case. It is his brush with death which makes him fixate on Catherine.

Both Barnes and Henry have an appreciation for landscape and this may well prove to be their saving grace. Yet each of them feels compelled to search for the one woman who can stabilize their lives rather than for the one place which can. Both these compulsions deal with sex and are two sides of the same coin. Jake Barnes is denied by his wound the traditional solace of a heterosexual union. As a result he is forced onto the path which leads to a reliance on place. Frederic Henry has a fine feeling for landscape (as demonstrated in the beautiful description given in his narrative voice) though, during the course of his experiences in the novel, this is secondary to his desire for women. Initially, Catherine is only a casual interest for him. The trauma of his wounding makes him reach for a woman rather than a place and his obsessive reliance on Catherine begins. Though the ending of A Farewell To Arms suggests Henry's personal desolation, the landscape described in putative recollection after Catherine's death is an indication of his increased awareness of place. It might be argued that this awareness is part of the process by which Henry survives his despair.

In terms of his biography, it is natural that Hemingway should write about Italy. Yet in his early fiction it is inevitably a Good Place gone bad. All the short stories in In Our Time with a total or partial setting in Italy are unhappy stories (see Appendix A). Again, however, in terms of his biography this is probably natural. Hemingway's first view of Italy is an Italy being destroyed by war. However, it is particularly important to notice that, in A Farewell To Arms, this is not the case with Frederic Henry. Henry had left the United States to study architecture in pre-war Italy and had stayed on to fight on her behalf when war broke out. It is important to stress this fact in the face of critics who emphasize that Hemingway's novels are essentially biographical.

Fortunately, this myth has been laid to rest, at least in respect to A Farewell To Arms, by Michael S. Reynolds's critical study of source material, Hemingway's First War, the work praised in Chapter One by Jackson J. Benson. Reynolds's new perspective on Hemingway's work has as profound effect on the critic's orientation as did Philip Young's work before it. Then, the emphasis was on events in Hemingway's fiction which coincided with his biography. Now, however, the correspondence between fiction and biography has been so widely acknowledged that it is the discrepancies which are of marked significance.

This difference in the arrival-time and arrival-purpose of Henry and Hemingway is one of those significant discrepancies. As Reynolds has argued, Hemingway made changes in both historical and biographical fact if they suited his purpose. The account of "his"

retreat from Caporetto is one example (105-134). Surely, though, one of the most interesting discrepancies between fact and fiction is that Henry left America to go to Italy whereas Hemingway left America to go to war. This difference is key to an understanding that Henry is not simply a literary incarnation of Hemingway himself. In terms of place, it emphasizes the conscious decision involved in choosing to leave one place in favour of another. Henry's pre-war decision to leave the United States leaves him more distanced from America than would a literal transposition of Hemingway's own manner of departure. It also, significantly, makes him conscious of the country before the war brings its own peculiar brand of destruction.

The significance in this is that Henry would have seen the change come over the country and the landscape. He would have a greater feeling for the place which is being ruined. Both he and Hemingway demonstrate this in the opening chapter of A Farewell To Arms. The opening sequence of the novel shows Henry's Good Place being destroyed by the war and it focuses on the destruction of the landscape. The novel begins with a description of the landscape, looking: "across the river and the plain to the mountains" (3). There is further description of the natural setting and then Man is introduced in the destructive manifestation of armed troops. With the presence of these troops comes the negative effect of their presence on the landscape:

> The dust they raised powdered the leaves of the trees. The trunks of the trees were dusty and the leaves fell early that year and we saw the troops marching . . . and afterward the

road bare and white except for the leaves (3).

So ends the first paragraph of the novel which has enormous importance because of its structural position. The central image of that paragraph is the destruction of landscape by man.

The next paragraph sets up a contrast between the plain and the mountains. The previous paragraph's description of the destruction of landscape is relatively minor since the real fighting is going on in the mountains. The trees, described immediately beforehand in terms of desolation, are now lush and fecund in contrast to the mountains:

> The plain was rich with crops; there were many orchards of fruit trees and beyond the plain the mountains were brown and bare (3).

The reason for this contrast is given: "There was fighting in the mountains" (3). The effect of these descriptions is not only to suggest desolation but a greater desolation yet to come. This ominous beginning to the novel is made even more ominous by the statement which follows: "there was not the feeling of a storm coming" (3). It gives the added presentment of unanticipated, and therefore unprepared for, difficulty ahead. The perpetual rain of A Farewell To Arms is evidence that despite the lack of presentiment, there was "a storm coming."

Hemingway focuses our concentration on the troop movements, the intrusion of man into the landscape. Presented within the confines of the third paragraph are two further contrasting images of landscape. The first is one of natural desecration. The artillery and tanks are camouflaged with: "green branches and green leafy branches and vines" (4). The emphasis on "green-ness" is suggestive of the living aspect

of the landscape. The purpose to which it is being put is highly ironic. It has been destroyed by man who in turn employs it in a destructive purpose but, even more ironically, green branches will not be useful camouflage in a ruined landscape.

That is the crux of the second image. The ruined landscape appears in stark contrast to the "green-ness" of the camouflaged troops:

> . . . in the fall when the rains came the leaves all fell from the chestnut trees and the branches were bare and the trunks black with rain. The vineyards were thin and bare-branched too and all the country wet and brown and dead with autumn (4).

The contrasting visions that Hemingway presents in these three paragraphs of a "healthy" and a ruined landscape are all the more effective for the brevity with which the comparison has been made. From the river-water "clear and swiftly moving and blue" that characterized the beauty of the landscape at the beginning of the chapter, we are quickly led to the rain which darkens rather than heals the chestnut trees.

The images are of stark destruction and following swiftly on those images come the agents of destruction. Hemingway presents the troops again, more fully described, and officers, and even the king. However, the soldiers are described in terms of the military equipment they are carrying. This suggests that they are military equipment themselves. Their appearance looking "six months gone with child" (4) is suggestive of the mockery and perversion of natural life. The officers are seen in terms of their motor cars, adding to the

perception of men as a form of machinery. The destruction of the landscape is not simply done by mankind but by a mechanized mankind. This is a theme that will reappear in For Whom The Bell Tolls.

The natural image that Hemingway uses to conclude the opening chapter is the "permanent rain" (4). Rain becomes the dominant symbolic element for the duration of the novel. As the external manifestation of an internal frame of mind, the rain reflects the dreariness and despair brought on by the war. However, in context of the antagonism between man and landscape constructed in this first chapter, it also suggests Nature's attempt to cleanse herself of an infestation. This can be seen in the connection between cholera and the "permanent rain" which brings it on. It further underscores the connection between rain and death. In respect to this, there is a very potent irony in the last line of this highly significant opening chapter. It reads: "But it [the cholera] was checked and in the end only seven thousand died of it in the army" (4). In one sense, the word "only" emphasizes the great number of battle-dead which serves to minimize the relatively low number of cholera-dead. In another, it suggests that the "cleansing" of Man from the landscape is incomplete--and ineffectual compared to what Man can do to himself.

In terms of Frederic Henry's "search for the Good Place," this opening chapter presents us with a model of the entire novel. It is a visual presentation of a Good Place going bad due to the intrusion upon it of other people. Henry is going to continue to watch it go bad and then finally attempt to rediscover it in another place. He left the United States for Italy and he will leave Italy for Switzerland.

Unfortunately, just as the war has destroyed the place itself, it has also damaged Henry's sense of place, although perhaps he had only a limited sense to begin with. The fine description of landscape throughout the novel is actually his retrospective perception after he has lost Catherine.

Prior to that, he always identifies places according to the girls he has there. When he is brushed by death and seeks something permanent to hold on to, he turns to a girl instead of a place. Catherine happens to have been his latest girl and so he turns to her. She, in turn, has also been touched by death and feels guilty over the relationship—or lack of one—she had with her late fiance. She tries to atone for her guilt by giving herself totally to Henry. They try to form a "nation of two," shutting out the rest of the world and relying entirely on each other. As Catherine says later, they "live in a country where nothing makes any difference" (303).

Henry does not become serious about Catherine until after he is wounded and she becomes his refuge from death. She ultimately proves to be a poor refuge. Paradoxically, the landscape description done retrospectively by Henry shows that, like Jake Barnes before him, by the end of the novel he has gained the glimmer of an understanding. Both men concentrated their lives on women and subsequently had the foundations of those lives knocked out from under them. The refuge Henry seeks can only be found by orienting himself on place, not on people.

Hemingway foreshadows this realization in the symbolic figure of the Abruzzi Mountains. Michael S. Reynolds has referred to the

"importance of the high country" as a "crucial touchstone for the novel" (31). Reynolds recognizes "the idyllic description of the Abruzzi, where there was fine hunting and a less complicated way of life" (32). However, he identifies the values they express—and those expressed by the priest—with Catherine Barkley. He points to her "sacrifice in the name of love" (32) as emblematic of the priest's counsel to Frederic Henry.

It is difficult to understand how one can use the word "sacrifice" in relation to A Farewell To Arms without feeling the reverberations set up by Henry's dissertation on such words in Chapter XXVIII: "I was always embarrassed by the words sacred, glorious, and sacrifice . . ." (184). However, the difficulty here is the critic's need to have people represent values rather than places. Reynolds quotes the priest's definition of love as the connection between Catherine and the Abruzzi:

> When you love you wish to do things for. You wish to sacrifice for. You wish to serve (Reynolds 32).

A belief that Catherine fulfills that definition is not proof that she is the embodiment of the "values" symbolized by the Abruzzi. This conception arises out of Carlos Baker's ground-breaking chapter on A Farewell To Arms in Hemingway: The Writer As Artist. This belief adds dimension to any discussion of the novel but it does not cut off debate. It is the Abruzzi themselves that are important, and that embody those "values." It is place which is significant. However, if the Abruzzi do have a representative, it is the priest, not Catherine. They are associated with spiritual love, not carnal. The "mountain and

the plain" can also be viewed from the perspective of spirituality and carnality.

It is this difference between Frederic Henry and the priest, the priest's imperviousness to carnality, that enables the priest to have his Good Place. He associates his Good Place with values. It serves him as a refuge in much the same way his "Great Good Place" serves George Dane in James's short story. Henry, on the other hand, associates places with women. In his considerations on where to go on leave, the Abruzzi is placed by Henry in opposition to the names of cities (Rome, Naples, etc.) and regions (Sicily, Capri, etc.) where he is likely to find women. In the Abruzzi he would not be likely to find easy conquests. When, upon his return from leave, he is asked where he spent it, Henry replies: "I went everywhere" (11). He then lists the names of places. When Rinaldi asks where was best, Henry replies: "Milano." Rinaldi then exposes his knowledge of Henry's character (not, incidentally, without giving the reader the benefit of that knowledge) by saying: "That's because it was first. Where did you meet her?" (11).

Part of Henry's problem, however, is that he sits on the edge of awareness in terms of place, much like Jake Barnes before him. He can respond to landscape and so almost realizes that he ought to be searching for permanence and solidity in it instead of in women. This facet of his character is revealed in his first meeting with the priest on his return from leave. He had said he had gone "everywhere" but he had not gone to the Abruzzi. He seems to realize that his choice was a mistake when he talks about it with the priest:

> I myself felt as badly as he did and could not understand why I had not gone. It was what I wanted to do and I tried to explain how one thing led to another and finally he saw it and understood that I had really wanted to go and it was almost all right . . . I explained, winefully, how we did not do the things we wanted to do; we never did such things . . . I had wanted to go to Abruzzi. I had gone to no place where the roads were frozen and hard as iron, where it was clear cold and dry and the snow was dry and powdery and hare-tracks in the snow and the peasants took off their hats and called you Lord and there was good hunting. I had gone to no such place but to the smoke of cafes (13, italics mine).

The result of this talk is, as Henry says: "we were still friends, with many tastes alike, but with the difference between us" (14, italics mine).

"The difference" is the desire for women characterized by the "smoke of cafes." The priest has found by inclination what Jake Barnes must find by necessity, a sense of his own personality through an orientation on place. Frederic Henry shows some inclination towards this as well in his understanding that the Abruzzi are preferable to smoke-filled cafes. He has, however, neither the priest's vocation nor Jake's injury to lead him away from a natural fixation on women as the centre of a man's life. He also has the horror of the war which intensifies that conviction. His obsession with Catherine is natural enough, given his circumstances. It is not unusual. It is simply inadequate.

Henry's friendship with Rinaldi and the priest is a means Hemingway employs to show the reader the dual and competing aspects of Henry's personality: carnality and spirituality. We learn little enough of Henry directly. Except for what we infer from his actions and reactions, he remains largely a cipher. This duality of his is symbolized by his preference for night rather than day "unless the day was very clean and cold" (13). Ironically, "clean and cold" are characteristics of Abruzzi. As a result, though, of "the difference" and his experience of a Good Place, Henry says of the priest: "He had always known what I did not know and what, when I learned it, I was always able to forget. But I did not know that then, although I learned it later" (14).

This is a direct reference to the novel's character as a retrospective narrative. It is only in retrospect that the value of place outweighs the value of women. The nature of the priest's "knowledge" is open to speculation. Hemingway is not explicit on that point. However, it necessarily concerns women since women constitute "the difference" and because the succeeding dialogue is an ironic statement by a captain about the priest not being happy without women. Contrasted with the priest's love of God, it is arguable that the "knowledge" is the mortality involved in loving a woman. Coming near to death leaves Henry with an urgent desire to have something solid to hold onto. The priest has his faith and a place, both of which are connected with the Abruzzi Mountains. Henry tries to find a substitute in Catherine Barkley. At the end of the novel he has learned the inadequacy of his choice and this is what he has "learned later."

Just as the Abruzzi Mountains have to this point had a thematic purpose in the novel, so too does Hemingway use other aspects of the landscape to inform characters, their actions and the progression of their relationships. The weather plays a part as well. The rain is used to sustain and reflect the mood of the war and snow is used to show a suspension of the war. In Italy, the snow puts an end to the offensive and in Switzerland snow serves to isolate Catherine and Henry from the world. The movement from place to place also reflects a change in the situation of the characters. Milan, for example, is initially associated through Frederic Henry with the easy availability of women. It is then connected with Catherine by means of the American hospital in which she works. In Milan is also the one place where Catherine feels like a "whore" (152) and so the circle of associations is complete.

Carlos Baker says of Catherine that she is representative of the "plain." Yet she, herself, is associated more specifically with the image of a garden. First there is the garden in the Carso where they meet (18). Appropriately enough, with respect to the Edenic significance of a garden setting, it is the place where they first experience lust without love. Later, after Henry is wounded, he sees through his hospital window "the new graves in the garden" (75). This same image, therefore, comes to represent both Catherine, and carnal love, and death. Later still, at Stresa, Henry loves the gardens in which he and Catherine walk because they are "beautifully regular" (250). The garden is compounded as an image of order. In total, its implications are both positive and negative. It represents something

Henry can hold onto (Catherine and a sense of order) as well as something he can't (temporal love and mortality). The problem is that Henry has fixated upon the temporal rather than the eternal, the person rather than the place. The imagery of the garden does suggest order, but it is a temporary and fragile order which relies upon people for its continuation. It is a poor substitute for the solid shape of natural landscape, such as the Abruzzi, as is the woman with whom it is associated.

This is Henry's final problem in the novel. He goes through it needing a place and settling for a woman. Early on, in that Carso garden, he says to her: "I wish there was some place we could go." She replies: "There isn't any place" (31, italics mine). This encapsulates the difference in their philosophies. This conversation is echoed later on in the novel. Henry wished two other lovers had a "place" to go to. Catherine says it might not do them any good. Henry says: "Everybody ought to have some place to go." Catherine responds: "They have the cathedral" (147). As in his conversation with the priest, Henry is always looking for a place that will suit both him and his mood. Catherine is determined, instead, to make a place and to lose herself by merging into someone else, in this instance, Henry. This is in keeping with the sexual orientation of men and women which A Farewell To Arms proves to be inadequate.

Catherine says to Henry: "There isn't any me. I'm you. Don't make up a separate me" (115). This is indicative of her reaction to the dislocation and isolation brought on by the war. She, like Henry, feels compelled to anchor herself by some external orientation.

However, instead of finding a place, she wants to create a "home." When Henry is about to return to the front, she says to him: "I'll have a fine home for you when you come back" (155). This is part of the evidence behind the dichotomy Carlos Baker finds in the novel between "home" and "not-home" (1972, 101-109). Henry is won over by Catherine's way of thinking and begins to concentrate on "home" rather than place. "Home" is wherever Catherine is. This is evident during the retreat from Caporetto when Henry, going slightly mad, thinks of her in terms of a poem from The Oxford Book of 16th Century Verse:

> Western wind, when wilt thou blow,
> The small rain down can rain?
> Christ, if my love were in my arms
> And I in my bed again (FTA 197).

His continual mistake is in trying to find refuge in the context of a person rather than a place.

Refuge is to be found in place and the model of a place of refuge in the novel is the Abruzzi. There are few people there, and those few treat one politely (13). It is also characterized by good hunting and fishing (13), the exercise of skill being a characteristic of a Good Place. Similar elements to these occur again in Stresa (253-6). There is also, however, an intrusion of people (in this instance, the police) to force the Hemingway hero out and on with his search for another Good Place. A Good Place can be a refuge and retreat but one is always forced to eventually deal with reality. Places are ruined and retreats are only a temporary bulwark against life. This one, in Stresa, again shows a similarity to Henry James's

"Great Good Place." The hotel and servants, like their counterparts in The Sun Also Rises's Burguete, correspond to George Dane's "monastery" and Count Greffi can be seen as an elderly "Brother."

The continual rhythm of the "search for the Good Place"—discovering it then facing the necessity of re-discovering it elsewhere—is also present in other parts of the novel. During the retreat from Caporetto, when Henry and his troops leave their base in the Carso, Bonello says: "We've got no more use for this place" (193, italics mine). Aymo says: "This as a fine place . . . There won't be a place like this again." Then when he learns where they are going, he adds: "It's not much of a place" (193, italics mine). The entire retreat follows this pattern—leaving one place and searching for another. It is the Hemingway hero's "search for the Good Place" in microcosm. It is compressed into a different time-frame by the war but, on this level, the war is a metaphor for human existence. Henry retreats from place to place on his own as well. From Milan, through to Stresa and finally in to Switzerland, he searches for a Good Place. Eventually, he believes that he has found a Good Place in Switzerland. It is a "grand country" and a "splendid country" (278).

He and Catherine are finally out of Italy, a Good Place gone bad, which he refers to now as "that bloody place" (278, italics mine). The Anglicism is quite apt since it is the spilling of blood which has ruined the place. However, even in Switzerland he does not concentrate on the various aspects of a Good Place but prefers to see it instead in terms of Catherine and "home." This is a false perspective. By basing his life on Catherine, Henry is leaving himself vulnerable to her

death. A foreboding premonition of the falsity of their situation can be seen in the continual presence of the "permanent rain." It has constantly been symbolic of death and despair, and Catherine has been "afraid of the rain" and seen herself "dead in it" (125-6). However, they now choose to force a new construction upon it: "They never had rain like this in Italy. It's cheerful rain" (278).

The rain is the clue to the fallacy they choose to believe in. During his escape from the firing squad, Henry had wondered where they could go. He concluded: "There were many places" (233, italics mine). That was true. There were many places. However, Frederic Henry is not really concerned with place at this moment but in being alone with Catherine. The tone of his conclusion suggests that any place would do. He is concentrating not on the aspect of place but on the concept of "home" with Catherine. This becomes clear in a scene in Switzerland in which two Swiss are advising them on the proper place to stay. It is comparable to a scene from a Max Sennett comedy as the two men champion Montreux and Locarno, respectively (282). This is simply humorous for Henry and Catherine. They no longer have a place for a destination, they only want to be alone together.

Following Catherine's philosophy, they make their own "Good Place" by existing of and for each other. However, they come down from what Carlos Baker calls their "magic mountain" (1972, 104) and Catherine dies. The snow that suspended them safely from the world, melts. Henry finds himself, once again, alone in the rain. A short while earlier, Henry had said to Catherine: "I'm no good when you're not there. I haven't any life at all any more" (300). Henry had

acceded to Catherine's philosophy of "home" and the merging of two lives into one as a defence against both war and human existence. The nurse, Ferguson, had once said to Henry: "You'll die . . . That's what people do" (108). When Henry later said to Catherine that nothing ever happens to the brave, she replied: "They die of course" (139). Henry has finally come to realize with Catherine's impending and subsequent death the inadequacy of basing his life on people; people die. Henry's own words confirm it: "That was what you did. You died" (327).

Both of these novels, The Sun Also Rises and A Farewell To Arms, deal with the failure of personal relationships to provide adequate security for the protagonists in their confrontation with existence. In doing so, they have continued that theme begun initially in In Our Time. However, again as in In Our Time, they raise against this inadequacy the alternative of place. In both novels, there is a constant movement from place to place. This alone should be sufficient to signal Hemingway's concern with place. Add to it the recurring pattern of discovery-ruin-rediscovery which is inherent in the "search for the Good Place" and its significance becomes even more notable. Had Hemingway been primarily interested in people, he would hardly have needed the constant movement—nor would he have needed the exhaustive description of landscape. In both these European novels, the places Hemingway depicts have at least as great a function as the various characters.

As is suggested in Appendix C, this concern of the novelist for place is a peculiarly American one. The pattern of continued

movement from place to place is even more so. According to the Turner thesis of American Literature, that pattern, as constituted in the pursuit of an expanding Western frontier, largely governed American consciousness. It is not surprising that we find it in Hemingway's fiction. Nor is it surprising that the pattern should continue in a European context. As also noted earlier, Hemingway—like James before him—writes about the fact of American-ness whatever foreign locale he happens to choose as contrast.

However, the main impression one gets of Europe from Hemingway's fiction—despite the Burguetes and Abruzzis—is that Europe is a continent based on people rather than place. It lacks the mythos of frontier life. Its heart is not in the wilderness but in the cities. With so many people, one quickly runs out of place. The cities are the settings for the emotional torment of human relationships. Apart from the novels, this can be seen in the Paris of "Mr. and Mrs. Elliot," "A Canary For One" and "The Sea Change." All these stories deal with the failure of Romantic love. The poverty of place in Europe can be seen vividly in "A Clean Well-Lighted Place." There the old man's only succour in his struggle with nada comes from a well-lit bar. The definition of light helps him in the same way the sun helped Nick in "Big Two-Hearted River." There is, however, no geometrical landscape for him to fasten onto.

Having gone from America to Europe in his search of place, Hemingway's next continental shift in literature is to Africa. America was defined by its frontier and Americans revel in that tradition of confronting the wilderness and the unknown. In Europe, Hemingway found

new places and a sense of place in traditions other than frontier ones. In Africa he finds a Twentieth Century frontier cast in the mold of a Nineteenth Century American one. He finds the same expanding frontier that guarantees an apparently endless succession of Good Places. For that reason, he will see in the African landscape the perfect vision of a Great Good Place.

CHAPTER III

Defining the Good Place: Africa and Green Hills of Africa

In Hemingway: The Writer As Artist, Carlos Baker begins his chapter on Green Hills of Africa with an epigram from W.B. Yeats's Autobiographies: "I was always discovering places where I would like to spend my whole life" (Baker 1972, 162, italics mine). In doing so, he conveys his understanding that Hemingway's African book is primarily a text on place. He makes his point more explicitly in the second section of the chapter:

> It is probable that this communication of the sense of place, and the sense of the immediacy and palpability of the experience in that place, is what gives the Green Hills of Africa its special distinction (167).

Despite its "special distinction" though, Baker concludes: "the non-fiction book about Africa cannot fairly stand comparison with the novel of Italy and the novel of Spain" (168). Regardless of the truth of that assertion it is interesting to note that, writing under the influence of Green Hills of Africa, Baker tends to classify Hemingway's novels according to place.

Green Hills of Africa has a curious position in the Hemingway canon. Possibly because of the short length of that canon, critics feel compelled to deal with the book despite their usual distaste for it. Arthur Waldhorn sums up that distaste:

> Artistically, Green Hills of Africa is a trivial work. Except for an occasional landscape caught with quick, sure grasp of relevant detail . . . little in the narrative commands interest (137).

That distaste is usually combined with great admiration for the two African stories, "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber." Edmund Wilson was one of the major figures responsible for deprecating the book, but in a letter to Maxwell Perkins he writes: " 'The Short Happy Life of Francis Macomber' is as good as the Green Hills of Africa was bad" (313). The traditional approach in Hemingway criticism is to use Green Hills of Africa as a commentary on the African short stories and on the aspects of literature Hemingway mentions in the earlier parts of the book.

One reason for the disparagement of the book is what John Chamberlain referred to as Hemingway's "Byronic posturing" (quoted in Waldhorn 132). It is suspect as part of the self-aggrandizement begun in Death in The Afternoon. Had Hemingway named his protagonist "Nick Adams" all this fuss might have been averted. The biographical element in Hemingway's work is only appreciated when it is fictionalized. Yet to concentrate on alleged "Byronic posturing" is surely to miss the point of the exercise. As Carlos Baker has affirmed, Green Hills of Africa deals primarily with "communication of the sense of place."

Given the importance of place in Hemingway's fiction, a text on place has a corresponding significance. Green Hills of Africa is that text, in the same manner as Death in The Afternoon is a text on bullfighting. In reality, of course, both are texts on the art of fiction.

It is in the foreword to Green Hills of Africa that Hemingway indicates to the reader the way in which he intended the book to be read. It is the key to the book which, in turn, serves as a greater key for the understanding of all Hemingway's fiction. In Green Hills Hemingway is attempting to do what he does best, to "do country so you . . . actually have the Country" as he once wrote appropos of In Our Time (L 22). The foreword indicates the priorities of his artistic concerns. In a flippant manner he dismisses the novelistic mainstay of the "love interest": "Any one not finding sufficient love interest is at liberty, while reading it, to insert whatever love interest he or she may have at the time."

Had this dismissal of Romance been done in The Sun Also Rises and A Farewell to Arms, what would have remained? Hemingway gives us the answer: "the shape of a country and the pattern of . . . action." These are the basic elements of an "absolutely true book." Here, in their correct order, are the two priorities in Hemingway's writing: "country" and "action." Here also are the two key words with respect to both in Hemingway's literary aesthetic: "shape" and "pattern." They suggest the heightened sense of order and solidity which is crucial in his fiction.

The first priority is "country" and the defining word for country is "shape." This is a principle we have noted earlier in

Hemingway's writing and will continue to note later on. Geometrical landscapes have persisted throughout In Our Time, The Sun Also Rises and A Farewell To Arms and are found in abundance in Green Hills of Africa. The second priority is his presentation of the people who exist in the landscape. His characters are defined by their "action"—their behaviour, what they do. Just as the country has a definite shape, the actions of his characters have a discernible pattern. The "pattern of action" is one which Hemingway emphasizes in the dramatic structure which he imposes on the retelling of the safari. Carlos Baker calls this Hemingway's "architectonic experiment" (1972, 168).

Shape and pattern form the cornerstones of Hemingway's aesthetic. In their suggestion of permanence, they indicate the means by which Hemingway seeks to capture and retain in print the country he sees and the actions his characters undergo. It is another attempt, in the manner of Death In The Afternoon, to formulate and express the principles of his art outside the context of a fictional story.

One of the principal aspects of the book is that everything is a function of place. The "pattern of action" is governed by the places in which various animals are found. This is made explicit in one instance when Pop sends Karl down into "sable country" (174). It is also seen in the specific places where animals are found, such as salt-licks and waterholes. On a more general level, as in the case of the "sable country," there are certain aspects of terrain which determine the territory of various animals. The action is developed as a hunt for these different animals and so its "pattern" involves moving from place to place.

Hemingway divides the action of the book into four sections: Pursuit and Conversation, Pursuit Remembered, Pursuit and Failure, Pursuit As Happiness. The first section establishes the connection between hunting and writing. It does so largely within the much-quoted conversation between Hemingway and Kandisky. This conversation is often taken out of context by critics, and cited as an expression of Hemingway's literary views (Baker 1972, 165-86). It establishes the metaphorical connection which is at the heart of the book. The second section takes that metaphorical connection and examines it. It introduces the reader to the place and the hunt. There is very little examination of the psychology of the characters but a great deal of attention to the landscape and its detail. The third section is the shortest in the book. Its purpose is largely to prepare for the section which follows. In this third section, the discussion centres on the sad state of affairs regarding the hunt, the political world and the literary scene. The fourth section is the one in which Hemingway discovers his "Great Good Place." It completes the metaphor begun in section one.

With a writer as self-conscious as Hemingway, it is always tempting to view his concentration on hunting, fishing, bullfighting etc. as a metaphorical expression of the writer coming to terms with his craft. These elements are part of "Hemingway's almost ritualistic organization of his life around the act of writing" (Brasch and Sigman xxii). In this instance the correspondence between writer and sportsman is more tempting than ever--especially since the figure of Hemingway as the hunter and author combined is one of the essential

motifs of the story. However, there is no need to theorize any connection since Hemingway, himself, makes it explicit:

> The way to hunt is for as long as you live against as long as there is such and such an animal; just as the way to paint is as long as there is you and colors and canvas, and to write as long as you can live and there is pencil and paper or ink or any machine to do it with, or anything you care to write about (12).

The connection is cemented by the long literary conversation with Kandisky. Hemingway's pontificating is often held against him, but it is one of the surest methods to promote the connection between art and sport.

The list of authors Hemingway cites in his talk with Kandisky is well-known. So, too, are the literary judgements he imposes. However, there is also a passage in their dialogue which solidifies the correspondence between art and hunting in Hemingway's metaphor:

> "You really like to do this, what you do now, this silliness of kudu?"
>
> "Just as much as I like to be in the Prado."
>
> "One is not better than the other?"
>
> "One is as necessary as the other" (25).

Their conversation continues, including in it Hemingway's celebrated reference to a "fourth and fifth dimension" that can be written into prose. Then he says about the writer: "The hardest thing, because time is so short, is for him to survive and get his work done" (27).

This comment returns Hemingway to the quotation cited above in which he says: "The way to hunt is for as long as you live."

In constructing his metaphor so solidly, Hemingway does more than suggest that the hunter is a "type" for the artist. He suggests that the two are essentially a part of the same figure. Hunting is as much a part of the writer's life as is viewing paintings in the Prado. In his response to Kandisky's question about "this silliness of kudu," Hemingway makes it clear that hunting is a necessary element in his make-up as an artist. This statement—especially as Hemingway mentions the Prado rather than the Louvre—brings to mind his earlier metaphorical image of the bullfighter. The matador is both artist and sportsman. His accomplishment, however, lies not so much in what he does (killing a bull), though that is necessary, but rather in the way that he does it. The importance of the act lies in the process of its doing rather than in the fact of its being done.

The parallel between bullfighting, hunting and writing is that matador, sportsman and author must all venture alone into the unknown and depend upon the exercise of their own talents to determine their success. Hemingway wrote about this parallel in a letter to novelist, Marjorie Kinnan Rawlings:

> As for being Sportsman being Artist. I have always fished and shot since I could carry a canepole or a single barrelled shotgun; not to show off but for great inner pleasure and almost complete satisfaction. Have not been writing as long but get the same pleasure, and you do it alone, only it is a goddamned sight harder to do (L 449).

The "great inner pleasure" is the reward of the process of successfully utilizing talent and education. In Hemingway's idiom, it is doing something "well and truly."

In hunting kudu, it is the skill Hemingway displays that gives him these feelings. Conversely, it is the lack of skill in shooting sable that disgusts him. Even in that disgust, he takes some pride in the process of tracking a gut-shot bull. The first section of the book, "Pursuit and Conversation" is, therefore, concerned primarily with the establishment in the reader's mind of the relationship between hunting and writing. The joys of writing, like those of hunting, occur in the exercise of ability. The fact of a book is like the trophy at the end of the hunt or the death of the bull in the corrida. These things are not important in themselves except as they express the culmination of a process in which skill has been demonstrated.

Although the primary intent of "Pursuit and Conversation" is to establish the metaphorical connection between hunting-and-writing and hunter-and-writer, there are two other aspects of the opening chapters which reflect directly on "the search for the Good Place." The first involves the emphasis on place and the ordered landscape which is used to construct place in general and a Good Place in particular. The second involves the negative impact which people have upon a Good Place. The opening sequence of the book reveals both of these aspects and does so in a manner which is strikingly similar to the first chapter in A Farewell To Arms. There, in what Carlos Baker refers to as "the novel of Italy," Hemingway begins the book with a

picture of a Good Place being ruined through the agency of mechanized Man.

This is also what happens at the beginning of Green Hills of Africa, although the emotional impact of the scene is felt on a much smaller scale. The disruption of a safari cannot compare with the disruption caused by World War I. Yet though the scale is diminished, the repetition of the motif is the significant fact. Hemingway, the protagonist, is waiting at a specific place—a salt-lick—that is defined in precise terms. He, himself, is situated at the "edge" (2) of the lick which he describes as: "an opening in the trees with a patch of earth worn into deep circles and grooved at the edges with hollows" (5, italics mine). It is a place which serves a limited purpose in the scheme of the book but, even so, Hemingway takes the trouble of describing its terrain as well as its footing (4).

The place is ruined by the "clank of loud irregular explosions" (2) caused by the intrusion upon it of Kandisky's truck. As the worn earth had shown, the salt-lick was traditionally a place where kudu could be found. Kandisky's presence spoils that and therefore spoils the place. This is compounded by the actions of Garrick, the "theatrical one of the trackers," who stands up and says: "It is finished" (2). Like its counterpart in A Farewell To Arms, this opening scene has added significance due to its structural position in the book—especially in a book which is, to use Carlos Baker's phrase, an "architectonic experiment." This scene is a miniature of the thematic elements embodied in "the search for the Good Place." There is a solidly-defined landscape. There is the figure of the artist in

Hemingway. There is the exercise of ability in the hunting. Finally, there is the ruination of the place by the intrusion of other people. In this book, which is his text on place, it is significant that Hemingway begins with a portrait in miniature of "the search for the Goc̈i Place."

Although they are much better-known, Hemingway's commentaries on writers are really subservient to this miniature presentation of "the search for the Good Place." They are part of the metaphor-establishing process which is, in turn, a part of the structure Hemingway uses to give the book its "special distinction": a sense of place and "the sense of the immediacy and palpability of the experience in that place" (Baker 1972, 167). There are other aspects of the first section which do so as well.

One is the focus upon kudu. The book begins with Hemingway in a particular place for the specific purpose of hunting kudu. His description of the salt-lick shows that it is a Good Place for that purpose—or was until Kandisky interfered. This concentration on kudu is difficult for the non-hunter to understand, especially since the lion is the more widely heralded trophy. Hemingway explains this obliquely by structuring the first section in respect to those two animals. The hunt for each provides a frame around the literary conversation and brackets the beginning and ending of "Pursuit and Conversation."

In the first pages of the two opening chapters, the hunt for a kudu is apparently unsuccessful. In the final pages of the section the hunt for a lion is apparently successful, though only if one

regards the fact of the kill as evidence of success. As mentioned earlier, with respect to bullfighting and writing as well as hunting, Hemingway does not. Although the company succeeds in killing their first lion, he reports: "The killing of the lion had been confused and unsatisfactory" (40).

There are a number of reasons why this is so but they can all be subsumed under the broad statement that the thing was not well done. First of all, it had been: "very late in the day, really too late to take the lion on" (40). Then there is Hemingway's poor shooting: "I shot again, too quickly, and threw a cloud of dirt over him" (40). Neither does he find the result to be in keeping with his expectations: "after we had been prepared for a charge, for heroics, and for drama, . . . I felt more let down than pleased" (41). After all of that, the attribution of the kill to P.O.M. makes the trophy still more unsatisfying. This underscores the main point made earlier. It is the process of the hunt, the exercise of ability, which is important.

This is clear in the contrast of the kudu with the lion. The lion is not difficult enough to require any great skill. The kudu is. Hemingway says early on to Kandisky: "we've been hunting them hard now for ten days" (8). Kandisky's response is: "To hunt for one special animal is nonsense" (8). Hemingway presents no verbal argument in reply to Kandisky, but the sequence of the lion hunt is an adequate answer to his readers. There is one additional factor in favour of the kudu: "you should hunt kudu alone" (9). In that, it is similar to writing. The disastrous lion hunt was made worse by the presence of so many shooters. The kudu is a more satisfying emblem of hunting as art.

Success in both should be predicated on the exercise of ability and the difficulty of execution.

Another aspect of the first section relates more directly to place. This is the investiture of the landscape with a greater significance than that of mere backdrop. It is not developed in very great detail in the first two chapters since, as we have noted, these have been largely devoted to other purposes. However, a beginning is made in this direction. Carlos Baker discerns in it another attempt on Hemingway's part "to use the mountain-plain contrast which had informed The Sun Also Rises and A Farewell To Arms" (Baker 1972, 168). The elements of Baker's thesis are present, but there is more besides.

Hemingway begins to create Africa in terms of sensory impressions. There is sight, sound, and feeling underfoot, as noted earlier, but there are also the sensations produced by: "feeling the cool wind of the night and smelling the good smell of Africa" (6). This is part of Hemingway's technique for re-creating a sense of place. It goes hand-in-hand with the description of geometrical landscape as a means of establishing the solidity of place for the reader. A concentration on sensory impression is part of the process of perception which finds permanence in the visualization of geometrically-formed landscape.

This is very much reminiscent of what we have seen being done in "Big Two-Hearted River." The similarity is not accidental. Commenting on the genesis of the story, Carlos Baker tells us:

> It is of interest that the book began as a short story, growing to book-length as Hemingway's sense of the value of his subject grew; and that Hemingway compared it in his mind

to "Big Two-Hearted River" (1972, 165n).

Baker does not provide the source of his authority for that assertion.[1] It does, however, give additional emphasis to the connection between the short story and Green Hills of Africa. There is the correspondence between Hemingway and Nick Adams as writers, between hunting and fishing and between the open spaces of Africa and America. There is the impetus of motion provided by the dynamic of the river and the hunt.

Most of all though there is the landscape. There is, of course, the order of geometrical shapes. There is also the use of the sun and reference points to orient the protagonist through the landscape in a manner similar to the triangulation found in "Big Two-Hearted River." These can all be found in the short opening description of Chapter II:

> We were out from under the shade of camp and along the sandy river of a road, driving into the western sun, the bush thick to the edge of the sand, solid as a thicket, the little hills rising above it (34, italics mine).

Short as this passage is, it has all the hallmarks of a landscape in "Big Two-Hearted River": definition, location of the sun, reference points, and words of personal orientation such as "above" and "under." The similarities between the story and the book will become even more striking when Hemingway gets further into the country and away from the

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[1]Baker repeats this assertion later on in his biography of Hemingway (268). Though Baker gives sources for the chapter, he does not identify a particular source for this comment. Nor is it in one of his Selected Letters.

rest of the party. In this first section, though, we can see the foundation of a sense of place being constructed in a manner very much like "Big Two-Hearted River."

There is no strict equivalent of Nick Adams's treacherous swamp in these opening chapters[2] but there are associations made with differences in landscape. One of these is the equation of trees with safety. This naturally arises out of the hunting lore of "cover" but then much of the natural associations in "Big Two-Hearted River" emerged from a similar metaphorical use of woodcraft lore. In the African book, however, the safety and protection of trees works for both man and game. There is the kudu bull which, when frightened by Kandisky's truck, runs "off into the trees" (5). There are the three lesser kudu cows which, when they hear the car, move from "an open place of broken bush . . . quickly into the woods" (35). The duality of the cover is expressed by a second salt-lick where: "Trees grew around its open area so that it was as though the game were in the blind and you had to come to them across the open . . . Of course once you were inside the protecting trees . . . you were wonderfully placed" (10). Part of performing well, whether as hunter or hunted, is to be "wonderfully placed." Just as bullfighting is a function of place, the ring determining the movements of bull and matador, so, too, is hunting.

As one can see from all the various elements beginning to emerge in these first two chapters, the opening section of the book is extremely complex. Once the reader gets past an orientation on

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[2]For a possible swamp, see p. 98.

character and begins to enjoy the descriptions of Africa and the hunt, it becomes a much more satisfying book. In other words, the reader must be willing to forego "love interest" and focus on "the shape of the country and the pattern of a month's action." This may run counter to the inclinations of some readers, especially those steeped in the traditions of the nineteenth-century novel, but there are compensations. These are primarily the "feel" of Africa and the excitement of the hunt. In the third section of the book, "Pursuit and Failure," Pop says to Hemingway: "I've never read anything, though, that could make you feel about the country the way we feel about it" (194). Hemingway replies: "I'd like to try to write something about the country and the animals and what it's like to some one who knows nothing about it" (194). To do so, in Green Hills of Africa, he chose to abandon such impedimenta as "love interest."

If one has to insert something into the book, however, we have already received a good suggestion by way of Carlos Baker: consider it in terms of "Big Two-Hearted River" in Africa. Perhaps the lack of a definite article before both titles suggests a connection between them. Both stories (and their respective titles provide the surest indication of this) are concerned with place and its effects. There is even Hemingway's recovery from amoebic dysentery (Baker 1969, 251; GHA 46) to correspond with Nick Adams's recovery from neurasthenia. "Big Two-Hearted River" demonstrated the prototype of the "Good Place" and outlined the ground rules for the "search for the Good Place." In this African book, Hemingway is expanding the foundation he built in the short story. He has repeated the theme in two novels and

several countries, but is now bringing it to the fore in a non-fiction book, just as he had done in Death In The Afternoon to explain the thematic use of bullfighting. We have seen how the echoes of "Big Two-Hearted River" reverberate in the first section of Green Hills of Africa. They continue to do so as we proceed through the remaining sections.

The second section of the book, "Pursuit Remembered," is the longest of the four. After the elaborate beginning in the first two chapters, Hemingway uses these next seven to plunge the reader deeply into the rhythm of the hunt. To do this, he starts to use extensive description of the landscape. The "Pursuit Remembered" section takes the reader back from the time-frame of Kandisky's destruction of a Good Place to the chronological beginning of the story. The choice of "actual" beginning for the book has a structural significance and so too does its "chronological" beginning. This is given in the first sentence of the second section when Hemingway goes back in time to the point: "after I had come back from being ill in Nairobi" (46). This illness is possibly significant with respect to Philip Young's "trauma theory" concerning the number of wounded heroes in Hemingway's writing. However, the debilitating nature of Hemingway's illness has a greater kinship with Nick Adams's neurasthenia than with an actual wounding.

The importance of landscape in "Big Two-Hearted River" lay in its usefulness in warding off Nick's debilitation and helping him onto the road to recovery. By starting his chronological story with this illness, Hemingway is invoking a similar purpose. The healing aspects of the landscape are brought into play here, just as they are in "Big

Two-Hearted River" and The Old Man and The Sea. This is one of the aspects of a Jamesian "Great Good Place" and figures importantly in "the search for the Good Place." Hemingway develops it further as the book progresses. After this first mention of it, however, Hemingway's illness fades into the background while he takes the reader on his first hunt, a trip into the forest looking for rhino.

Hemingway's one brief reference to his illness is reminiscent of similar references to Nick Adams's health, but the landscape description during the rhino hunt that soon follows is even more reminiscent of "Big Two-Hearted River." Here we find the same strict definition of landscape and the same precise orientation between a character and his place in the landscape:

> The afternoon of the day we came into the country we walked about four miles from camp along a deep rhino trail that graded through the grassy hills with their abandoned orchard-looking trees, smoothly and evenly as though an engineer had planned it. The trail was a foot deep in the ground and smoothly worn and we left it where it slanted down through a divide in the hills like a dry irrigation ditch and climbed, sweating, the small, steep hill on the right to sit there with our backs against the hilltop and glass the country. It was green, pleasant country, with hills below the forest that grew thick on the side of the mountain, and it was cut by the valleys of several watercourses that came down out of the thick timber on the mountain. Fingers of the forest came down onto the heads of some of the slopes and it was there,

> at the forest edge, that we watched for rhino to come out. If you looked away from the forest and the mountain side you could follow the watercourses and the hilly slope of the land down until the land flattened and the grass was brown and burned and, away, across a long sweep of country, was the brown Rift Valley and the shine of Lake Manyara (48-9, italics mine).

This descriptive passage goes on for some pages, yet this excerpt from its beginning is sufficient to show how Hemingway establishes a description of place. He describes the landscape in very solid and exact language, without any vague or amorphous shadings. Its order is evident from the fact that it looked as though "an engineer had planned it." The geometrical vocabulary is evident in words such as "side," "edge," "graded" and "flattened." The orientation is provided by words such as "down" and "below" and phrases such as "on the right" and "four miles from camp." There are also place-names, such as "Rift Valley" and "Lake Manyara," on which Hemingway relies for a sense of solidity and permanence.

The hunt goes on and as it does the objective switches from rhino and buffalo to kongoni, waterbuck, and reedbuck. During the course of the hunt Hemingway begins to make references to the United States. These seem innocuous enough but serve to subtly suggest the correspondence between America and Africa. He says that the country they walk through looks like a "New England orchard," makes a reference to "Arkansas" and another longer one comparing woodcraft skill in Africa and Wyoming (51, 52, 54). Later in the section he makes another

such reference: "The rhino seemed very shy and I knew from Wyoming how the shy game will all shift out of a small country, a country being an area, a valley or range of hills" (61). This is an interesting line since Hemingway gives in it his definition of "country," a word he uses frequently. Significantly, he uses the geometrical term "area" in doing so.

These references are suggestive of the "rediscovery" aspect of a Good Place. Successive Good Places are seen in terms of previous ones. The implication beginning to build with such references is that, in terms of place, Africa is a continuation of America. The notion that it is an extension of the frontier which stopped at the Pacific will surface in the fourth and final section of the book. These references are preliminary spadework.

After this description of the hunt, Hemingway reintroduces the matter of his illness: "I had been quite ill and had that pleasant feeling of getting stronger every day" (55). His increasing health is directly attributable to the hunting which has a similar effect on him as fishing had on Nick Adams in "Big Two-Hearted River." To add to this echo of the short story, Hemingway had just previously made a reference to his war wounds (53). Nick retreats into his Good Place to recover from his own wounds but also to leave behind "the need to write" (IOT 53). Similarly, Hemingway lies in the shade of the trees and feels "no obligation and no compulsion to write" (55). All of this is suggestive of how "Big Two-Hearted River" informs a reading of Green Hills of Africa.

However, in "Big Two-Hearted River" Nick always retreats to the safety of his camp before the sun goes down. He realizes that without the definition provided by its light, the order of the landscape begins to break down. The greater narrative length of Green Hills of Africa gives Hemingway the opportunity for expanding on the importance of the sun in providing the shape and contour of the landscape. In The Sun Also Rises[3] the bullfighter stands thematically as an artistic counterpart to the writer. Great emphasis is laid on the fact that art consists in maintaining "the absolute purity of line" that results in the geometrical landscapes we find throughout Hemingway's work.

It breaks down in the second section of Green Hills of Africa when the hunting party find themselves too far from camp at sundown. The result is a situation in which the hunters stumble and come to grief. Viewed in context of the book's primary metaphor, the hunter as artist, which was established at such length in the first section, the passage that follows also has metaphorical implications for the writer who loses the "purity of line":

> The sun was down when we came out of the forest and looked down the slope and across to the hill where we had watched from with our glasses. We should have back-tracked and gone

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[3]Given the context of this discussion, and the importance the sun has in The Sun Also Rises, it is interesting to speculate on the title of that novel. Do Brett and company inhabit a sun-less world of night-clubs and night-life? Are they, therefore, a generation "lost" in an amorphous world without the definition provided by sunlight? This may emphasize the notion, begun in "Big Two-Hearted River," that one can only orient oneself out-of-doors. Note also the importance of the sun in bullfighting. Its necessity gives the title to Death in The Afternoon.

> down, crossed the gulch, and climbed back up the trail the way we had come but we decided, like fools, to grade straight across the mountain side below the edge of the forest. So in the dark, following this ideal line, we descended into steep ravines that showed only as wooded patches until you were in them, slid down, clung to vines, stumbled and climbed and slid again, down and down, then steeply, impossibly, up (57-8, italics mine).

Once they return to camp, they conduct a post-mortem. Hemingway asks Pop: "Do you suppose we could hunt sheep again?" Pop replies: "I suppose it's merely conditioning." Hemingway then asserts: "It's riding in the damn cars that ruins us" (59).

Tom Stoppard has admired the opening paragraph to "A Pursuit Race" as "a piece of writing that mimics its subject matter" (24). Hemingway does something quite similar in the sequence just illustrated. It is a piece of writing in which the subject matter mimics the metaphor. The "ideal line" which forms the basis of Hemingway's landscapes proves to be only a matter of individual perception. Its existence is a matter of the artistic viewpoint drawn from or imposed upon the landscape. Its artistic purpose is the delineation of landscape and the orientation of the reader toward a visual image which is verbally constructed. What happens to the writer when that artistic line is lost or misused parallels what happens to the hunters. When he loses his artistic viewpoint (or, having had it and lost it, blunders on regardless), he too is in great difficulty.

The writer who does so is, metaphorically, out of "condition." Hemingway's remark about "riding in the damn cars" comes into play in "The Short Happy Life of Francis Macomber." It is explained there that good hunters disdain to shoot from cars; anyone who does is despicable (SS 28-9). It leads to easy hunting with insufficient exercise of ability. The writer like the hunter is not to be tolerated if he does not work to an aesthetic. He may produce books, just as the poor hunter may kill animals, but it is the process that is important. It is the way he goes about doing what he does that matters. This aspect of writing comes out in Harry's artistic failure in "The Snows of Kilimanjaro." He has ability but has misused it. Both in that short story and in the "ideal line" sequence above, Hemingway is illustrating what happens to writers who lose their "conditioning." How American writers lose their "conditioning" is a subject he has already discussed at length in the opening section (20-29) wherein he laboured so long to establish the validity of his metaphor.

The fact that Hemingway casts his parable on the art of fiction in terms of landscape is another indication of the importance of place in his aesthetic. So, too, is the fact that every subsequent chapter in this section begins with a description, usually extensive, of place. The rhythm of the hunt continues over the succeeding chapters as a succession of movements from place to place. Incorporated into that rhythm are continual references to writers and writing and increasing references to previous Good Places. The intermingling suggests the close relationship they all have with one another in Hemingway's artistic philosophy.

For example, when Hemingway takes a rest from hunting he sits back and reads Tolstoi's Sevastopol, thus again emphasizing the connection between hunting and literature. He muses for a while on war writing and then says: "Sevastopol made me think of the Boulevard Sevastopol in Paris" (70). This indicates that his turns of thought are made with respect to place and the subsequent physical description of Paris confirms this. He continues on in this vein and then returns to musing on war literature. The sense of place which helps define his thoughts returns again, however, when he writes: "I wondered if it would make a writer of him, give him the necessary shock to cut the over-flow of words and give him a sense of proportion, if they sent Tom Wolfe to Siberia or to the Dry Tortugas" (71). This comment is especially pungent since its mention of Wolfe's lack of "a sense of proportion" comes hard on the heels of Hemingway's parable of the "ideal line."

However, Hemingway's musings soon give way once again to thoughts of place:

> This was a better sky than Italy. The hell it was. The best sky was in Italy and Spain and Northern Michigan in the fall and in the fall in the Gulf off Cuba. You could beat this sky; but not the country (72).

We can note again the tendency to compare place with place. However, there is no better place than Africa. Hemingway makes this point emphatically in the two sentences which stand alone as the next paragraph:

> All I wanted to do now was get back to Africa. We had not left it, yet, but when I would wake in the night I would lie, listening, homesick for it already (72).

Hemingway's use of the word "yet" shows the inevitability of leaving a Good Place. This passage shows the deep effect which a Good Place has on him emotionally.

He becomes even more specific about place in the next paragraph:

> Now, being in Africa, I was hungry for more of it . . . I had loved country all my life; <u>the country was always better than the people</u>. I could only care about people a very few at a time (73, italics mine).

Hemingway seldom expresses his preference for place over people this openly, certainly not this bluntly. This preference, though, is artistic as well as personal. This is made clear later on in the cycle of the hunt when Hemingway again reads Tolstoi during a rest-break. This time the story he reads is "The Cossacks" which he judges as very good. In describing the short story to the reader, however, he says nothing about the characters but much about the sense of place it conveyed:

> In it were the summer heat, the mosquitoes, the feel of the forest in the different seasons, and that river that the Tartars crossed, raiding, and I was living in that Russia again (108).

This is the same feeling that Hemingway is attempting to convey about Africa.

He goes on to say:

> I was thinking how real that Russia of the time of our Civil War was, as real as any other place, as Michigan . . . of how, through Turgenieff, I knew that I had lived there (108, italics mine).

This is an important statement of Hemingway's. It helps to explain not only his view of place but his idea of literature. The sense of the comment is that the function of literature is to preserve place and transmit the experience of it to the reader. His mention of the American Civil War puts the achievement of the Russian writers into the perspective of time. The place they have captured in their art has ceased to exist for two generations, yet it is as real to Hemingway as the Michigan of his own boyhood.

This is "the search for the Good Place" in its literary perspective. There is a need for Hemingway's capturing of place in writing so that others may have from him that sense of place which he has from Tolstoi and Turgenieff. He is aware that a Good Place will inevitably be destroyed but that it can live forever in a good work of art. This is also an impulse behind his constant search for a new Good Place, to save as much as possible by casting new places in the permanence of his art. He sums up his thoughts about place and writing in one sentence: "For we have been there in the books and out of the books--and where we go, if we are any good, there you can go as we have been" (109). The task of the good writer is therefore to take the reader where he has been.

It is the permanence of art that Hemingway admires. He sees it in the landscape. He feels it in a sense of place. However, he knows that it exists in a work of art:

> A country, finally, erodes and the dust blows away, the people all die and none of them were of any importance permanently, except those who practiced the arts, and these now wish to cease their work because it is too lonely, too hard to do, and is not fashionable. A thousand years makes economics silly and a work of art endures forever, but it is very difficult to do and now it is not fashionable (109, italics mine).

This is a major statement by Hemingway on the value of art. That value is reflected in Hemingway's dictum: "Il faut (d'abord) durer." At one end of the spectrum are people. They "all die" and their lives, as such, are ephemeral. At the other end of the spectrum is art, which "endures forever." As for "country," the key word to note is "finally." Hemingway realizes that place does not endure forever, at least not as landscape. Indeed, such a realization is an integral part of the thematic "search for the Good Place."

After these statements on art, permanence and place, the hunt picks up again and we follow several moves from place to place. However, the considerations expressed above are recurring ones for Hemingway and they surface again in Chapter VIII. This is a highly significant chapter with respect to all the various elements of the "search for the Good Place." One of the major points Hemingway emphasizes here is the element of a former Good Place being rediscovered in

a new Good Place. Even more important, though, is the statement he makes concerning the nature of the Gulf Stream.

The chapter opens with a sentence which comments directly on the sense of tradition and history associated with place: "It was a new country to us but it had the marks of the oldest countries" (146). This sentence also embraces the concept of an old Good Place rediscovered in a new one. That last idea is emphasized almost immediately. After the first sentence, the second presents a geometrical landscape and then the third sentence begins: "The country was so much like Aragon that I could not believe that we were not in Spain" (146). Hemingway goes on to say: "the high trees beside the track over those rocks was Spain and I had followed this same route" (146). Hemingway hammers his point home, making another reference to Aragon as well as to Galicia and Navarre. P.O.M. sums it up in a line of dialogue when she says: "We've been through three provinces of Spain today" (151).

Spain had, of course, been a Good Place for Hemingway both artistically and biographically. In The Sun Also Rises the Irati River had been a singular Good Place though in fact it had been destroyed by logging before Hemingway wrote the novel's first draft (L, 167). It survives in fictional terms through the permanence of Hemingway's art, just as Tolstoi and Turgenev preserved their Russia. Artistically, therefore, it remains a Good Place and serves as such. Biographically-speaking, though, it is ruined. Hemingway makes an interesting comment with respect to this in Death in The Afternoon:

> If your memory is good you may ride still through the forest of the Irati with trees like drawings in a child's fairy book. They cut those down. They ran logs down the river and they killed the fish, or in Galicia they bombed and poisoned them; results the same; so in the end it's just like home (274).

Hemingway's memory is good, but for the rest of us there is the sequence in The Sun Also Rises. Hemingway had been correct when he noted earlier: "where we go, if we are any good, there you can go as we have been" (109).

Spain, therefore, is a Good Place that has been ruined by people, the ubiquitous "they" of the passage quoted above. It's interesting to note that the Irati had been described in a letter to Howell Jenkins as: "Like the Black when we first hit it" (L 130). Now, he says: "it's just like home." We, therefore, have here a good instance of the cyclical nature of the "search for the Good Place": America rediscovered in Spain rediscovered in Africa. The first two have been ruined by people. Africa has not and that is largely the reason why it is Hemingway's "Great Good Place." As the hunt progresses in this second section of the book, there is still to the south of them "a million miles of bloody Africa" (159). It is the "million-mile country" (160). It is therefore similar to frontier America with an endless succession of new Good Places, away from people and just over the next hill. This theme will be fully amplified in the final section of the book.

The second major element in Chapter VIII, though, with respect to the "search for the Good Place," is the Gulf Stream. Hemingway's reference to the Gulf Stream stands out in the book for a number of reasons. One is stylistic: the "Gulf Stream sentence" spans parts of three pages and begins as a comment on writing "well and truly" (148). Another is that a reference to the Gulf Stream in the middle of a book about Africa has no obvious relevance. It forces the reader to think about the concept of place by its very inclusion in the book. A third reason is that its subject matter includes a philosophical perspective both on the nature of humanity and human history.

For these reasons alone it is worth noting. In its length it is another example of what Tom Stoppard calls a "piece of writing that mimics its subject matter" (24). The flow of ideas resembles the flow of the Gulf Stream. However, its importance lies in direct relation to the thematic import of the "search for the Good Place." Earlier in "Pursuit Remembered," Hemingway talked about the permanence of art, the impermanence of man and the relative permanence of landscape. He has stressed the value of permanence and the way in which a Good Place is inevitably ruined by the agency of man. Here, however, is a Good Place that has not been and cannot be ruined, not by all the "venality and cruelty" of mankind. In Hemingway's philosophy, as this sentence enunciates, it is more important than all the ephemeral strivings and passions of man. This sentence reinforces Hemingway's assertion that place takes priority over people, and does so by virtue of its permanence. It also points ahead to The Old Man and The Sea and Islands

in The Stream in which the permanence of the Gulf Stream makes it the "Final Good Place."

It is an important enough sentence with respect to the "search for the Good Place" to be quoted at length:

> When, on the sea, you are alone with it and know that this Gulf Stream you are living with, knowing, learning about, and loving, has moved, as it moves, since before man, and that it has gone by the shoreline of that long, beautiful, unhappy island since before Columbus sighted it and that the things you find out about it, and those that have always lived in it are permanent and of value because that stream will flow, as it has flowed, after the Indians, after the Spaniards, after the British, after the Americans and after all the Cubans and all the systems of governments, the richness, the poverty, the martyrdom, the sacrifice and the venality and the cruelty are all gone as the high-piled scow of garbage, bright-colored, white-flecked, ill-smelling, now tilted on its side, spills off its load into the blue water, turning it a pale green to a depth of four or five fathoms as the load spreads across the surface, the sinkable part going down and the flotsam of palm fronds, corks, bottles, and used electric light globes, seasoned with an occasional condom or a deep floating corset, the torn leaves of a student's exercise book, a well-inflated dog, the occasional rat, the no-longer-distinguished cat; all this well shepherded by the boats of the garbage pickers who pluck their prizes with long poles,

> as interested, as intelligent, and as accurate as historians; they have the viewpoint; the stream, with no visible flow, takes five loads of this a day when things are going well in La Habana and in ten miles along the coast it is as clear and blue and unimpressed as it was ever before the tug hauled out the scow; and the palm fronds of our victories, the worn light bulbs of our discoveries and the empty condoms of our great loves float with no significance against one single, lasting thing—the stream (149-50, italics mine).

This passage is a damning indictment of the destructiveness of mankind. It is an even greater dismissal of him. There is no ambiguity about the priorities of man's "victories," "discoveries" and "great loves" when placed in perspective against the permanence of the Gulf Stream. Place is the "lasting thing." Man's achievements are detritus on the seascape. Those who "have the viewpoint" take what they find to be valuable among the detritus but in the end it has no importance against the "lasting thing—the stream."

This is a weighty statement by Hemingway, affirming in the strongest possible language the perception which lies at the foundation of "the search for the Good Place": in Hemingway's aesthetic, place is more important than people. Having made the statement, though, he quickly turns from "thinking of the sea and of the country" (150) and plunges the reader back into the narrative of the hunt. An exploration of the Gulf Stream as the "Final Good Place" is left to future novels. Meanwhile, he returns to the "million-mile country" with its endless supply of Good Places. When one goes bad there is always the hope of

the next one. The "search for the Good Place" is what gives rise to the assertion: "It will be fine when we get to that new country" (154).

The third section of the book, "Pursuit and Failure," is virtually the same length as the first section, "Pursuit and Conversation." It returns the action to the time-frame of the opening chapters and serves a similar purpose as prelude to the section which follows. The "failure" of the title refers partially to the hunt. This is the moment, it should be remembered, after Kandisky's clanking truck has ruined the Good Place with which Hemingway chose to begin the story. Now the rains come and the hunting is futile. Hemingway uses this natural pause in the action, "natural" though strategically structured, as an interlude between the excitement of the two hunting sections. He is also using it to reinforce the metaphor of the artist as hunter established in the first section. This is evident in Pop's urging Hemingway to: "Give us that spiel on modern writers again" (191).

The "failure," though, also refers to the state of world affairs. Hemingway uses this interlude to contrast the Good Place which is Africa with others Hemingway has been. All of which have turned bad. Pop asks Hemingway what is going on in America. Hemingway replies by referring to Roosevelt's New Deal as: "Some sort of Y.M.C.A. show. Starry eyed bastards spending money that somebody will have to pay" (191). Turkey is "frightful." France is "gloomy as hell." Spain is undergoing a number of revolutions, as is Cuba (191-2). This dismal world view is juxtaposed with the beauty of Africa. Hemingway says: "If I ever write anything about this it will

just be landscape painting until I know something about it" (193). It is here that Pop says: "I've never read anything . . . that could make you feel about the country the way we feel about it" (194). Then Hemingway does give his "spiel on modern writers" with references to James Joyce, Ezra Pound and John Dos Passos among others (195-97).

The next day there is another fruitless hunt. Then comes the preparation for the final leg of the hunt. Natives come into the camp with the story of "a country where there are kudu and sable" (207-8). It is a country where "no one has ever hunted" (208). It is at this point that Hemingway begins to get excited. The reason is the importance of the kudu which Hemingway established in the first section. Part of the reason for the similarity between the first and third sections is to encourage the reader to recall that importance. The hunt for kudu is the hunt most emblematic of writing and is something one does alone. He even has Pop repeat the dictum he, himself, had quoted in the first section: "You should hunt kudu alone" (209). Hemingway is preparing the reader for the conclusion to both the hunt and the metaphor.

In doing so, he makes a statement that casts the anticipated Good Place in terms of a former Good Place:

> Do you know what it's like? . . . It's just like when we were kids and we heard about a river no one had ever fished out on the huckleberry plains beyond the Sturgeon and the Pigeon (210).

This sets Africa against America by means of the extension of one Good Place into another through the "search for the Good Place." The

subsequent mention of trout fishing also starts the echoes of "Big Two-Hearted River" reverberating again. It may not even be too fanciful to suggest that the word "huckleberry" is included to create additional resonance by way of Huckleberry Finn. Hemingway is, after all, "lighting out for the territory" in an extended version of the American frontier. He is also ringing in all the connotations he can in preparation for the climax of the book. He even has Pop refer to him as a "bullfighter" (213).

The fourth and final section of the book, "Pursuit As Happiness," is based primarily on the idea of venturing alone into new country. There are two major elements which evolve out of that idea and both have a great deal of significance for the "search for the Good Place." One involves the effect of man on the landscape. Hemingway has broached this idea a number of times in the course of the book but in the final chapter he includes a discussion of place and the frontier which has a certain relevance to Frederick Jackson Turner's theory on the development of America. Hemingway concentrates his remarks on the value of a new place more in this last section than he has done previously.

The second major element involves the conclusion of the metaphor of the artist as hunter. In Death In The Afternoon, Hemingway wrote: "The great artist goes beyond what has been done or known" (100). This is what he strives for in his writing and it is what excites him most in his hunting. Soon after he had begun the final leg of the hunt he says: "This was a virgin country, an un-hunted pocket in the million miles of bloody Africa" (218). In terms of his

metaphor, Hemingway has gone beyond what has been "known." It now remains to go beyond what has been "done." The parallel between hunting and writing is that the sportsman and author must both go alone into the unknown and depend upon the exercise of his own talent for success. This is the process that Hemingway had described in his letter to Marjorie Kinnan Rawlings, a process which leads to: "great inner pleasure and almost complete satisfaction" (L 449).

That is the type of pleasure which Hemingway gets in this final hunt. It has in it more concentrated description of the process of hunting than any we have read before. Hemingway uses all the elements of description to establish a sense of place that we have seen previously in the book and prior to that in his other novels and "Big Two-Hearted River." In this short excerpt from the sable hunt, for example, there is the triangulation according to the sun, reference loci and a geometrically-shaped landscape:

> The sun was coming over the hills at the head of the valley and shone on us while everything at the head of the valley was in heavy shadow. I told the outfit to stay where they were in the woods . . . we keeping in the timber and grading up our side of the valley until we could be above and see into the pocket of the curve at the upper end to glass it for sable (251).

The geometrical order is suggested by such words as "grading," "side," "curve" and "end." The personal orientation can be seen in such words as "over" and "above." The concentration on the process of the hunt is

markedly similar to the concentration on fishing in "Big Two-Hearted River."

Again, it is the process of exercising ability that provides the "great inner pleasure." That is why the section title reads "Pursuit As Happiness" rather than "Pursuit of Happiness." In hunting kudu it is the skill Hemingway displays which gives him a good feeling. Conversely, it is the lack of skill shown in shooting sable that disgusts him. The end result in both cases is a dead animal. The only difference lies in the process of doing something well—"killing clean" (14-15, 148, 272) in Hemingway's idiom. Even in his disgust over the sable, he manages to take some pride in the process of tracking the gut-shot bull successfully.

"Process" is the "pattern of action" mentioned in the foreword that Hemingway uses to illustrate his philosophy of life and art. Life consists of action. Art consists in perceiving and presenting the pattern in that action. This process of perception is analogous to that by which a sportsman stalks his prey. It is one of the reasons Hemingway chooses to explain his art within the metaphor of the hunt, just as he had earlier explained through the metaphor of the corrida. One of the intriguing aspects of the metaphor is the competition between Hemingway and Karl. It is a competition between a man of talent and a man of luck and in the end the lesser hunter comes away with the greater trophies. The trophies, as the end-product of the hunt, are similar to the money a writer gets for his work and earlier in the book Hemingway had noted: "It is only by hazard that a writer

makes money" (23). The trophy is also a matter of hazard. The process is a matter of skill.

The conclusion of the hunter-as-artist metaphor that we see in this final section inevitably leads us back to the priority of place in Hemingway's work. In the foreword to the book the "pattern of action" is preceded syntactically by the "shape of a country." This is true of the metaphor as well. The "process" aspect of the metaphor has to do with the pattern of action, but there is more to the metaphor than that. The ritualistic pattern of the hunt is one that can be repeated in variations. This has been done throughout the book as the hunting party has moved from place to place.

However, such movement eventually ruins the country. It becomes "hunted out." In terms of the literary aspects of the metaphor, the artistic "landscape" can also become barren if the artist does not constantly push himself to discover new "country." In using this metaphor of hunting, Hemingway is saying in his own idiom much of what Kandisky wanted him to say in answer to the questions put in the first section. When Kandisky asked Hemingway to discuss literature, Hemingway replied: "I can explain but it is quite long and may bore you." Kandisky begs him to go ahead, saying: "This is the best part of life. The life of the mind. This is not killing kudu" (19). Ironically, it is not the "Byronic posturing" of that first section but the "killing kudu" of the final section which provides Hemingway's best commentary on writing. Hemingway's explanation in dialogue is the voice of a critic. His explanation in metaphor is the voice of an artist. Viewed in that light, the "posturing" of the first section may

well be intentionally "boring" as a counterpoint to the excitement and illumination of the metaphor.

Since both actual and artistic landscape can become "hunted out," the constant need of both hunter and writer is to find "new country" and "good country." When Hemingway finds himself in good country at the end of the book, he thinks he would like to "hunt that country slowly, living there and hunting out each day, sometimes laying off and writing for a week, or writing half the day, or every other day" (282). By saying so, he emphasizes again the relationship between hunting and writing. He goes on to think: "I would lie in the fallen leaves and watch the kudu feed out and never fire a shot unless I saw a better head" (282). With this line he emphasizes that the object of hunting is not just killing but going "beyond" what you have done before. He is setting up the characteristics of a Good Place (being alone, exercising skill, having the element of art) all in the surrounding of new and good landscape.

However, the inevitable problem with a Good Place is that it is ruined by the intrusion of other people. It doesn't take Hemingway long to realize that inevitability: "Sure, if Garrick didn't take his B'wana Simba back in there shoot the country out" (282). This is the pattern of the "search for the Good Place." However, even though one Good Place is ruined, there follows on its ruin the search for another. Hemingway realizes this immediately also: "But if he did I'd go on down beyond those hills and there would be another country where a man could live and hunt if he had time to live and hunt" (282). That

statement brings Hemingway back to the one he made linking hunting and art in the first section of the book (12).

That statement also brings him to a conclusion about Man's destructive effect on the landscape. This destruction is part of the cycle of the "search for the Good Place" and Hemingway's comments have a bearing on a Good Place going bad and already gone. In the final pages of the book they begin to come fast and furious:

> It is easier to keep well in a good country by taking simple precautions than to pretend that a country which is finished is still good.
>
> A continent ages quickly once we come. The natives live in harmony with it. But the foreigner destroys . . .
>
> A country wears out quickly unless a man puts back into it all his residue . . .
>
> A country was made to be as we found it. We are the intruders and after we are dead we may have ruined it but it will still be there and we don't know what the next changes are. I suppose they all end up like Mongolia (284-85).

These comments are a summing up of the arguments Hemingway has made earlier in the book. He has talked a great deal throughout the course of the narrative about the need to find new places and capture them in art because they will inevitably be destroyed by man.

All of his concern with finding Good Places has to do with writing but underlying it all is the image of America as the First Good Place. We noted earlier the spadework done by Hemingway in setting up

a correspondence between America and Africa. It is culminated now in the final chapter:

> Our people went to America because it was the place to go then. It has been a good country and we had made a bloody mess of it and I would go, now, somewhere else as we had always had the right to go somewhere else and as we had always gone. You could always come back. Let the others come to America who did not know that they had come too late . . . Now I would go somewhere else. We always went in the old days and there were still good places to go (285, italics mine).

This is an important statement since it affirms so bluntly the existence of the "search for the Good Place." His belief that America was the First Good Place is borne out, as is the fact that it is one no longer. He is taking his own advice, here, and not pretending "that a country which is finished is still good." It was "the place to go" once, but even so there are still "good places to go." One of these is Africa, the "million-mile country."

However, the "you could always come back" is a statement worth taking note of. It's true in a sense since it would exist in art just as Russia existed in Tolstoi's "The Cossacks." It is also true in the sense that one could return to a "finished" country. However, the rediscovery of a Good Place must always take place in a new and undiscovered country. It is not possible to rediscover it in the same place. All of these aspects of the "search for the Good Place" are addressed in Hemingway's next three novels. To Have and Have Not is a

return to America. For Whom The Bell Tolls returns to Spain and Across The River and Into The Trees returns to Italy. Africa therefore stands at a mid-point in Hemingway's career.

With the Gulf Stream sentence Green Hills of Africa points ahead to the Final Good Place but before he gets there, Hemingway will retrace his steps prior to finding vast expanse of Africa which is his Great Good Place. Thomas Hudson in Islands in The Stream has a sudden nostalgia for Africa and thinks: "I can always go there. You have to make it inside of yourself wherever you are" (16). One of the ways to go there is through art. At the end of the final page of Green Hills of Africa, P.O.M. is worried about remembering Jackson Philips. Hemingway has the answer to her fears: "I'll write you a piece sometime and put him in" (295).

Thus ends Hemingway's text on place. It begins with a paradigm of a Good Place being ruined and ends with the promise of art as the means of retaining what has been destroyed[4]. It looks back to the

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[4]Perhaps, there is an echo here of Henry David Thoreau's voice. Destruction can be countered by the artist. In a passage from Walden, Thoreau makes clear the relationship between art and place:

> I have frequently seen a poet withdraw, having enjoyed the most valuable part of a farm, while the crusty farmer supposed that he had got a few wild apples only. Why, the owner does not know it for many years when a poet has put his farm on rhyme, the most admirable kind of invisible fence, has fairly impounded it, milked it, skimmed it, and got all the cream, and left the farmer only the skimmed milk (239-40).

He might well have been illustrating the artistic aesthetic concerning place that Hemingway expounds in Green Hills. Hemingway's persona in the book denies having read Thoreau but does suggest an affinity between them when he writes: "I cannot read other naturalists unless they are being extremely accurate and not literary" (21, italics mine). Whether or not his denial can be accepted at face value, he does identify himself as a "naturalist" in the same school over which Thoreau casts a long shadow.

first model of a Good Place in "Big Two-Hearted River," discussed in Chapter I, and forward to the transubstantiation of place into art, discussed in Chapter V.

However, there are also two short stories which grew out of Hemingway's African safari: "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber." Both met with greater critical success than Green Hills of Africa, no doubt because Hemingway re-inserted the "love interest" that was missing from the book. The success of the short stories eclipsed the longer story which must say something about the writing of "an absolutely true book."

Both of the short stories are complex works, but once the "love interest" has been sublimated out of them they each represent one half of the qualities of an "absolutely true book." "The Short Happy Life of Francis Macomber" is concerned with a "pattern of action" and "The Snows of Kilimanjaro" is concerned with "the shape of a country." Since both stories are about death in Africa and come on the heels of the semi-biographical writing in Green Hills of Africa they are usually considered, in a biographical light, as revealing the inner workings of Hemingway's psyche.

Philip Young, as an example, sums up the two stories in the following manner:

> As the Macomber story dramatizes the casting off of fear, so "The Snows of Kilimanjaro" is a fictionalized purge, in this case of a whole bundle of guilty feelings. In this story Hemingway sourly depicted himself (there is no question of his identity here) as an abject failure (74).

Biographical identification in fiction has its uses. To concentrate on it, however, is to focus on the artist's model rather than the portrait. In searching for outside material which informs the stories, one is better served by turning to previous stories rather than to biography. If one does, one can see how these African stories represent both halves of the values Hemingway urges on the reader in the foreword to Green Hills of Africa.

Young is quite correct when he says "The Short Happy Life of Francis Macomber" dramatizes the casting off of fear. He is also correct when he discusses the "code" which Wilson abides by and Macomber comes to emulate (Young 71). Wilson defines that code in a number of ways. It is bad form to shoot from cars or to leave a wounded animal alive to menace another hunter (SS 18, 28-9). However, the key to the code has a great deal to do with place. The story lays great emphasis on the American-ness of the Macombers. Macomber is one of the "great American boy-men," for example (SS 33). A major part of the story deals with the fact that they are in a new and different place.

It is the place which gives rise the traditions upon which the "code" is based. This is obvious in Wilson's statement: "In Africa no woman ever misses her lion and no white man ever bolts" (SS 7). The difference place makes is also evident in a statement from Margot: "She was still a great beauty in Africa, but she was not a great enough beauty any more at home" (21). Place is therefore at the foundation of the story, or, to be more specific, a change of place is.

This aspect of the story is easily overlooked, however, since the "love interest" takes precedence in the narrative. There is, for Hemingway, very little description of landscape. Instead, the brunt of the story is carried by the "pattern of action." That pattern is very much similar to those found in Green Hills of Africa and "Big Two-Hearted River." The chronological structure of the story corresponds to that of the book which precedes it. It begins with a crucial narrative point. Macomber has just proved himself a coward. Similarly, Green Hills of Africa begins with a crucial aspect of the narrative: the ruin of a Good Place. The book ends with the discovery of a new Good Place just as the story ends with Macomber's redemption of himself.

The means of that redemption, the "casting off of fear," comes in the "pattern of action" which is similar to that undergone by Nick Adams. Here is the "swamp" that was only lightly hinted at in Green Hills of Africa. It is the "cover" that animals sought in the Safari book transformed into what Wilson calls "a bad place" (SS 16). Macomber's reaction when he has to follow a wounded lion into the "bad place" is: "I don't want to go in there" (SS 17). The fear he demonstrates when forced to do so reveals his cowardice. He faces a "bad place" a second time when he hunts buffalo and this time the cover is referred to as a "swamp" three times for emphasis (SS 26-7). The African "swamp" holds all the psychological dimensions of its American counterpart with this addition: fishing would be "tragic," but hunting could be deadly.

What causes Macomber to cast off his fear is the pattern of the hunt. After his disgrace with the lion he cannot simply quit and go home but must continue with the hunt. The possibility of redemption through following its natural pattern is voiced early on by Macomber. He says: "Maybe I can fix it up on buffalo . . . We're after them next, aren't we?" (SS 9). He begins to "fix it up" by making an excellent shot on an impala ram. Wilson tells him: "That was a good shot . . . You shoot like that and you'll have no trouble" (SS 10-11). This is similar to Nick Adams's process of fishing in which he gradually eases himself into a confrontation with the swamp.

We don't see that confrontation in "Big Two-Hearted River," but we do in the African story. Having become used to the process of hunting, Macomber becomes caught up in its excitement rather than its terror. When the party speeds after buffalo at forty-five miles an hour he is wrapped up in the process of hunting and loses his feeling of fear. As a consequence, he is able to handle it. The story is therefore based on redemption through conformity to a pattern and tradition which arises out of a particular place.

The second African story is also a safari story, but in this instance we are given the other half of the equation—the "shape of a country" rather than the "pattern of action." As such, "The Snows of Kilimanjaro" has a greater relevance to the "search for the Good Place" than does "The Short Happy Life of Francis Macomber." In many ways it is one of Hemingway's most significant stories. The reason is its richness of material which, when spoken of, is usually accompanied by a

reference to Hemingway's statement that the story contained enough material for four novels (Baker 1969, 289).

Writing about this richness of material, Gennaro Santangelo has aptly noted that it has: "encouraged a proliferation of dichotomies with the critics emphasizing those which best formulate their respective thesis" (251). Santangelo has wisely sounded a warning note. Yet there is the wounded hero in the story to suggest the relevance of Philip Young's "traumatic wound" theory and there are sufficient references to corresponding events in Hemingway's own life to support his and Carlos Baker's biographical approach. Therefore, "The Snows of Kilimanjaro" can lay fair claim to being a salient story in the canon and one which perhaps, despite Santangelo's warning, ought to be taken into account in any overall thematic approach to Hemingway's writing. It certainly does figure in the thesis of the "search for the Good Place."

It is not unlikely that it should, following as it does close on the writing of Green Hills of Africa. There, in a less-fictionalized manner, Hemingway developed his ideas on the importance of place. In the lengthier work his major concentration was upon "the shape of a country" and that is a major element in the short story, although he has added the "love interest" that was missing in the book. He has, however, kept the figure of the artist as protagonist. Given the importance of Africa to his writing aesthetic, however, it is not surprising that a statement on his art should resurface in the shorter fiction.

A reading of the short story in terms of "artist and place" has, however, been overshadowed by a reading in terms of "artist and Hemingway biography." Again, this is not surprising since the story incorporates biographical detail and the major thrust of Hemingway criticism has always been biographical. Carlos Baker's account of Hemingway being airlifted to Nairobi after suffering from amoebic dysentery exactly parallels Harry's imagined airlift. It reads almost identically, right down to the smudges at both ends of the runway and the make of the airplane (Puss Moth) (1969, 251).

This is obviously no coincidence and Baker cites a letter from Hemingway to Maxwell Perkins, dated January 17, 1934, as corroboration. Unfortunately, that letter is not included in Baker's edition of Hemingway's letters: Selected Letters: 1917-1961. The notes to Ernest Hemingway: A Life Story do state: "Philip and Richard Percival to the author, February 2, 1964; they confirm the fact that the flight was substantially as described in 'The Snows of Kilimanjaro' " (609). Given such research it is easy to see why the story's fascination has usually led to a biographical interpretation.

However, the importance of place in the story should be readily obvious, if from no other signal than the title itself. There is another signal in the much-discussed epigraph which, in typical Hemingway fashion, takes great pains to define Kilimanjaro as a place. In his description of the mountain in the epigraph, Hemingway gives both its exact height and its Masai place-name. There are even signals which did not survive the final draft. According to Baker's biography, the character named Harry was originally called Henry Walden (286,

289). Hemingway's comments on Thoreau in Green Hills of Africa are slightly ambiguous but he does say that he can't read his work and "cannot read other naturalists unless they are extremely accurate and not literary"(21). Therefore, even though he eventually retreated from an allusion to Thoreau in the story, it may be possible to make the equation between Harry and Thoreau as talented writers who misused their talent.

At any rate the reference to Walden is an indication that there is a significant concern with place in the story. Baker notes another excision from the original text which also emphasizes that concern. Apparently there was a second epigraph to the story taken from Vivienne de Watteville's Speak To The Earth: Wanderings and Reflections Among Elephants and Mountains (617-18). These indications of Hemingway's intent are, of course, only visible to scholars looking beyond the material in the story itself. Yet the same can be said for the entire biographical approach to Hemingway's fiction.

However, the major reason for considering the story in terms of place is the mountain itself. The various critical interpretations of the story all deal with the symbolic value of Kilimanjaro. It and its leopard stand in stark and majestic contrast to the dying writer on the lowland below. Essentially, this is another version of the "mountain and the plain" landscape which Carlos Baker has discerned as a major motif in Hemingway's work. It figured most notably in A Farewell To Arms where the Abruzzi Mountains in particular held positive connotations. Baker defined it in terms of a contrast between "home and not-home" but, as noted in Chapter III earlier, it can also be read as

a contrast between spiritual and carnal values. The only difference in the reappearance of the motif in this story is its overt symbolic meaning.

Interpretations of that meaning vary, but the critical consensus is that the dead leopard on Kilimanjaro is an ironic contrast to the dying man on the plain below (Rovit 19-22). The drive which impelled it on its quest for the summit is compared with the failed artistic aspiration of the writer which keeps him on the plains below. It dies a clean, noble death. He rots away ignobly. Whatever else one wishes to say, the direct correlation between artistic values and landscape is abundantly clear. Kilimanjaro is the African equivalent of Parnassus. Its Masai name, House of God, contributes to that interpretation.

Such a connection between art and landscape is one of the premier hallmarks of a Good Place. Even with Santangelo's warning in mind, the thematic applicability of the "search for the Good Place" is evident. Here, in more concentrated form, is the same equation which we found in Green Hills of Africa: pursuit of excellence in art with pursuit of a particular place. There Hemingway espoused the need to break new ground and discover new territory. In Death In The Afternoon, he wrote: "the great artist goes beyond what has been done or known" (100). The figure of the leopard, in his striving, is the symbolic embodiment of that aesthetic. He stands in ironic contrast to the failed writer who longed for but did not achieve Parnassian heights.

The leopard is seeking a particular place and, significantly, he is doing so alone. This is a crucial part of the "search for the Good Place." One must seek a place imbued with an artistic aesthetic and exercise one's skill or talent. The emphasis is on place rather than people, particularly the rich. In Green Hills of Africa, Hemingway had said that money could destroy writers, that in their desire for it they would write "slop" (23). This is a good description of Harry's work. He had told himself that he was a "spy in their country" when he lived among the rich but being with them had "dulled his ability and softened his will to work" (SS 59).

He had realized this and tried to start over again. His instincts are good, he is like other Hemingway protagonists in that, and he tries to find the correct place to help him begin anew. This is evident from the statement: "Africa was where he had been happiest in the good time of his life, so he had come out here to start again" (59). His idea of getting into literary "conditioning" recalls the allusion in Green Hills of Africa. Here he calls it getting into "training." Harry intends to: "work the fat off his soul the way a fighter went into the mountains to work and train in order to burn it out of his body" (60, italics mine). The mountain he goes to in order to work the "fat off his soul" is appropriately named "House of God."

Harry's "search for the Good Place" is an attempt to divest himself of the people who have distracted him and dulled his ability to write. However, he has made two strategic errors. The first is being accompanied by his wife, the "kindly caretaker and destroyer of his talent" (SS 60). The leopard's quest was solitary and Harry's is not.

His wife is a constant reminder of the people with whom he and she have associated in the past. His second error was in trying to return to a former Good Place. He should, like the leopard, be trying to go "beyond what has been done or known." Repetition is fatal to great art. That much is evident in the statement: "He had had his life and it was over and then he went on living it again with different people and more money" (SS 59).

Critical opinion is split over whether there is the redemption for Harry that there was for Francis Macomber. On the one hand he rots to death on the lowland. On the other he finally aspires to Parnassian values and, perhaps, symbolically reaches them. One can read the italicized passages containing unwritten stories as evidence of his failure or as a manifestation of a literary catharsis, "burning it out of his body" in the metaphorical equivalent of a fighter's training. Whichever interpretation one chooses to accept, though, it is essential to note that Harry is oriented in terms of place. Both in and out of the italicized "unwritten story" passages, place-names abound. All the incidents he remembers for story material are set in solid landscapes. His goals are also fixed in terms of place, up to and including his final destination on the slopes of Kilimanjaro.

As noted earlier about Green Hills of Africa, these African stories mark an intriguing half-way point in Hemingway fiction. The use of a topographical landscape described in a geometrical vocabulary and an artist/sportsman trying to come to terms with himself is very reminiscent of "Big Two-Hearted River." So too is the tenting motif which is found here and in "The Short Happy Life of Francis Macomber."

In all the African stories, Hemingway seems to be looking back on an earlier time. The air of melancholy reminiscence which pervades "The Snows of Kilimanjaro" also seems to prefigure much of The Old Man and The Sea.

Much of the commentary on the two African short stories deals with Hemingway setting the condition for the proper manner in which to meet death. Biographical critics speculate on it a great deal. They feel that in mid-career and mid-life he was purging his "guilty feelings," to use Philip Young's words. However, if he was thinking about death in these short stories he was also thinking about the proper place to meet it, the ideal "Last Good Place." This is a theme detected by Ray Bradbury and incorporated into his short story "The Kilimanjaro Device."

In it, Bradbury postulates a group of Hemingway aficionados who believe that "there are right graves and there are wrong graves" (5) and Hemingway is in the wrong one. The group are time-travellers and they determine to take Hemingway to the right place to die. The place-names that Hemingway has made real to them are enumerated in the story but the decision is to take him to Kilimanjaro to emulate that leopard. Bradbury's story is only one indication, but a very good one, of the significance a sense of place has in Hemingway's life and work. It also shows how well he could convey the subtle magic of a Good Place.

CHAPTER IV

Return to the Good Place: Europe in For Whom the Bell Tolls and Across The River and Into The Trees

In For Whom The Bell Tolls Hemingway returns to a European landscape for the setting of a major novel. Despite the romanticism of the book and the politics of the Civil War, the heart of the novel is really Spain itself. It exudes a Spanish-ness which Hemingway emphasizes by the inclusion of Spanish phrases. Critics have been quick to note that For Whom The Bell Tolls marks a stylistic departure for Hemingway. They note the length of the novel and the "Elizabethan tone" (Baker 1972, 248) of the language and conclude that this is Hemingway's attempt at an epic. They overlook Hemingway's statement in Death in The Afternoon: "all bad writers are in love with the epic" (54). They note that in Robert Jordan Hemingway produces for the first time an idealistic hero who is capable of dying for a cause (Waldhorn 174) and in Maria a heroine capable of inspiring such a man. However, while Hemingway is breaking new ground in these and other aspects of the book, one characteristic remains the same: the overwhelming importance of place in the novel.

That importance is signalled, as it is so often in Hemingway's work, by the title of the novel and its epigraph.

Hemingway is well-known for the meticulous process by which he chooses titles and the search for a title for the Spanish novel was no exception. He considered twenty-six before fixing on a provisional title. Carlos Baker tells us: "Of some twenty-six possibilities, The Undiscovered Country was his favorite, though he was still not wholly satisfied" (1969, 348). It is interesting to note that this early Shakespearean allusion combines the same elements as does its eventual replacement: landscape and death. However, Carlos Baker tells us Hemingway was not "wholly satisfied" with this title from Hamlet's third act soliloquy.

Since the association is the same as those found in John Donne's Meditation, the reason perhaps lies in the tone of the two respective passages. In Hamlet the Danish Prince is contemplating suicide and what stays his hand is:

> . . . the dread of something after death,
> the undiscovered country, from whose bourn
> No traveller returns, puzzles the will,
> And makes us rather bear those ills we have
> Than fly to others we know not of (III, i, 78-82).

This dread of "undiscovered country" runs contrary to the pattern of the "search for the Good Place" and Hemingway's predilection for new country. The aspect of suicide considered from the perspective of Hamlet would tend to ennoble the death of Jordan's father and thus weaken the book. Finally, Jordan himself is willing to die for a particular place and the connection between his death and landscape should be positive rather than negative.

Still, the consideration Hemingway gave to The Undiscovered Country as a title serves to emphasize the importance of place to the novel. Over the years the significance of the actual title has been mainly seen as Hemingway's late-blooming plea for the brotherhood of Man. This may be so, and the social relevance of To Have and Have Not may also be an indication of Hemingway's shifting values. However, one of his values which remains constant is his concern with place. Hemingway prefaces his novel with eight lines from Donne's Meditation and the essence of those lines is a metaphorical connection between man and place. Indeed, the compulsion of the metaphor is to view man in terms of place.

In The Sun Also Rises the effect of the two separate epigraphs was to consider man and place separately. Man belonged to a "lost generation." He was out of touch with the earth that abides forever and was, therefore, ephemeral. Here the single epigraph unites man and earth and imparts to one the eternity of the other:

> No man is an Iland, intire of it selfe; every man is a peece of the Continent, a part of the maine; if Clod bee washed away by the Sea, Europe is the lesse, as well as if a Promontorie were, as well as if a Mannor of thy friends or of thine owne were; any mans death diminishes me, because I am involved in Mankinde; And Therefore never send to know for whom the bell tolls; It tolls for thee.

The apparent concern for the "brotherhood of Man" in the novel may differentiate it from Hemingway's earlier books, The Sun Also Rises and A Farewell to Arms, and so mark a new chapter in the development of

Hemingway's art, but the importance of place has not altered. Hemingway continues to use it as the bedrock of his novels.

He did the same with the film he and Joris Ivens made in Spain in 1937, The Spanish Earth. Allan Guttman has noted that it: "begins with the camera focused upon the soil itself. From the very beginning the film is an assertion of the intimate relationship between men and the land" (95). He also notes that the film's structure is similar to the novel's. The book begins and ends with the "pine-needled floor of the forest" just as the film begins and ends with the camera focused upon the land. In between, in both film and novel, is a documentation of man's struggle to preserve the land and his paradoxical destruction of it.

In a letter to Waldo Pierce, Hemingway attributes the selection of the movie's title to Archibald MacLeish (L 458). Even so, Hemingway's opening line in the screenplay bears out Allan Guttman's observation:

> This Spanish earth is dry and hard and the faces of the men who work that earth are hard and dry from the sun (Reel 1).

In The Spanish Earth the main priority was making a political statement and yet the importance of place still remained paramount. This alone should provide evidence for the importance of place in Hemingway's aesthetic.

For Whom The Bell Tolls is a mammoth novel in terms of the Hemingway canon and there are many thematic elements in it capable of competing with each other for priority. Carlos Baker, for example, in his chapter on the novel in Hemingway: The Writer as Artist, places

the book squarely in the context of political and biographical exegesis (223-263). Lionel Trilling has written that the novel "announces as its theme the community of men" (81). Sheldon Grebstein has written: "Because For Whom The Bell Tolls depends on certain specific and complicated historical developments for its frame of reference [it] is thus in one sense a 'political novel'" (47). In commenting on the style of the novel, Joseph Warren Beach has stated his perception of the book's major theme: "All this, of course, is incidental to Hemingway's major purpose, which is to picture the Spanish character as exhibited in certain obscure and humble adherents of the republican cause" (85).

The political element of the novel is important, to be sure, but Hemingway was not thoroughly enthusiastic about the Republican cause. In a letter to Harry Sylvester he wrote: "The Spanish war is a bad war, Harry, and nobody is right" (L 456). The massacre Pilar describes to Robert Jordan in the novel and the doubts Jordan has about the Republican command are intrinsic evidence that Hemingway is not wholeheartedly advancing a political cause. The political frame of reference exists in much the same way as it does in A Farewell To Arms. It is part of the structure of warfare. Rather than showing a new political awareness, For Whom The Bell Tolls is more accurately a return to the war novel setting of the Italian book, with Hemingway using the Spanish Civil War in much the same way he used World War One. In both novels the war forces the hero and heroine into a rapid love affair that ends with their violent separation. The political

situations in both novels are important, but cannot take priority in either one.

As for seeing the novel in terms of "the community of men" or as a novel-of-character, these are more tenable statements of priority. However, John Donne's metaphorical epigraph to the novel asserts that the people are inseparable from the place. While it is possible to argue which is the more important to Hemingway, the evidence of the novel suggests that it is the place and that the people are a function of the place. In letters to family and friends after the outbreak of Civil War Hemingway wrote: "I've got to go to Spain" and "for a long time me and my conscience both have known I had to go to Spain" (L 455, 457). His emphasis is always on the country rather than the people, with the people evolving naturally out of the landscape, as they do, metaphorically, in Donne's Meditation.

This is part of the charm which Spain holds for Hemingway. The people are closer to the land than any he has found elsewhere in Europe. They may well be the European equivalent of the Indians in America. Spaniards are closely identified with the area they come from, Castile or Navarre for example. They are also usually a peasant people, as Joseph Warren Beach has noted (85), and retain an attachment to the land. The "community of men" may in fact be more accurately described as a brotherhood of the soil and the Civil War itself may be seen as a struggle for place. Hemingway even cast his political thoughts in terms of place when he said: "my sympathies are always for exploited working people against the rich landlords even if I drink around with the landlords" (L 455). This statement may have

communistic overtones if viewed politically. His close friend, Dr. Jose Luis Herrera Sotolongo, maintains that Hemingway supported the Spanish Communist Party (Brasch 194). Seen from the perspective of place, it suggests Hemingway sides with the faction closest to the soil, rather than those absent from it.

Hemingway's landscape is always highly charged but in For Whom The Bell Tolls it takes on additional meaning due to the Spanish Civil War. Hemingway's habitual vocabulary of place, describing landscape in terms of "lines" and "sides", is now particularly appropriate to a landscape which has become a political entity. War itself is essentially a matter of controlling landscape. It is also the ultimate desecration in terms of place. These are the two major factors which bring Robert Jordan to Spain to fight for the Republican cause. The destruction of a Good Place is an inherent part of the "search for the Good Place" and so is the agency of intruding people as the means of that destruction.

There can be no doubt that Spain is one of the "Good Places". In the context of the Hemingway canon, it is presented as such in The Sun Also Rises. In For Whom The Bell Tolls there is a description of landscape similar to those Spanish sequences in the earlier novel. It is rural country, mountain country, and Hemingway presents it in geometrical and topographical terms. The opening chapter also has several echoes of the opening sequence to "Big Two-Hearted River," which is the paradigm of the Good Place. The first sentence of the novel, for instance, makes reference to "the brown, pine-needled floor of the forest" (1). This is similar to "the brown forest floor . . . the pine

needle floor" (IOT 182) which Nick Adams describes in "Big Two-Hearted River."

There are other similar passages. Both Jordan and Adams are walking uphill, Jordan on a mountainside and Adams on a hillside, with packs on their backs. This passage is from the novel:

> Bending under the weight of the packs, sweating, they climbed steadily in the pine forest that covered the mountainside . . . He was sweating heavily and his thigh muscles were twitchy from the steepness of the climb (3).

This is from the short story:

> . . . leaning forward to keep the weight of the pack high on his shoulders . . . He walked along the road feeling the ache from the pull of the heavy pack . . . His muscles ached and the day was hot (IOT 179).

The similarity suggests that an understanding of "Big Two-Hearted River" informs a reading of For Whom The Bell Tolls, possibly on other levels than a consideration of place.

There is also a concentration on sensory impressions in the novel which is one of the hallmarks of the short story. There is, for example, Jordan's concern with the sensations of eating and drinking (e.g. 50-51) which mirrors Nick Adams's behaviour in "Big Two-Hearted River". Early on in Chapter I of the novel, for instance, there is a passage which could very easily have come from the short story:

> He sat now by the stream watching the clear water flowing between the rocks and, across the stream, he noticed there was a thick bed of watercress. He crossed the stream, picked

> a double handful, washed the muddy roots clean in the current and then sat down again beside his pack and ate the clean, cool green leaves and the crisp, peppery-tasting stalks. He knelt by the stream . . . and drank from the stream. The water was achingly cold (9).

This passage recalls the attention paid to Nick Adams's dinner in "Big Two-Hearted River," after which Nick also went for water and found: "The water was ice cold" (IOT 189). Even the watercress recalls an incident in the story in which Nick: "pulled all the sweet fern bushes by their roots. His hands smelled good from the sweet fern" (IOT 185).

Further similarities include the topography, which places the line of a river between the rising shapes of mountain or hillsides. There is also the use of a camp from which the protagonist makes his forays. However, Robert Jordan exercises the skill of a dynamiter rather than a fisherman. Still, the major element of the Good Place is the landscape and there are other references throughout the remaining chapters of the novel to substantiate these found in the first and confirm that Spain is, indeed, a Good Place.

Another important element of the Good Place, is the presence of art or its metaphorical equivalent, such as fishing. This can perhaps be found later on in the novel in the discussions on bull-fighting and in the exercise of martial abilities. The best instance, however, comes in the mention of Robert Jordan's book. As a writer Jordan is a literary descendant of Nick Adams, although he is getting his war-experience in reverse order. In the context of the "search for the Good Place" it is important that Jordan is a writer. It is therefore

doubly significant that his one book is a book about place. When he characterizes the book he does so only in terms of place, without reference to people:

> He had put in it what he had discovered about Spain in ten years of travelling in it, on foot, in third-class carriages, by bus, on horse- and mule-back and in trucks. He knew the Basque country, Navarre, Aragon, Galicia, the two Castiles and Estremadura well (248).

Hemingway takes the time and trouble of itemizing the areas of the country Jordan has visited and the conveyances he has used in his travels. By doing so, Hemingway emphasizes the importance of place. He does not, however, mention the people.

Karkov, who has read Jordan's book, says that he has the ability to "write absolutely truly" (248). This not only establishes Jordan's bona fides as a writer, it also implies that "writing absolutely truly" is bound up with writing about place, a thesis Hemingway put forward in Green Hills of Africa. These points establish that the thematic elements of the "search for the Good Place" are once again evident in For Whom The Bell Tolls. There are geometrical landscapes, art, and the reverberating echoes of "Big Two-Hearted River." Although there are many new stylistic elements introduced for the first time in this novel, the habitual sense of place remains a constant.

Hemingway's priority of place is also the same as Robert Jordan's; at least they are similar until Jordan becomes obsessed with Maria. The love affair between Jordan and Maria is a re-enactment of that between Frederic Henry and Catherine Barkley. In A Farewell to

Arms the two of them were brushed by death and turned to each other for comfort. This is essentially what Robert and Maria do. He has seen death and feels his own impending doom in the matter of the bridge. This feeling is heightened by the prophetic elements in the novel (2, 21, 27, 33-4, 91, 164, 170-1, 250-1, 305, 387-8). There are several of these and they recall similar statements in A Farewell to Arms. Maria has been abused in the war and, urged on by Pilar, sees the American as a refuge. As did their counterparts in the earlier novel, they cleave to one another for solace and security.

However, Robert Jordan did not initially come to Spain looking for a woman or a wife. It was the place which attracted him. He says to Pablo in the middle of the novel: "I came first twelve years ago to study the country and the language" (209). We know, from his later comments about his book, that he spent ten years "studying the country." During those years his priority was the place. It was also his priority in his return two years later. Evidence of the priority of place over people can be found in the following sentence in which Jordan gives his reasons for enlisting in the Republican cause: "He fought now in this war because it had started in a country that he loved and he believed in the Republic and that if it were destroyed life would be unbearable for all those people who believed in it" (163, italics mine). His major reason for fighting was therefore his love of the "country," although his subordinate reasons were for politics and people.

Those last two reasons soon become casualties of the war. Shortly after the declaration made above, Jordan thinks: "What were

his politics then? He had none now, he told himself" (163). He also has ambivalent feelings about the Spanish people. In the first chapter he says of them: "There is no people like them when they are good and when they go bad there is no people that is worse" (16). Later on he expands on that idea and concludes: "There is no finer and no worse people in the world" (355). One of the more subtle issues the novel raises, therefore, concerns Jordan's motivations for taking part in this foreign war. Political idealism and love of the Spanish people do not bear up well under scrutiny.

The best answer is the one that he himself gives: he loves the country. We know from his letters that Hemingway felt compelled to go to Spain when war broke out. Jordan mirrors his author's feelings. Spain is his second homeland and when war breaks out he naturally feels that he must take part. There are many references in the novel comparing Spain to the United States and viewing it in fact as an extension of the American frontier (40, 116-7, 206-210, 233, 335-7). One of the aspects of a Good Place is that one sees in it elements of previous Good Places. Jordan fights in the Spanish Civil War just as his grandfather, whom he reveres, fought in the American Civil War. Part of the reason is to exorcise the suicidal ghost of his father and prove to himself that he is not a coward (336-40). This is a weighty psychological reason. Another, though, is his desire to live in the rekindled tradition of American frontier history. His long dissertation on his grandfather, Custer and Little Big Horn is evidence of that desire (337-39). In the spirit of the "search for the Good Place,"

Jordan is trying to capture anew in a different place what once existed in another, older place.

The first comparison between America and Spain comes in Chapter III when Jordan makes a comparison in beliefs between the Indians and Gypsies (40). There are several other references that follow, including a word-play on the meaning of "Republican" and parallel episodes of drunken violence (66-7, 116-7). The first major comparison, though, comes during a hostile conversation between Jordan and Pablo in Chapter XVI. When the comparison is made, it is on a level the peasants can understand. Jordan talks about mountains, crops and pastureland (206-7).

Jordan is asked the crucial question which reveals the true nature of the peasants' concern in the war: "Is the land there owned by the peasants?" (207). This brings to mind Hemingway's own written remarks about the men who worked the land and absentee landlords. It reinforces the notion that the imperatives of the war have to do with the control of place. Jordan responds with the following interchange:

> "Most land is owned by those who farm it. Originally the land was owned by the state and by living on it and declaring the intention of improving it, a man could obtain title to a hundred and fifty hectares."
>
> "Tell me how this is done," Agustin asked. "That is an agrarian reform which means something."
>
> Robert Jordan explained the process of homesteading. He had never thought of it before as an agrarian reform (207).

This passage does a number of things. It emphasizes that the war, on

the peasant-level at least, is a war about land ownership. It establishes a link between American frontier traditions and present-day Spain. It also establishes, as does the dialogue immediately subsequent to it, a connection between America and Spain which suggests that fighting for one is fighting for the other. Lionel Trilling has noted a similarity between Hemingway's Spaniards and James Fenimore Cooper's Indians (80). In this allusion to homesteaders, there is additional evidence of the American frontier tradition with which the novel is imbued.

Similar to Indians and homesteaders, Hemingway's Spaniards exist largely as a function of place. There is a tendency in Hemingway criticism to view For Whom The Bell Tolls as Hemingway's great novel of character. In Hemingway: The Writer as Artist, for example, Carlos Baker invokes the name of Henry James and his concern with "human relations" (259). Some critics though have sounded a warning note, having (as they believed) discovered some defects in the book as a novel of character. Lionel Trilling, a man who certainly knows the genre, writes: "There is something pretty suspect, too, in the love-story of this novel which has so stirred and charmed the reviewers" (81). Mark Shorer, who has similar qualifications, has noted in the novel what he refers to as "defects of characterization" (89). Shorer has, however, touched upon an important point when he says: "The woman Pilar becomes a Spanish Gaea . . . and Maria that perfect sexual creature of the private Hemingway mythology" (89).

It is an important point because Jordan does view women mythically; he idealizes them, and he does so with respect to place.

He also, in keeping with the metaphorical import of the Donne epigraph, persists in seeing people in terms of landscape. On the way to El Sordo's camp he looks at Pilar, Maria and Joaquin and thinks: "She is like a mountain and the boy and the girl are like young trees. The old trees are all cut down and the young trees are growing clean like that" (136). This is an indication of Jordan's tendency to think in terms of place. This is most noticeable in his references to Maria. When he first notices her, he thinks: "Her hair was the golden brown of a field of grain that has been burned dark in the sun" (22). When she passes her hand over her hair, it looks like "a grain field in the wind on the hillside" (23).

These phrases take on an added significance when they recur during El Sordo's battle on the hilltop. In that battle, El Sordo is a prefiguration of Robert Jordan. He, too, is wounded while riding, and killing an officer with a machine gun is his final act. While he lies wounded on his hilltop he thinks: "Living was a field of grain blowing in the wind on the side of a hill" (312). El Sordo sees Life embodied in the landscape and he uses the same phrases to describe it as Jordan uses to describe Maria. Maria is not only the embodiment of Life to Robert Jordan, she is also the embodiment of place. For Jordan she becomes the spirit of the place, of Spain, just as Renata will be seen as the spirit of Venice for Colonel Cantwell in Across The River and Into The Trees.

One of El Sordo's statements while lying on his hilltop alludes to General Stonewall Jackson's phrase which eventually became the title of Hemingway's next novel: "Living was a horse between your

legs and a carbine under one leg and a hill and a valley and a stream with trees along it and the far side of the valley and the hills beyond" (313). That sentence reflects in miniature the theme of the "search for the Good Place." It recalls the passage in Green Hills of Africa in which "Pursuit As Happiness" is found by simply going over the next hill when the time comes (282). Jordan has a similar feeling for place and transfers it to Maria by thinking of her in terms of landscape.

This accounts for the "defects in characterization" and the "something pretty suspect" in their love affair. Jordan mythologizes Maria as the embodiment of place. Landscape and sexual gratification are linked by the phrase "the earth moved" but, beyond that, Jordan thinks of Maria in terms of landscape while he is making love to her: "He felt . . . her breasts like two small hills that rise out of the long plain where there is a well, and the far country beyond the hills was the valley of her throat" (241). A geographical vocabulary is used to describe Maria often enough to make the connection quite clear. In his love affair with Renata in Across The River and Into The Trees, Colonel Cantwell is essentially having a love affair with Venice. The same thing is taking place in For Whom The Bell Tolls. Robert Jordan's love affair with Maria is essentially the consummation of his twelve-year love affair with Spain. This is the reason why the love affairs in these novels are not quite realistic. Renata and Maria are imbued with the characteristics of place. Cantwell and Jordan are attempting to find in women what is more properly found in place.

One of the problems critics such as Trilling and Shorer have with the novel is removed when Maria is viewed in this light. It is important to remember that she is usually perceived by the reader from the vantage point of Robert Jordan and his perception is markedly biased. There are, however, moments when the reader is able to see her clearly without the blurring of vision caused by Jordan's idealization. One excellent example occurs in Chapter XXXI, during an interlude in which they talk about their future together in Madrid. Jordan, as usual, is excited by landscape and talks a great deal about place. Maria's responses are extremely curious, until one realizes that she is thinking in terms of luxury while he is thinking in terms of place.

The interlude begins with another reference to Maria and landscape. Jordan says that when he runs his hand over her hair: "it flattens and rises like a wheatfield in the wind" (345). When it grows long, he says, it will: "curl at the ends as a wave of the sea curls, and it will be the color of ripe wheat" (346). Then Jordan begins to fantasize with Maria about the two things which are important to him: place and books. Her interruptions show that she has absolutely no feeling for either one. In describing their future apartment, Jordan goes into great and loving detail about place:

> There are apartments there that face on the park and you can see all of the park from the windows; the iron fence, the gardens, and the gravel walks and the green of the lawns where they touch the gravel, and the trees deep with shadows and the many fountains, and now the chestnut trees will be in bloom. In Madrid we can walk in the park and row on the lake

> if the water is back in it now . . . we can walk through all the park away from the lake and there is a part that is like a forest with trees from all parts of the world (347).

Maria's response is not enthusiastic. She says: "I would almost as soon go to the cinema" (347).

Jordan tries again with his other enthusiasm:

> Then below it there is the book fair where along the sidewalks there are hundreds of booths with second-hand books in them . . . I could spend all day every day at the stalls of the book fair (397).

Maria's response to this is even less enthusiastic: "While thou art visiting the book fair I will occupy myself with the apartment . . .. Will we have enough money for a servant?" (347). Landscape and literature are the aesthetic cornerstones of a Good Place in Hemingway's philosophy. Jordan is an exponent of that philosophy, but for Maria a Good Place means servants and the cinema. This exchange says a good deal about the nature of their relationship, but its importance in terms of the "search for the Good Place" is in showing how Jordan treats Maria as an idealized figure.

Indeed just subsequently to this passage he tells her of his love in terms which suggest that she has become the embodiment of an ideal:

> I love thee as I love all that we have fought for. I love thee as I love liberty and dignity and the rights of all men to work and not be hungry. I love thee as I love Madrid that we have defended and as I love all my comrades that have died

> . . . But I love thee as I love what I love most in the world and I love thee more (348).

Maria responds to this flight of fancy by telling Jordan all the practical things she will do in order to be a good wife to him. The essence of the speech is that Jordan sees Maria as the embodiment of everything he holds dear. If such a conception is fanciful, it is nevertheless a part of the man.

One of the interesting additional points to notice in these last few quotations is Jordan's love for Madrid. With its book fairs and its "trees from all parts of the world" it fits in well with the definition of a Good Place. However, Madrid is much like the Paris of The Sun Also Rises in the sense that it is a Good Place going bad. Much of this has to do with the Civil War, war being the ultimate destroyer of place. There are other reasons as well but all have to do with people corrupting place, while the positive aspects of Madrid are found in the scenes of landscape and order, such as the park mentioned earlier. Madrid is, as Hemingway writes in "The Capital of the World," an "unbelievable place" (SS 38). It is, with Paris and Venice, one of the major centres of culture and tradition in Hemingway's world.

The negative connotations of Madrid within the context of people come through most strongly in the "smell of death" scene in Chapter XIX. There are the old women in the Puente de Toldeo who drink the blood of slaughtered beasts and the putrescence of the casas de putas (255-6). Hemingway wrote to Charles Scribner about the Madrid of that scene, and those with scrong stomachs can read some of the details he omitted from the novel. At the end of a gruesome story he

wrote: "There is a goddamned horribleness about part of Madrid like no other place in the world. Goya never drew half of it. I need that to make this book whole" (L 509). As he had done with Paris and Burguete in The Sun Also Rises, Hemingway contrasts that urban squalor with the cleanliness of the countryside. The chapter ends with Robert Jordan looking over the country:

> It was clear and cold in the night outside and no snow was falling. He looked through the tree trunks where the whiteness lay and up through the trees to where the sky was now clear. The air came into his lungs sharp and clear as he breathed (257).

The contrast between the two places is the difference between the virgin landscape and the corrupted one.

Madrid has that ambivalence to it. It is the result of Jordan's point-of-view just as Jake Barnes's Paris had been the result of his. Jordan's Madrid is the one he described to Maria and the one he knew before the war. The Madrid of the casas de putas is Pilar's. The destructiveness of place brought on by the war is characterized by the bar, Gaylord's. In this fashion, bars operate in Jordan's Madrid the same way they do in Barnes's Paris. Gaylord's is a part of the new Spain, new since the war. It is associated with cynicism and, in Jordan's words, the loss of a "state of grace" (237). For the idealistic young Jordan it is the place where idealism is washed away. It is, as he says: "the place you needed to complete your education" (230).

That education doesn't take hold, however. Jordan's idealism is reinvigorated by his love for Maria. At the end of the novel he is saying to himself: "Don't get cynical" (466). Out again in the countryside he has regained his idealistic perspective and he has done so in terms of place. He thinks: "The world is a fine place and worth the fighting for" (467). Even Madrid becomes a shining city "rising white and beautiful" despite "Pilar's old women drinking blood down at the slaughterhouse" (467). Robert Jordan is the man who found his Good Place and would not let it be destroyed by others even though he knew it had been badly tarnished. Both Spain and Madrid are Good Places for him and he fights to hold on to them. This is a significant alteration from the earlier novels. Jake Barnes and Frederic Henry flee from their Good Place gone bad. Robert Jordan and Colonel Cantwell turn and defend them.

Part of the attraction of a Good Place when it is going sour is nostalgia for the way things used to be. This is true both in the nostalgia Jordan feels for his grandfather's America and for his own pre-war Spain. Hemingway also used this attraction to good effect in his short story of the Spanish Civil War, "The Denunciation." The story is ostensibly about a supporter of Franco who is denounced in Republican-held Madrid. In fact, though, the story is about the nostalgic magnetism of place. It emphasizes place (the word is used ten times in the first three pages) and is about the fatal attraction a particular place has for Luis Delgado.

The story centres on Chicote's bar in Madrid and Hemingway describes it as follows:

> Chicote's in the old days in Madrid was a place sort of like The Stork . . . it was a man's place . . . Pedro Chicote was the proprietor and he had one of those personalities which make a place . . . it was the place to start an evening from . . . it was the place where you dropped in to find out who was in town . . . it was a very cheerful place (5CSS 139-40).

The narrator of the story professes not to know exactly why Delgado walks into Chicote's, but he surmises:

> Maybe he just wanted to have a drink in the old place. Knowing him, and knowing the place in the old days it would be perfectly understandable (141).

Delgado is denounced by a waiter and is taken away by the authorities to be sentenced and executed. The narrator ends the story by saying:

> All we old clients of Chicote had a sort of feeling about the place. I knew that was why Luis Delgado had been such a fool as to go back there. He could have done his business some place else. But if he was in Madrid he had to go there (152).

The short story has an overwhelming emphasis on place and it serves as a concise example of the effect war has on place. It takes away the stability of place with its shifting lines and sides. The same thing happens in For Whom The Bell Tolls. A politicized landscape is viewed in terms of "theirs" and "ours" and as a result becomes very fluid. The sense of established order in the landscape which can, in Hemingway's writing, be traced back to "Big Two-Hearted River," begins to break down. Places are redefined according to who occupies them.

This is a reversal of the priority of people and place seen in the pre-war Spain in which men were always defined according to where they came from—Castille, Navarre etc.

One of the most illustrative examples of the disjointing effect war has on a sense of place occurs when Jordan is trying to explain to Anselmo where General Golz can be found behind the lines. Jordan cannot make him understand that the Estado Mayor is not a specific location. Anselmo asks if it is not a place. Anselmo's problem in comprehension stems from his difficulty in realizing that war disrupts the permanence and stability of landscape and makes it fluid and chaotic. Hemingway writes: "He did not understand. A place was a place" (331).

The chaotic effect war has on the sense of place is an important point in the novel. We noted earlier that For Whom The Bell Tolls begins with echoes reverberating from "Big Two-Hearted River." Robert Jordan's trek into the Spanish mountains has much in common with Nick Adams's retreat into the American wilderness. Both require a closeness to nature to effect a healing process from the ravages of war. Nick has lost much of his nerve and Jordan all of his idealism. Both rely on the structure they find in a sense of place to combat the disorder they find in their lives. There is even a point, at the beginning of Chapter XX where Jordan clears the ground and pitches a little camp in imitation of Nick Adams (258). At the end of the novel he is, like Nick, on a hillside surrounded by pines and trying not to think (468). The idealism that Gaylord's had destroyed is renewed by his close

contact with a sense of place. He is fighting for Spain and he is fighting for Maria as the embodiment of Spain.

This requires an act of faith, the kind of faith which is corrupted in places like Gaylord's. Knowing that it is possibly illusory, Jordan clings to it still. After a romantic farewell to Maria, full of wonderful-sounding metaphysical statements, he lies alone facing death and thinks: "Try to believe what you told her. That is the best . . . Stay with what you believe now. Don't get cynical" (466). Robert Jordan has found in the Spanish mountains the faith that Frederic Henry was told existed in the Abruzzi Mountains. Both men suspect that this faith is a slender reed on which to rely, but while it is not accessible to Henry, it is to Jordan. This may be the reason why Jordan's very surname is a place-name suggestive of spiritual struggle.

The novel ends as it had begun with Robert Jordan in close contact with the earth. We didn't see Nick Adams entering the Swamp at the end of "Big Two-Hearted River" and we don't see Robert Jordan being killed at the end of For Whom The Bell Tolls. Both endings are positive in the sense that both men are left fully prepared for what is about to happen. Philip Young sees Jordan's prone position as something quite negative, Jordan pointing to the grave as it were. He writes: "The whole book is to be read in the light of the inclination toward returning to the earth which Jordan's posture indicates" (108).

However, although there are many omens of death in the novel the landscape is not charged with that meaning. If we recall El Sordo's definition of living we can realize that it is just the

opposite. Landscape is life. In describing Joaquin and Maria, Jordan implied that the old trees die but the new ones grow clean and strong. We return to the epigraph from John Donne which unites people with place just as the epigraphs to The Sun Also Rises severed them. In a letter to Maxwell Perkins in which he explained the ending of For Whom The Bell Tolls, Hemingway wrote: "It really stops where Jordan is feeling his heart beating against the pine needle floor of the forest" (L 514). It began the same way and that is an excellent overall image for suggesting the importance to the novel of the relationship between man and place.

Across The River and Into The Trees also makes an important statement on the "search for the Good Place." This is because the heart of the novel is the city of Venice itself. Hemingway provides the reader with one of the most meticulous descriptions of place in his career. Until recently, however, virtually all the critics have disparaged the book, if not reviled it. Arthur Waldhorn, in a precis of traditional Hemingway criticism, placed his finger on the major point of contention which detractors of the novel cite:

> In Across The River Hemingway sacrificed art for ego, preferring to project himself as a fully matured exemplary hero rather than to study the far more interesting dynamism of anguish and endurance in an apprentice (188).

This assessment of the novel is based entirely on the reading of Across The River and Into The Trees as a novel of character.

Waldhorn stated as much when he said earlier: "The cause of the ultimate failure of Across The River lies . . . in the characters

of Colonel Cantwell and Renata" (183). In making such statements Waldhorn is following in the vein of traditional Hemingway criticism first mapped by Carlos Baker and Philip Young. It emphasizes the autobiographical element of Hemingway's fiction and puts his writing in the context of nineteenth century novels of character. It is ironic that a stream of criticism which emphasized the autobiographical nature of Hemingway's work should cavil at a novel being too autobiographical. Critics have had difficulty handling this novel (Lisca 288; Baker 1969, 486) and their reaction has been to denigrate the novel rather than refute the traditional critical approach.

The novel itself was very dear to Hemingway's heart. He continued to defend it in the face of strong criticism. Peter Lisca, one of the book's major analysts, quotes Hemingway's assertion that he had moved through arithmetic, geometry and algebra and was now working on calculus in the novel. Lisca concludes:

> Hemingway's insistence that Across The River and Into The Trees was beyond the critics' ability or perhaps willingness to understand is a challenge no student of Hemingway can ignore (290).

He sounds an important warning. Hemingway obviously appreciated the book. The inability of critics to appreciate it within the terms of conventional Hemingway criticism may suggest the inadequacy of conventional criticism rather than the inadequacy of the novel.

Hemingway, naturally enough, was unwilling to dismiss any of his novels as bad books. He did, however, come close to admitting failure with To Have and Have Not, a novel that is often bracketed

critically with Across The River and Into The Trees in a debate over which is Hemingway's worst novel (Waldhorn 187-8). In a letter written in 1948, he said:

> I think To Have etc. is a good book. Jerry built like a position you fortify quickly and with errors but declare to hold. It is much better than people think and not nearly as good as I hoped (L 648).

It is significant that he could make such an assessment of one of his novels and also that he did not do so with the Venetian book. His statement about To Have and Have Not admits that it was a rush job and did not fulfil his expectations. In contrast is a statement he made about Across The River and Into The Trees:

> Book is truly very good . . . I have read it 206 times to try and make it better and to cut out any mistakes or injustices and on the last reading I loved it very much and it broke my fucking heart for the 206th time (L 711).

The fact that he persisted in his admiration of the novel, when he was capable of doing otherwise, adds weight to Peter Lisca's contention.

The impetus for a revaluation of the novel is therefore Hemingway's own judgement concerning the book. The foundation on which a revaluation must eventually rest is still open to debate. However, in any critical discussion of the novel, reference is inevitably made to the significance of Venice. Whatever reading one tries to elicit from the novel, or impose upon it, the overwhelming fact with which one must deal is the importance of a sense of place. Carlos Baker's discussion of the novel, for example, places its major focus on the

creation of character relationships within a biographical context. It still remains the most fundamental interpretation of the novel even though Baker's critical approach leads him to state that Across The River and Into The Trees is not a major novel and was not intended to be one (1972, 287).

Yet Baker writes a great deal about the import of Venice as a setting even though he subordinates place to character. He conceives of the novel as a "symbolic study of a complex state of mind" and notes: ". . . in Colonel Cantwell's mind nearly all the every-day aspects of Venice operate quite as fully at the level of symbolic meaning as they do in their outward-seeming and easily recognizable selves" (1972, 274). He then proceeds to show the significance of Venice in making manifest Cantwell's "complex state of mind." He credits Venice with being an appropriate place for Cantwell's consideration of "his departed youth and his approaching death" (1972, 277).

He does not go beyond noting the "appropriateness" of place, however. Baker asserts that the tone of the novel is "elegiac" and says that it "moves like a love-lyric" (1972, 287). He attributes this tone to the relationships in the novel. Given the irascible nature of the Colonel, it would seem easier to attribute these qualities to Venice itself, but Baker does not suggest that place takes priority over character in creating the tone of the novel. Instead he insists on the priority of character even while footnoting Cantwell's many references to the importance of Venice as a place.

Peter Lisca's reading of the novel is similar to Baker's, although his emphasis is slightly different. He writes:

> The most important step toward an understanding of Across The River and Into The Trees is to understand its narrative strategy . . . The second most important step . . . is to understand the actual relationship between Colonel Cantwell and Renata (290-1).

He argues persuasively that critics have misunderstood the characterization in the novel and overlooked its intricate technical execution. However, his focus remains upon those aspects of the novel charted by Baker.

Like Baker, he notes the correspondences between Venice and character-relationships and, again like Baker, he invokes the names of Henry James and Thomas Mann in discussing the literary and historical import of Venice as a place. However, he entertains a larger conception of the importance of Venice as a place than does Carlos Baker. Lisca writes: "Although difficult to state accurately, there seems implicit in the imagination's grasp of Venice some notion of its being a place where things come full circle, where opposites meet, a place for old endings and new beginnings (300, italics mine). In all fairness to Baker, however, he was the first to write about Venice in terms of "alpha and omega" (1972, 277).

Both Baker and Lisca inevitably must pay a great deal of attention to Venice, but both treat it as a sympathetic setting for the unfolding of Cantwell's life story. They see it as subordinate rather than dominant. Hemingway, himself, emphasized the priority of place. In a letter to General E.E. Dorman-O'Gowan, he wrote:

> I hope you will like this book. Do you know Venice? It is about Venice and it seems very simple unless you know what it is all about. It is really about bitterness, soldiering, honour, love and death (L 692, italics mine).

Since the impetus behind the argument for a revaluation of the novel is Hemingway's own assessment of it, it makes sense for any reconsideration of the book to keep these words in mind. Such a reconsideration will lay great emphasis on Venice in particular and a sense of place overall. It is, after all, a fitting sense of place which puts a dying man in Venice for his last few days.

Hemingway's choice of Across The River and Into The Trees as the title of his novel puts the focus on place as clearly as did Green Hills of Africa. We have seen how a thorough understanding of place shapes that autobiographical "novel." We shall see much the same thing happening with Venice in this novel as happened with Africa in the former: the place will shape the structure of the narrative. However, since this is a more fictional work than Green Hills of Africa, the bare bones of the narrative will not be as clearly evident. The art of invention will tend to conceal itself as part of its art.

Not only does the title put the focus of the novel on place, it also imbues the book with a symbolism based on place. As noted earlier, Carlos Baker asserts: "Nearly all the every-day aspects of Venice operate quite as fully at the level of symbolic meaning as they do in their outward-seeming and easily recognizable selves" (1972, 274). Baker's observation suggests that Hemingway intended to present the reader with a realistic construct which also operates on a second

and correlated order of meaning. This begins to make the novel appear suspiciously like an allegory. Allegorical or not, Hemingway does invite the reader to consider the novel on a number of different levels. The title is one of the more obvious ones, since Hemingway thinks it necessary to inform the reader that its source is the dying words of Confederate general, Thomas J. "Stonewall" Jackson: ". . . let us cross over the river and rest under the shade of the trees" (307). Cantwell quotes them to his driver (also named Jackson) as he, himself, is having the heart attack that kills him.

Stonewall Jackson died with these words on his lips ordering troop movements. He is remembered as a great military man, fighting a losing war but fighting with his dying breath. The invocation of these words and General Jackson take on added weight since they occur in the closing pages of the novel among the dying thoughts of the protagonist. The temptation to consider Jackson as a prefiguring image of Colonel Cantwell is very great. Cantwell, too, is a dying military man. He is losing the metaphorical war with death that all men wage, and he, too, is trying to wage it with his dying breath. He, too, is giving orders up until the very end.

What has not been sufficiently noted, perhaps, is the overwhelming irony of the comparison. Jackson is a romantic figure, dying nobly in a tragic situation. Cantwell is not. He is a battered soldier, dying in the backseat of a car. Even his final order, for the disposition of Renata's portrait and the shotguns, is not obeyed. Jackson, his driver, dismisses the Colonel's written order to this effect by thinking, in the final sentence of the novel: "They'll

return them all right, through channels" (308). It is perhaps this misunderstood sense of irony, present throughout the novel, which also accounts for the book's poor critical reception. It is possibly too subtle or too egregious for most tastes. Across The River and Into The Trees may eventually gain critical favour as an ironic novel.

Whether it is to be revalued as an ironic gem or remain condemned as egotistical bluster, the critical debate would probably remain centred around just such an argument as the one above, beginning and ending with a consideration of Cantwell's character. To do so would be to ignore the greater import of the title and the evocation of Stonewall Jackson's dying moments. If one considers that phrase, "Across the river and into the trees," as a signpost erected by Hemingway to point the reader towards this novel as a novel of place, then other considerations than character and irony must immediately be pursued.

What after all is significant about Stonewall Jackson's final words? Cantwell says they were preceded by a military order and "some more delirious crap" (307) as if suggesting that to give orders while dying is an act of delirium. Jackson then says, as if contradicting both his previous orders and the "delirious crap": "No, no, let us cross over the river and rest under the shade of the trees" (307). The implication of these words is that Jackson was not content to die where he was. This is important since it implies that in his dying moments, Jackson was concerned primarily with the idea of place. Here is a truer parallel between Jackson and Cantwell than any offered heretofore. Cantwell, too, is a man concerned with the proper (or desirable)

place to die. The priority that place has in the minds of Jackson and Cantwell is echoed in a conversation the Colonel has with Renata. She has asked him if he has bad dreams about the men he has killed in battle. He replies:

> "Combat dreams, always, for a while after combat. But then strange dreams about places mostly. We live by accidents of terrain you know. And terrain is what remains in the dreaming part of your mind" (123, italics mine).

This statement prefigures Santiago's claim in The Old Man and the Sea that what he dreams of mainly, in his old age, are places (OMS 25).

Just as the dying words of General Jackson point the reader toward the priority of place in the novel, they also point him to a symbolic consideration of place. The phrases concerning "crossing a river" and "resting in the shade" have, over time, acquired associations with death. Given the state of Jackson's health, that natural association is further emphasized. "Crossing the river" (perhaps the phrase informs the surname of Robert Jordan) becomes associated with the act of death and "resting under the shade of the trees" with the concept of death as a surcease from life. Cantwell's words to Renata, cited earlier, show that a soldier views life in terms of terrain. Jackson's words show that he holds the same view of death. Both these old soldiers have lived lives determined by "the terrain," occupying and holding land, being in the best place. In death, as in life, they are still looking for a Good Place. Now, however, it is not a Good Place to live, but a Good Place to die.

The preoccupation with death is inherent in the framing device of the duck hunt. The Venetian episodes take place within the narrative frame as an interlude, a reprieve from death. The imagery of the duck hunt is concerned, on a realistic level, with the violence of Life and Death. The imagery easily takes on a more symbolic meaning as well. The most striking image of death is perhaps the boatman who takes Cantwell out to the duck blind. He is suggestive of the mythological boatman, Charon, who ferried dead souls across the River Styx. It is typical of Hemingway to characterize a man by what he does, what skill he practices. But when Cantwell says "I am a boatman too," (2) we know that he too, as a soldier who made three mistakes with a battalion, is intimately associated with death. Cantwell, too, has ferried people to their death. The boatman delivers Cantwell across the water to a "Hogshead sunk in the bottom of the lagoon" (3). He is taking him to an artificial construct that could represent either his coffin or his artificial city, Venice.

The correspondence between death and place in this novel had been foreshadowed in For Whom The Bell Tolls. Robert Jordan had begun to realize that there were things which transcended the mere fact of his own existence. It is a realization that Colonel Cantwell grasps even more strongly. But the old soldier who is looking for a place to die is a strong contrast to Jake Barnes, Frederic Henry, and Nick Adams who, in their youth, are urgently looking for a place to live. Though time has altered the nature of the protagonists Hemingway invents, one element has remained constant. They are all engaged in a search for the Good Place.

The search remains the same, but the nature of the protagonist has altered—so, too, has the nature of the Good Place. In the short story, "Big Two-Hearted River," we saw how Hemingway created the archetype of the Good Place. It had the solidity and definition provided by natural landscape. It served as an oasis for the protagonist, a youthful ex-soldier, Nick Adams. It was a place in which the protagonist exercised technical skills (in Nick's instance, fishing), and it had the potential to refresh and restore the protagonist in the manner of Henry James's "The Great Good Place." In the subsequent works herein considered, these characteristics remain, with the emphasis largely on the natural aspect of a Good Place. It is the natural landscape, after all, which man desecrates and destroys, such destruction being the other major characteristic of a Good Place.

However, in Venice we find a significant difference in kind to any Good Place considered in Hemingway's earlier work. Venice is urban to a greater degree than any previous Good Place. Paris in The Sun Also Rises and Madrid in For Whom The Bell Tolls are often treated as blotches on a pristine landscape, Good Places inevitably going bad because of the people who inhabit them. The depiction of Venice in Across The River and Into The Trees goes against the grain of negative urban imagery. Venice has been inhabited for centuries, and yet remains a Good Place. There are elements of such a Good Place in The Sun Also Rises. They are present during Jake's and Bill's walk through the old sections of Paris. Yet the Paris of The Sun Also Rises is predominantly the Paris associated with Brett. Unlike Paris, Venice

does not suffer the destruction that Good Places are liable to suffer at the hands of encroaching humanity.

Because it is an apparent anomaly (followed chronologically by a return to a natural Good Place in The Old Man and the Sea), Across The River and Into The Trees becomes a very interesting novel to the student of Hemingway's canon who looks at it principally as a consideration of place. It is also very interesting to a student of Hemingway who sees in his work a synthesis of those disparate elements of American Literature embodied by Mark Twain and Henry James (Appendix D). The Venetian setting is obviously appropriate to James, but the character of Colonel Cantwell could not conceivably have served as the "central consciousness" of one of his novels. Cantwell's rugged toughness is close to the frontier characters (in many senses of that term) of Twain, but while "abroad" he is neither innocent nor disdainful.

What Hemingway is attempting to do in this novel is to square his youthful enthusiasm for the frontier life of America with his later, maturer, passion for the artistic heritage and tradition of Europe. James's characters may be American, but, like Chad Newsome and Lambert Strether in The Ambassadors, they tend to be transformed by Europeans. Twain's characters remain thoroughly American, but they tend, like Tom Sawyer, to be more adept at artifice than art. Hemingway attempts an accommodation between frontier heritage and ancient civilization, a dichotomy Twain and James have come to typify. If Cantwell seems "out-of-place" in Venice, a rough American soldier in the city of supersubtle Venetians, it is because the connection between the rudimentary frontier arts (such as hunting and fishing) and the

paintings of Titian and Giotto is not immediately evident. Hemingway asserts that such a connection exists.

The fusion of these two strains can be seen in the narrative structure of the novel. The obvious comparison of frontier America and civilized Venice takes place in a conversation between Cantwell and his driver, Jackson, in Chapter III of the novel. Significantly, the two men are discussing country. Jackson raises the issue of man's destruction of landscape in warfare:

> "Look at it," the driver said. "In this country you find a bridge or railway station. Then go half a mile from it in any direction and you find it like that."
>
> "I guess the lesson is," the Colonel said, "don't ever build yourself a country house, or a church, or hire Giotto to paint you any frescoes, if you've got a church, eight hundred yards away from a bridge."
>
> "I knew there must be a lesson in it, sir," the driver said (13).

This passage links the destruction of landscape with the consideration of art. The destruction of landscape by people is a central element of the thematic "search for the Good Place." What is also being created here is the sense of Venice which Cantwell says both sides respected too much to destroy (45), lying untouched at the centre of a scene of destroyed landscape.

By invoking the name of Giotto, the Colonel establishes a connection between landscape and art, and shows that he is predisposed by nature to a consideration of art. As the chapter continues, the two

men have a discussion about art which establishes the difference between frontier heritage and civilized tradition. The Colonel rhymes off a list of impressive names: Piero della Francesca, Mantegna, Michelangelo, and Titian. Hemingway thus establishes Cantwell's credentials as a man knowledgeable about Italian art, but he is also setting up a juxtaposition between the work of these masters and the relics found in an American museum. When Cantwell suggests that Jackson could donate a characteristic Italian nude to his hometown museum, Jackson replies:

> "All they got in the local museum is arrowheads, war bonnets, scalping knives, different scalps, petrified fish, pipes of peace, photographs of Liver-Eating Johnson, and the skin of some bad man that they hanged him and some doctor skinned him out. One of those women pictures would be out of place there" (16).

Jackson may well be right, just as the reverse would be true. Cantwell stands out in Venice the same way a photo of Liver-Eating Johnson would stand out in a Venetian museum.

But different though an American museum and a Venetian one might be, they are both museums. There is a causal connection running between scalping knives and frescoes. The common denominator is art and tradition. The artifacts in the American museum stem from a recent frontier heritage. They are the art objects of youth. The work of Renaissance painters is the work of age and maturity. This is the important point born out by this early chapter of the framing device. The United States is a place for Youth; Venice is a place for Old Men.

In seeking a Good Place as a dying old man, Cantwell quite naturally seeks a different sort of Good Place than Nick Adams, who might well have shown more interest in arrowheads and scalps than in Giotto and Titian.

This conversational passage between Cantwell and Jackson is the obvious commentary on the relationship between the art and place of America and Venice. The arts (as opposed to the artifacts) of America are the rudimentary skills of hunting and fishing. These have become arts because they have passed beyond their initial purpose as necessary survival skills. The progression of art begins with the necessary but, as Oscar Wilde has noted, soon moves on to the realm of uselessness. The hunting and fishing practiced by Nick Adams and Colonel Cantwell is done for the sake of the pleasure it brings both men. In terms of the consideration of age, however, they belong with the vigour of Youth and America is a young country. The refined art of Venice is more appropriate for an old country and old men. Cantwell may be an American, but he is also an old man. He is looking for more than hunting can give him.

This is why the framing device of the duck hunt is so important. Structurally, it surrounds the Venetian episodes, giving them the sense of a last idyll, but also showing the causal connection between frontier arts and the City of Art, Venice. Critics have argued that the character of Cantwell does not fit with the setting of Venice, but no-one has noted that the outskirts of Venice is a strange place to describe a duck hunt in the first place. The narrative use of the duck-hunt brings the archetypal metaphor of the Good Place from the

"Big Two-Hearted River" in America to the very heart of European civilization. Hemingway couldn't have made a clearer connection between the frontier arts and European arts than to use this structural device of framing the Venetian narrative within the brackets of the duck hunt.

The usual progression in the "search for the Good Place" is away from the disturbances of urbanized life to the more tranquil pleasures of rural life. Nick Adams retreats from the train tracks and the razed village of Seney as he walks back into the woods surrounding the Big Two-Hearted River. Jake Barnes retreats from the neon-lights of Paris to the simple countryside of Spain. Robert Jordan moves away from the concentration of men and destruction around battlefronts and Madrid, to a less-ruined country in Spain. The reverse happens in Across The River and Into The Trees.

Hemingway begins the novel with Cantwell moving toward a Good Place, but instead of being in an urban place moving outward, he is in a rural place moving inward. This involves a complete shift in direction in the usual pattern of the "search for the Good Place," though the nature of the pattern itself remains the same. Again we return to the question of why Cantwell considers Venice a Good Place when earlier Hemingway heroes have preferred natural Good Places. Again, the answer is that Cantwell is an old man looking for a place to die. As Henry James might have pointed out, the difference between America and Europe is age. The difference between Nick Adams and Colonel Cantwell is also primarily one of age. On the banks of the Big Two-Hearted River, the young man has to find a way that will allow him to live. On the canals of Venice, the old man is trying to find a way that will allow him to

die. Nick Adams must put the trauma of war behind him, and get on with life. The problem with Cantwell is that he knows he can no longer get on with life, and must prepare himself for death. They both need a Good Place for opposite reasons and this accounts for the opposing natures of their choices of Good Place.

As Peter Lisca has pointed out, Venice is Dante-esque, largely a city of circles. When Young Cantwell fought on the outskirts of Venice he was badly wounded and suffered a "loss of immortality" (33). He never managed to enter the city, then, but remembers her "rising from the sea" (45). As he returns and performs his ritual of "merde, money and blood" (18), he is coming full circle. He returns to a place which Hemingway describes immediately after he has described Cantwell's wounding: "This country meant very much to him, more than he could, or would ever tell anyone and now he sat in a car happy that in another half hour they would be in Venice" (33). Seeking to repair that "loss of immortality" is his last days of life, he returns to the scene of that loss. Venice is the shining city "rising from the sea" that he had defended in his youth, and he tries to justify his own existence in the existence of Venice. It, as a place, has the physical immortality which he, as a man, can not have. He tries to join himself to the city, and thus gain a combined immortality. He lays great stress on the fact that the city exists partly because he has defended it. Having had a hand in its defence, he has a hand in its continued existence.

The love story regarding Renata is really subordinate to the love story regarding Venice itself. The critical tradition has been to

refer to their love affair as unrealistic, implausible and hopelessly idealized. It is certainly idealized. As Maria embodied Spain for Robert Jordan in For Whom The Bell Tolls, so too does Renata embody Venice for Colonel Cantwell. He sees her rising from the sea (97) as he also does Venice. She is transformed into art by the means of her portrait, and the immortality of art and place are transferred to her as well. The plausibility of Renata's character and the love affair is not as important to the novel as character-oriented critics have asserted. Hemingway does, after all, say that the story is about Venice. He did continue to say that critics misunderstood his novel. That may well be because they were cc ntrating on the love interest rather than the place. They might have done well to remember his foreword to Green Hills of Africa which placed the emphasis on the "shape of the country" and the "pattern of the action," and dispensed with the "love interest."

CHAPTER V

The Last Good Place: The Sea and To Have and Have Not, Islands in The Stream, and The Old Man and The Sea

At the time of his death, The Old Man and The Sea stood as the culmination of Hemingway's lengthier fiction. If we accept the eminently respectable research of Carlos Baker, the short novel "stood virtually finished" by January 17th, 1951 (1969, 490). As such, it was written in between the segments of the novel which has come to be published posthumously as Islands in The Stream. Indeed, again according to Baker, The Old Man and The Sea was originally conceived as part of a series of books incorporating the Thomas Hudson material which has been edited into Islands in The Stream by Mary Hemingway and Charles Scribner, Jr.

This, in itself, has only mild relevance to an exclusive reading of The Old Man and The Sea which stands on its own. However, when considering the overall scope of Hemingway's work it is significant to realize that the final focus of his fiction was the sea. What now stand as two separate books were originally intertwined and Hemingway was using such titles for his work-in-progress as The Sea when Young, The Sea when Absent and, significantly, The Sea in Being

(Baker 1969, 488-9), Hemingway's working title for The Old Man and The Sea.

In a letter to Charles Scribner, dated October 5, 1951, long after the section published as The Old Man and The Sea had been completed, Hemingway indicated the sequence for the four sections which have since come to comprise his two final novels:

> The first book is Idyllic until the idyll is destroyed by violence. While it is Idyllic I think you would like it very much. The same people are in books 1, 2, 3. In the end there is only the old man and the boy (Book 4) (L 739).

It is perhaps futile to try to resurrect the title of each projected book in its sequence, and there is always a certain uneasiness when dealing with any work left incomplete by its author. However, this exercise does serve some purpose in showing the direction in which Hemingway's work was leading him. It goes from The Island and The Stream (Baker 1969, 494) through The Sea When Absent (Baker 1969, 489) to finish with The Sea in Being or, finally, as the capstone, The Old Man and The Sea. Clearly then, the focus of his latter-day fiction was the sea, in terms of natural setting, just as his earliest fiction had concentrated on Upper Michigan and the American Mid-West.

The obvious question occasioned by these final two novels is: Why the sea? The same kind of questions can and have been asked about the natural settings of Hemingway's previous stories and novels. The answer remains in the thematic thread which winds through all Hemingway's fiction and can be characterized by the phrase "the search for the Good Place." By the time he comes to write (what are to date,

if one dismisses The Garden of Eden) his last two novels, this search has led him to the Last Good Place: the sea. More particularly, for Hemingway, it is the Gulf Stream which serves as a cyclical conclusion for a search that essentially begins with the Big Two-Hearted River.[1] The parallel between the two will be explored further on in this chapter. The direction toward the sea, however, has been prefigured in two earlier novels.

The first clear indication of the significance the Gulf Stream holds for Hemingway appears in the interminably and uncharacteristically long sentence of explication in Green Hills of Africa. Without a firm understanding of the value Hemingway ascribes to place, this long sentence about the Gulf Stream in a book ostensibly dealing with Africa would seem incongruous. However, as demonstrated in Chapter III, Green Hills of Africa is the book in which Hemingway most overtly expounds upon the significance of place. This is largely a function of the biographical nature of the novel. Hemingway, as both author and character, is no longer constrained by his art to filter the importance of place through the limited awareness and understanding of

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[1]Rivers in American fiction inevitably evoke thoughts of the Mississippi in Twain's Huckleberry Finn. Critics have written extensively about the metaphorical implications of the river and the raft, the most notorious, perhaps, being found in Leslie Fiedler's "Come Back to the Raft Ag'in, Huck Honey!"

Hemingway said, in Green Hills of Africa, that Huckleberry Finn was the font from which flowed all American literature (22). It is also a precursor of Hemingway's "search for the Good Place." From the moment that Huck and Jim determine to go to Cairo until the end of the novel when Huck determines to "light out for the Territory," there is the explicit understanding that what a man truly needs to do is find the right place. This is, of course, central in Hemingway. All the metaphorical power of Twain's Mississippi can be felt in Hemingway's fiction, from Nick Adams's Big Two-Hearted River to Santiago's Gulf Stream.

such protagonists as Jake Barnes and Frederic Henry. He is free to tell the reader more clearly the importance and priority of place in his literary aesthetic.

He explains his aesthetic of place throughout Green Hills of Africa and it is the reason why his apparent digression into a discussion of the Gulf Stream avoids being a non sequitur. In fact it is quite fitting that the reference should come in Hemingway's book dealing with Africa since his disquisition on the nature of the sea parallels that found in Joseph Conrad's Heart of Darkness. Hemingway was a life-long admirer of Conrad. In his youth he savagely defended Conrad's work which had fallen into disrepute among Hemingway's contemporaries (EL 132-3). It is reasonable to assume that an admirer of Conrad, writing about Africa after a trek through Africa, would find no contradiction in discussing the sea in a context relating to Africa—especially if he were doing his writing from a place near the sea, such as Key West or Finca Vigia.

The passage in Heart of Darkness in which Conrad prefigures Hemingway's perception of the sea occurs early on in the novella. Marlow has just begun to relate his tale and Conrad's narrative persona makes an authorial comment on the relationship between sailors and the sea. He says:

> . . . their home is always with them—the ship; and so is their country—the sea. One ship is very much like another, and the sea is always the same. In the immutability of their surroundings the foreign shores, the foreign faces, the changing immensity of life, glide past, veiled not by a sense

> of mystery but by a slightly disdainful ignorance (29-30, italics mine).

It is this same "immutability" of the sea which characterizes Hemingway's description of the Gulf Stream. What Conrad describes as "the changing immensity of life," Hemingway categorizes in the list of detritus from the garbage scows. Implicit in both Conrad's and Hemingway's observations are the mutability of human existence and the immutability of the sea.

Hemingway's sentence on the Gulf Stream reads, in part:

> . . . when, on the sea, you are alone with it and know that this Gulf Stream you are living with, knowing, learning about, and loving, has moved, as it moves, since before man, and that it has gone by the shoreline of that long, beautiful, unhappy island since before Columbus sighted it and that the things you find out about it, and those that have always lived in it are permanent and of value because that stream will flow, as it has flowed, after the Indians, after the Spaniards, after the British, after the Americans and after all the Cubans and all the systems of governments, the richness, the poverty, the martyrdom, the sacrifice and the venality and the cruelty are all gone as the high-piled scow of garbage, bright-colored, white-flecked, ill-smelling, now tilted on its side, spills off its load into the blue water, turning it a pale green to a depth of four or five fathoms as the load spreads across the surface, the sinkable part going down and the flotsam of palm fronds, corks, bottles, and used

> electric light globes, seasoned with an occasional condom or a deep-floating corset, the torn leaves of a student's exercise book, a well-inflated dog, the occasional rat, the no-longer-distinguished cat; all this well shepherded by the boats of the garbage pickers who pluck their prizes with long poles, as interested, as intelligent, and as accurate as historians; they have the viewpoint; the stream, with no visible flow, takes five loads of this a day when things are going well in La Habana and in ten miles along the coast it is as clear and blue and unimpressed as it was ever before the tug hauled out the scow; and the palm fronds of our victories, the worn light bulbs of our discoveries and the empty condoms of our great loves float with no significance against one single lasting thing—the stream (149-50, italics mine).

Stylistically the passage reads as a passionate diatribe and this accounts for its uncharacteristic length. However, the sense of the passage has a direct bearing on Hemingway's conception of a "Good Place" and on the Gulf Stream as the "Last Good Place." It emphasizes, in general, man's inevitable tendency to despoil. It also emphasizes the ephemeral nature of man in contrast with the things of the natural world which are "permanent and of value." Up until this point Hemingway and his fictional characters have seen the ruination of places and landscapes through the intrusion of other people. Even the green hills of Africa will prove vulnerable to man's degradation of the land. The over-riding significance of this passage for the later

novels is two-fold. The first is "when on the sea, you are alone with it." This is the aspect of the Good Place which requires that intruders are kept from intruding. The second is that despite the overwhelming filth with which man pollutes the water, it has "no significance against one single lasting thing—the stream." Technological advancement since the book's publication has since proven the statement erroneous, but it does indicate the direction of Hemingway's thoughts. Error or not, he believes the Gulf Stream to be the one last place which man cannot corrupt. It stands immutable, an even better anchor than the landscape surrounding the Big Two-Hearted River.

His next novel after Green Hills of Africa indicates a similar belief and prefigures the "search for the Good Place" in the last two novels. To Have and Have Not is cast rigidly in the general run of Hemingway criticism as his attempt at socially conscious fiction. The alleged defects of the book are ascribed to its structure as an amalgamation of published short stories and additional text, but even more so to the reluctant "conversion" to the social and literary mood of the time. Other writers, such as John Dos Passos, had been urging Hemingway to write a novel on what they considered more serious themes than he had heretofore attempted. By these, they meant the social problems the United States was undergoing in the 1930s. Criticism of the novel has stigmatized the book as Hemingway's botched attempt at dealing with a subject he didn't fully understand or wish to explore.

In his biography of Hemingway, Carlos Baker perpetuates this view of the novel. He writes:

> For all Ernest's boastful words to Perkins and Gingrich that fall, the attempt to fashion a full-length novel by the attachment of a subplot to the three Morgan stories was giving him more trouble than he cared—or dared—to admit. After all the years of sturdy independence, the refusal to follow literary or political fashion, the repeated assertion of his will and wilfulness, the fierce determination not to knuckle under, a counterforce was beginning to bubble up from the depths. It was summarized in the dying words of Harry Morgan, who like Ernest had tried to stand by himself but was now less than certain that "one man alone" could survive in such a world as this (296).

Baker goes on to say that Hemingway fulfilled his own need to be a part of a communal effort by going to Spain and siding with the anti-fascist forces. The implication is that Hemingway "knuckled under," reversed his earlier stances and wrote a socially conscious novel—inevitably flawed. This may be plausible if the novel is viewed in terms of character and plot.

However, in terms of "the search for the Good Place" the novel shows Hemingway remaining true to his thematic conceptions of place. In these terms, the story of Harry Morgan can be seen as the story of a man caught without a Good Place, a man whose Good Places have been sequentially destroyed until none remain. The battle raging between Capitalism and Socialism in the literary/philosophical consciousness of Depression America plays a part in the novel, but (as the final image of the novel emphasizes) the concerns of "the haves and

have nots" make little impression on the vast enormity of the Gulf Stream. Harry Morgan is a poor working-class protagonist who cannot up-root his family and continually move to new Good Places. That tragedy does have an economic base. The deeper tragedy is not that Harry can't afford to keep moving to new Good Places but that Good Places are getting harder and harder to find.

The narrative structure of To Have and Have Not shows Harry Morgan as a man being progressively removed from the landscape. Nick Adams had a wilderness in the heartland of the continent as his retreat. Harry exists on the extreme edge of that continent, and even at the edges and among off-shore islands, he is beginning to realize that there is no place for him. Morgan travels back between Key West and Cuba in an increasingly futile attempt to make his living. The United States is peopled not only by human flotsam and jetsam but by people who restrict his freedom and sully the landscape. Cuba, characterized by the violence of the opening chapter and the Chinaman-smuggling operation, is little better. Critics focus on the economic forces in the novel which take away Harry's livelihood (Waldhorn 152-62). Little has been made of the fact that the effect of those forces is to push Harry off the land and onto a boat, and then to take the boat away.

The fact of the boat is crucial to Harry. Granted it is his means of making a living, but it is also much more than that. It is a place he likes to be. There are observations in the novel that Harry could have chosen other work than smuggling in order to feed his children. In chapter nine, there is the possibility of relief work

mentioned. But Harry wants to keep working on his boat because, as Albert notes: "When he was in a boat he always felt good and without his boat he felt plenty bad" (97). What becomes increasingly clear is that the boat operates as Harry's Good Place. As is inevitable, other people come aboard the boat and destroy his Good Place. They are the Chinese, the Cubans, his incompetent help. People from outside also destroy his Good Place, such people as the figure from Washington who causes it to be impounded. As the pattern of the "search for the Good Place" repeats itself in this novel, we can see how that pattern provides a unifying link to the narrative which is often referred to as disjointed.[2]

It is disjointed in sections. Hemingway, himself, referred to the book as "jerry-built" (L, 648). The most annoying structural flaw is held by critics to be the incongruity of styles between the "Morgan" sections and those featuring Richard Gordon. Baker writes that the structural flaw is the result of attempting to "dove-tail and arc-weld two essentially disparate plots" (1972, 216). Others have noted the stream-of-consciousness passages in the novel as an attempt to imitate James Joyce or William Faulkner. The result may be an untidy book, but that is in keeping with the nature of what's happening to place in the book. It is being despoiled. People <u>are</u> untidy, their lives are untidy, and they despoil landscape. They cannot, however, despoil seascape. That is made clear in the Gulf Stream passage from <u>Green Hills of Africa</u> and all the descriptions of the sea in <u>To Have</u>

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[2]For example, although they perceive a psychoanalytical value in the fragmentary nature of the novel, Earl Rovit and Gerry Brenner refer to its "chaotic, disorganized, melodramatic structure" (55).

and Have Not. The sea is characterized in the geometrical language so prevalent in "Big Two-Hearted River." Even when man bleeds into the sea, his blood is cleansed from it (THHN 179).

The sea appears to be able to resist the infestation of humanity because humanity cannot live at sea. The land is man's habitat and man despoils it. When viewed from the perspective of the "search for the Good Place" the descriptions of land as seen from water begin to suggest an infection of the landscape caused by humanity. Instead of the clean geometrical lines associated with the sea and Good Places, the Key West landscape shows signs of human blight. The contrast is evident in a passage where Harry returns from a trip across:

> Then we came to the edge of the stream and the water quit being blue and was light and greenish and inside I could see the stakes on the Eastern and the Western Dry Rocks and the wireless masts at Key West and the La Concha hotel up high out of all the low houses and plenty smoke from out where they're burning garbage (63).

Man covers the land with wires, houses, and garbage.

There is also the spoliation found in the bars and marinas of Key West. The atmosphere is dirty, dingy, and diseased. The aspect of diseased humanity is part of the traditional critical approach to this novel, but usually from the perspective of the 1930s flirtation with Marxism.[3] The "disease" plaguing Key West is not, as the critics

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[3]Writing in The New Republic in 1937, Malcolm Cowley suggests that during the composition of the novel Hemingway returned from Spain "full of enthusiasm for the Spanish Loyalists" ready to proclaim "his own free translation of Marx and Engels" (207). Charles J. Nolan, Jr. refers to it as "Hemingway's protest novel" (216).

argue, the Capitalist infection of humanity, but humanity itself as an infection. From this point of view, the social criticism of the 1930s makes no sense. Dos Passos and the writers of New Masses are attempting to "save" humanity from disease when it is, in fact, the land that needs salvation from humanity. If this book is Hemingway's response to the pressure of the Literary Left, it is a much greater example of irony than of "knuckling under." In terms of the "search for the Good Place" the novel does not say the problem with Mankind is ruthless Capitalism; it says the problem is Mankind.

The initial signpost pointing critics toward the social concerns of the novel has always been its title. To Have and Have Not obviously points toward disparity. But it also signals a sense of loss and the sense of disparity need not be solely economic and social. "Having" and "not having" is the progression of the narrative of Harry Morgan's life. It is also the progression immanent in the theme of the Good Place. The title is capable of greater import, though, when considered against the final image of the novel. The social critics claim the title deals with the relationship between the privileged and the underprivileged. It also deals, ironically, with the relationship between the entire matter of human social concern and a vast, indifferent nature.

In the final chapters of the novel, Marie Morgan looks out at the Gulf Stream and then we are left with the novel's concluding image:

> Through the window you could see the sea looking hard and new and blue in the winter light. A large white yacht was coming into the harbor and seven miles out on the horizon you could

> see a tanker, small and neat in profile against the blue sea, hugging the reef as she made to the westward to keep from wasting fuel against the sea (262).

The yacht and tanker may suggest the disparity between rich and poor, idler and worker, but both are dwarfed by the enormity, strength, and disinterest of the Gulf Stream. As a naturalistic image, the ending is reminiscent of Stephen Crane's "The Open Boat," one of Hemingway's favorite stories. Neither "having" nor "not having" has any consequence next to the simple fact of the existence of the sea. And that may well be Hemingway's ironic answer to the constant harping of the Literary Left.

The image of the sea and the Gulf Stream prevailing when the landscape fails is explored in much greater depth in Islands in The Stream and The Old Man and The Sea. It is most useful for thematic purposes to discuss the posthumous novel prior to The Old Man and The Sea. There is some chronological justification for this in the conceived sequence of four books outlined at the beginning of this chapter. However, the most cogent point for dealing with the two novels in the proposed order is that The Old Man and The Sea is the only one to be fully realized by its author during his lifetime. Islands is a novel that its author thought too incomplete to publish. A book whose author considered it unfit for publication ought to be dealt with warily when it comes to a thematic treatment of his entire canon. It is also well to place greater emphasis on the published work about which its author said: "This is the prose that I have been working for all my life" (L 738).

Much of the prose which was not up to the standard of The Old Man and The Sea appeared in 1970 as Islands in The Stream. In his A Reader's Guide To Ernest Hemingway, Arthur Waldhorn writes: "It comes as a shock to learn that all parts of the 'sea novel' were written during the same period, for Islands in The Stream lacks the polish and control that distinguish The Old Man and The Sea" (200). This illustrates the difficulty in dealing posthumously with material that its author was unwilling to publish during his lifetime or, more sadly, unable to complete to his full satisfaction.

However the novel does exist, in edited form, and must either be dismissed or dealt with seriously. There is much in the book that mitigates its being dismissed as an illegitimate text. Waldhorn agrees. At the conclusion of his exegesis on the novel, he writes:

> If the uncompleted novel that Hemingway's wife and publisher decided to make public adds nothing to his reputation as an artist, it must still be welcomed as a valuable documentary of that artist's agonized journey toward an oblivion that had always lured and repelled him (211).

This is an interesting construction to place upon a novel, suggesting the main function it serves is as a documentary of an artist's journey toward oblivion.

Biographical critics may approve such a use of the novel, but students of his fiction will be more interested in the thematic and stylistic reflections Islands throws on the body of Hemingway's writing. Again, Hemingway critics insist on reading his work as thinly disguised autobiography. To use Waldhorn's own phrase, Hemingway's

personal experience is "almost frighteningly transparent beneath his fictional distortions" (201). However, even Waldhorn concedes: ". . . many of the descriptive passages about sea, sand and sky match his best work" (201). If that alone is true, it should make the book more valuable than any documentary of a march toward oblivion. Hemingway had alerted critics to his concern for "doing country" as early as his short story writing days in the mid-1920s. As late as 1949 he had written to Charles Scribner saying that it was "making country" that he loved to do "better than anything" (L 659).

It is what he does better than anything in Islands in The Stream and that is curious for two reasons, firstly, because in comparison with his earlier novels there is relatively little description of landscape. There are a number of possible reasons for this. One is that Thomas Hudson, like Harry Morgan, is running out of places. Secondly, it is curious because there is extensive explanation of Thomas Hudson's life apart from the contemporaneous events of the plot-line. The past histories of Jake Barnes, Frederic Henry, Harry Morgan, Robert Jordan, Colonel Cantwell, and even Santiago, are revealed to the reader largely through hints and subtleties. We learn about Thomas Hudson through myriad recollections and detailed remembrances. The biography that Hemingway creates for him may well compare too closely to his creator's for some critics' comfort, but Thomas Hudson needs to be a man with a well-documented past.

The reason can be found in the theme of "the search for the Good Place." The initial reason for relying upon "place" rather than "people" is that people die; they are not immutable. This motif

pervades Islands in The Stream just as strongly as in Hemingway's earlier fiction. At the beginning of the novel, Hudson has already been left by two wives and is estranged from his three sons. At the end of the "Bimini" section, two sons and one wife are dead. At the end of the "Cuba" section, the third son is dead and an ex-wife leaves him for a second time. At the end of the "At Sea" section (which is a lovely irony on the part of the editors, since that is precisely where the first two sections have left him), Hudson is surrounded by an atmosphere of death which includes his own.

The result of this well-documented past is to show that Hudson has known a great many people, many of them intimately, and been a great many places. The "great many places" is part of the second theme comprising "the search for the Good Place." "Places" can be ruined by the people who follow one there and the things that consequently happen in them. The third major thematic element which is a part of "the search for the Good Place" is the search for a place to create Art. From the many reminiscences, primarily in the "Bimini" section, we know that Thomas Hudson has been in excellent artistic milieux--especially the artistic Mecca of the 1920s, Paris. In contrast to earlier Hemingway protagonists, it is necessary that the reader know Hudson's history because he needs to understand why (despite family, friends, lovers and exciting locales) Thomas Hudson is all by himself on the topmost point of a backwater island.

The reason is that Hudson, too, is a Hemingway protagonist engaged in the "search for the Good Place" and he is running out of places. Prior to Green Hills of Africa, Hemingway's heroes dealt with

continents and countries. Nick Adams had his middle-America. Jake Barnes had France and Spain. Frederic Henry had Italy and Switzerland. Hemingway the Hunter had Africa. Since then, though, the venues have been getting smaller. Harry Morgan has Key West and Havana. Colonel Cantwell has Venice and environs. Even Robert Jordan in the sprawling For Whom The Bell Tolls has his story unfold in a geographically limited area. There is a similar progression, though obviously more controlled, developed during the course of Islands in The Stream. Thomas Hudson has been running out of "Good Places" when we find him on an island at the beginning of the novel. By the end of the novel he has run out of islands and is left only with the sea. It is this progression which holds the novel together as much as the continuity provided by the character of Thomas Hudson. The novel is the story of one man's total deprivation and it is presented in terms of his loss of "place" until he is reduced to only the sea, paradoxically, the first and last place and no place at all. This again is reminiscent of the passage in Heart of Darkness in which the ship is equated with home and the sea with country. The progression we see from land to sea, as the Good Places run out, suggests the mutability of the shore and the uncertainty of life gives way to the immutability of the sea and the certainty of death.

The priorities in Islands in The Stream are established early on in the novel. Indeed, the first image we receive proves to be a dominant one:

> The house was built on the highest part of the narrow tongue of land between the harbor and the open sea. It had lasted

> through three hurricanes and it was built as solid as a ship (3).

Hemingway begins the novel with this concentration on the house for a reason. The main character, Thomas Hudson, will not be introduced until the third paragraph, but the figure of the house will stand as an artifact of Man, of Thomas Hudson in particular. The bond between the two is made explicit one page later when Hemingway has Hudson thinking, in relation to hurricanes, that: "If there was ever one that bad he would like to be there for it and go with the house if she went" (4).

That is the type of material which the first chapter of the "Bimini" section develops. It is entirely concerned with allowing the reader to discover Thomas Hudson only incidentally. It reveals him to us through the place he inhabits, the sense he has of that place and the attitudes toward life that such a place engenders. In the opening sentences to the novel, quoted above, the house, as the artifact of Hudson and Mankind, sits atop the highest part of the island. There is a temptation here to make an allusion to the Parnassian aspect of the natural image. The presence and implications of such an allusion have previously been noticeable in "The Snows of Kilimanjaro." It is especially tempting since the resident of Parnassus is an artist who will, through the course of the novel, descend from those rarified heights in both personal and artistic terms.

Though the metaphorical interpretation of Hudson's situation may be open to speculation, the natural image itself is indisputable. With the exception of the surrounding trees, the house is "the highest thing on the island" (4). Thomas Hudson is literally "king-of-the

hill." He is also, as we shall see, alone with his art. He has what might be termed a "support staff" (just as Hemingway had in Green Hills of Africa and other Hemingway protagonists have enjoyed in other situations) but, initially, he is free of intruders. A "support staff" and undemanding companionship are also characteristic of a Jamesian "Great Good Place." This then is the very model of the Hemingway "Good Place" and its creator is at some pains to affirm it as such. The first chapter is geared toward placing such a construction upon it. The majority of the verbiage concerns the land and the weather and, indeed, there is a greater pro rata description of landscape in the opening chapter of the book than can be found in succeeding ones. Thomas Hudson's occupation as an artist is emphasized and all his activities are solitary ones. Combine this with his stated love of the landscape and all the major characteristics of a Good Place are present.

We will come to learn that this Good Place which Hudson has found for himself is a retreat. Like those before it, both in Hudson's life and in Hemingway's other fiction, it will be ruined for its discoverer by intrusion from without. The first sentence makes the house a central image and the importance of that image to the novel can be found in the second sentence of the book: "it was built as solid as a ship" (3). This is an extremely significant statement. It is so significant that Hemingway repeats it several times in a few short pages: "The house felt almost as much like a ship as a house . . . . He always thought of the house as her exactly as he would have thought of a ship" (4-5). The reason is that as the novel unfolds the figure of the ship will become the successor to the figure of the house in the

complex web of the novel's imagery. The concomitant reason for that is bound up with the impulse behind the thematic implications of "the search for the Good Place." In short, when all Good Places on land are despoiled, only the sea is left.

This is why the opening sentence of the novel has such significance: "The house was built on the highest part of the narrow tongue of land between the harbour and the open sea" (3). Hudson's initial Good Place is not only located on an island but on that "narrow tongue of land". He is rapidly running out of places on land. Detractors of the novel might do well to consider how highly-charged that first sentence is, how much is compressed into it. Had it been written in the 1920s it might well have been used as an example of the techniques of Imagism which Hemingway derived from Ezra Pound (Hurwitz 13). Even without such literary aid, however, we can still discern its potency as an image. In terms of "the search for the Good Place" there are the aspects of a diminishing landscape which will later be amplified in the matters of art, craft, solitude etc. which comprise this theme. Even setting this aside for the moment, there is a great deal to be said about the contrasting attributes of a "harbor" and an "open sea" and the height of land from which both options are viewed. The major point to be made here is that Hemingway is at his best in using natural imagery to reflect his thoughts and suggest his artistic purposes.

The second sentence, which says that the house had "lasted through three hurricanes" (3), first introduces the connection between house and ship. In addition, it introduces the metaphor of "inner-weather outer-weather" that Hemingway uses so frequently, the most

prominent being the rain in A Farewell To Arms. Man-made structures must weather recurring elemental conditions just as man must weather emotional storms. Hemingway spends a good deal of time discussing hurricanes in that first chapter. Hudson notes: "the bond that the hurricane made between all people who had been through it" (4). Of Hudson, himself, Hemingway says: "He knew how to plot storms and the precautions that should be taken against them" (4). It is not difficult to sense the connection between natural storms and the emotional ones. The hurricane season comes in September, October or early November following the lull of the winds in June, July and August (4). The emotional storm that batters Thomas Hudson, the death of his two boys, takes place in hurricane season just following that summer lull. The correspondence is evident. This is part of the reason why Hudson is associated with the house. It is "Placed . . . to ride out storms, it was built into the island as though it were a part of it" (4). Hudson has created a Good Place for himself, but soon people will appear to disturb it, and eventually ruin it.

This association between man, house and land had been made earlier in the third paragraph, which introduces Hudson after the setting has been established. The sentence which opens the third paragraph is important not only because it introduces the novel's main character, but because it defines him in terms of two distinct things: art and place. It reads: "A man named Thomas Hudson, who was a good painter, lived there in that house and on the island the greater part of the year" (3, italics mine). Hemingway goes on to write: "Thomas Hudson, who loved the island, did not want to miss any spring, nor

summer, nor any fall or winter" (3-4, italics mine). The picture we develop of Hudson is a man closely wedded to a natural setting in a natural world. His solitude is a part of the "precautions" that he takes against emotional storms. So, too, is his concentration on his craft.

There is another image in the first chapter, besides the house, which combines these three aspects of solitude, art and place. This is the image of the driftwood. After discussion of the house and the weather, Hemingway introduces the fireplace in which: "Thomas Hudson burned driftwood" (5). From this paragraph-ending sentence, he goes on to construct the imagery of the driftwood, to embellish it and thereby suggest its significance. He dwells on this image for two paragraphs and there are three aspects to the image which justify the time spent on it. The first is that Hudson develops an affection for the driftwood: "he would become fond of different pieces so that he would hate to burn them" (5). The second is that the individual pieces come to be looked on as art: "He knew the sea would sculpt more" (5, italics mine). The third is that there is a psychological connection between Hudson and the burning wood: "he could see the line of the flame when it left the wood and it made him both sad and happy. All wood that burned affected him in this way. But burning driftwood did something to him that he could not define" (5).

There is a small parable being told here. It deals with a man sacrificing that of which he is fond. In this instance he is sacrificing parts of the natural landscape which are apparently self-renewing. He is also telling us that the parts of the landscape for

which Hudson develops affection are those which have been given artistic shape, have been "sculpted." Hemingway spends a good deal of time to create an impression of Thomas Hudson as a sensitive man. He has such an empathy with his natural surroundings that he can become attached to something as apparently insignificant as driftwood. He has such an artistic sensibility that he can respond aesthetically to the variety of shapes he finds in nature. Hemingway is at some pains to subtly suggest the depth of feeling this man has and he does so through something as mundane as driftwood. Yet in the final sentence to the two-paragraph passage about driftwood, Hemingway uses one sentence to make us question and re-assess all that we believe we have just learned about Hudson: "He thought that it was probably wrong to burn it when he was so fond of it; but he felt no guilt about it" (5).

The key word to which the passage had been leading us is "guilt." As we will come to see, Thomas Hudson is a man for whom affection and guilt are closely linked. In this little parable of the driftwood, however, he is free from any guilt caused by his actions. It reveals Hudson as a man with a tendency to destroy things he likes and, by extension, one could argue that this characteristic is carried over into his dealings with the people he loves. The driftwood is cherished for a while and then: "he found it was fun to burn . . . the pieces he was fond of" (5). He is always secure in the knowledge that he will discover replacement pieces. In his relationships with friends, sons, and wives, Hudson will be similarly destructive. He will suffer irreplaceable loss and feel overwhelming guilt. This is the part of the parable which reveals the superiority of a relationship

with the landscape to a relationship with people. There are replacement pieces and there is no guilt.

That first chapter ends with Hudson's remembrance, fleeting though it may be, of his wartime experience in his youth. It also ends with a further connection between the man, the house and the natural setting. Its very last lines concern the cyclical nature of the seasons passing on the island, recalling the introductory lines about lasting "through three hurricanes." Indeed the overwhelming tone of the first chapter reflects Hemingway's dictum: "Il faut, d'abord, durer." Hudson is enduring because he has found himself a Good Place. He has his landscape, his art which it inspires (note that Hudson paints what he finds on the island), and the solitude he requires to engage in that art. Although Hemingway states that Hudson is happy in his Good Place, there is also a tinge of melancholy surfacing in such things as burning wood which "made him both sad and happy" (5).

Even in the final sentence of the chapter there is no discontent in Hemingway's use of the usually negatively received image of winter: "Winter was the best of all seasons on the island and he looked forward to it through all the rest of the year" (6). Winter habitually suggests age, and it does so here since it is placed so closely to a reminiscence of youth. It also suggests a coldness of the emotions, of which Hudson may justifiably be accused in light of the significance of the driftwood passage. Yet "coldness" is one of the "precautions" Hudson takes against storms and the usually negative image of winter paradoxically becomes symbolic of Hudson being attuned to the cycle of nature. It is simply the most pleasing of seasons in

the Caribbean and part of the nature of things in the Good Place to which Hudson has become attached. After the first chapter, the nature of things will never be the same again.

The reason is given, naturally enough and quickly, in the first sentence of the subsequent chapter: "Winter was over and spring was nearly gone when Thomas Hudson's boys came to the island that year" (6). In direct contrast to the preceding chapter, which focussed on place, the focus of this chapter is the emotional burdens Hudson has accumulated during his lifetime. It introduces the people whom he has loved. Once again a key word that Hemingway uses is "guilt." He uses it to remind the reader of the driftwood passage and as a bridge to establish the lack of ill-feeling associated with landscape and the inevitability of such ill-feeling brought on by people:

> But he did not worry much about any of it. He had long ago ceased to worry and he had exorcised guilt with work insofar as he could, and all he cared about now was that the boys were coming over and that they should have a good summer. Then he would go back to work (7).

At the end of the "Bimini" section the reader learns that Hudson's boys have been killed, and realizes that the too-recent memories of them prevent him from remaining in his Good Place. The thought arises that both the place and the memories will join the recollections of earlier places and events that Tom, Jr. so delighted in having recounted. Bimini and David will belong to the past in the same fashion as Paris and James Joyce do.

The intuition that Bimini is ruined for Hudson by the death of his two sons is confirmed by the second section of the book, which takes place in Cuba. The narrative pace in this section is more sluggish than in the first one, but the thematic pattern of the "search for the Good Place" once again lies at the heart of the story. Cuba is comprised, in Thomas Hudson's terms, of the bars of Havana and the rural finca. Both are retreats where Hudson tries to put aside his cares and wartime activity. However, neither the alcoholic solace of a bar nor the isolation of the finca can withstand the intrusion of Hudson's former wife and the reported death of their eldest son, Tom Jr.

Here again we see the same difficulties that beset earlier Hemingway heroes. Nick Adams, Jake Barnes, and Frederic Henry are all confronted with a sense of man's helplessness given the chaos of existence. They all try to find something to which they can cling to give stability to the formlessness of their lives. In the last paragraphs of the "Cuba" section, Thomas Hudson echoes these earlier protagonists:

> Get it straight. Your boy you lose. Love you lose. Honor has been gone for a long time. Duty you do (326).

Hudson might have added another loss to his list: eventually you run out of Good Places. After the "Cuba" section he finds himself "At Sea."

In passing, it is interesting to note the anecdotes that Thomas Hudson relates to Honest Lil in the "Cuba" section. These recall the reminiscences with his boys in the first section, and are all the more poignant for that—especially since Lil does not find them

as satisfying as did Hudson's boys. In one of these stories Lil requests a love story, and Hudson begins to tell her one situated in Hong Kong. He shows an understanding of the importance of place in narrative when she complains at the length of his description and asks: "When does the love come in?" Hudson replies: "Any time you want it, . . . but you'll like it better if you know the sort of place it happened in" (288). One can make too fine a point of it, but Hudson's reply does seem to suggest that in terms of narrative structure, place has priority over plot.

The third and final section of the novel reverberates with echoes of Harry Morgan's situation in To Have and Have Not. Again the Hemingway protagonist is on board a boat, and people intrude on his peace of mind. The crew, though not as incompetent as Morgan's, overcrowd the boat. The war and the German sub-mariners keep Hudson from enjoying the sort of idyll he experiences on board with his boys in Bimini. The progress of the hunt for the Germans leads Hudson to progressively smaller and smaller patches of land. Finally he is fatally wounded, again sounding reverberations of Harry Morgan's fate in To Have and Have Not.

In Islands in The Stream we can see typical Hemingway patterns and recurring themes. Some of his concern for symmetrical narrative surfaces in the three sections of the novel. However, it would be injudicious to make any substantive pronouncement on the themes of the novel. Eventually we see the incompleteness of the book forcing the critic closer and closer to tenuous guesswork and the splitting of fine hairs. The same is true of the application of the "search for the Good

Place" to this book. There are times, such as the Bimini section, when it is clearly applicable to the narrative, others when it is less clearly so. Only when a complete manuscript of the novel is published (and, since it is unfinished as a work of art, perhaps not even then), can this book be fully integrated into the criticism of Hemingway's novels. Until such a time, greater emphasis must be placed on Hemingway's published work. In discussing the import of the sea and the Gulf Stream in Hemingway's concept of place, the student of Hemingway's work can deal much more securely with The Old Man and The Sea.

What Hemingway gives us in The Old Man and The Sea is a story pared down to its essential parts. As Carlos Baker has noted in Hemingway: The Writer As Artist, the main outlines of the story are the same as his 1936 Esquire article, "On The Blue Water" (294). There is essentially only one character, Santiago, who is defined basically by his age and his skill. The plot is only a fishing story. The setting is the vastness of the sea. Critics have found in this spare story biblical and mythical elements that they had not appreciated in Hemingway's work up until its publication. William Faulkner said it showed that Hemingway had discovered God and that "Time may show it to be the best single piece of any of us" (Baker 1969, 503-4). Hemingway, himself, said in a letter to Wallace Meyer:

> I know that it is the best I can write for ever for all of my life I think, and that it destroys good and able work by being placed along side of it. I'll try to write better but it will be tough. . . . this can [be published] . . . as an

> epilogue to all my writing and what I have learned, or tried to learn, while writing and trying to live (L 757).

The significance of the work is evident in the opinions of its author and its readers, but the story itself is simply a distillation of everything Hemingway had written before. The main difference is that the removal of unessential detail has been accomplished on a level not seen since "Big Two-Hearted River." The love interest is gone, and we are left with a man, a place and a pattern of action: the main elements of a Hemingway narrative.

The comparisons between this story and "Big Two-Hearted River" are compelling. There is the Hemingway protagonist, the "man alone," in Nick Adams and Santiago. Each is removing himself from the general company of men by choosing to venture alone into a natural setting. Both men are fishermen. They define themselves by the exercise of a particular skill. The exercise of that skill is all-important to them. Nick fishes in a river for trout; Santiago fishes the Gulf Stream for marlin. The difference is only a matter of degree. Both undergo a marked experience, similar to a Joycean "epiphany," which leaves them richer, but not visibly so.

The difference between the two stories lies in what each says about the Good Place. Hemingway said that The Old Man and The Sea could serve as an epilogue for all his writing. In terms of the "search for the Good Place," "Big Two-Hearted River" stands as the prologue. A comparison of the alpha and omega of Hemingway's fiction shows how deeply this theme has permeated his writing, and how symmetrical his published body of work is. As was noted in Across The

River and Into The Trees, the characteristics that define a Good Place for a young man are different from those chosen by an old man. The difference between Santiago and Colonel Cantwell, though, is that Santiago has not chosen the sale metier of the warrior, or retreated into the unnatural world of European art. He is closer in spirit to the sport fisherman, Nick Adams.

Santiago is an altered though discernible counterpart of Nick Adams, and his Gulf Stream is an altered though discernible counterpart of the Big Two-Hearted River. The image of the Good Place has noticeably altered, yet remained readily identifiable. The physical differences are the most easy to note. Nick Adams's Good Place was firmly rooted in landscape. The ambivalence of the translucent rushing stream was countered by the stable, geometrical landscape. Nick's is the prototypical Good Place because it is a place unspoiled by man. However, the mere fact of the protagonist's discovery of such a Good Place presages its eventual destruction by the other people who must inevitably find it. Land can be domesticated by man and thus blighted by humanity. The sea cannot, and this is why the sea is the last Good Place. The irony of finding the last Good Place, however, is that the very point which ensures its preservation as a Good Place also ensures that it cannot be dwelt in. The sea, unlike the land, cannot be domesticated. It cannot be inhabited.

However, the value of the sea as an oasis, a retreat, a Jamesian "Great Good Place" is still viable. The availability of landscape as a Good Place has drastically diminished by the time we arrive at The Old Man and The Sea. Santiago is forced further and

further offshore because the waters close to shore have been fished out by other men. On the morning of his great struggle, Santiago knew: ". . . he was going far out and he left the smell of the land behind and rowed out into the clean early morning smell of the ocean" (28). Again we see in his plight the echo of Harry Morgan's. Humanity is still an infection which ruins place, but the infestation is impotent against the power of the Gulf Stream. Again we are reminded of that long sentence in Green Hills of Africa. The Stream is capable of surviving man's garbage. Man can have no lasting effect on it. The Big Two-Hearted River, by way of contrast, can be as easily destroyed, as was the true-life Irati in the 1920s. Although he cannot survive indefinitely in this last Good Place, the Hemingway protagonist can always visit it.

Viewed backward from the perspective of the Old Man and The Sea, we can see how Hemingway's work up until its publication had become a progression towards finding a Good Place that could not be destroyed. As noted earlier, Good Places begin with continents, dwindling down to patches of country, to cities, houses, boats; all of which can be destroyed. Finally, we are left alone with the sea. It is the immutable place, which has the strength to resist man's destructive instincts and which, because man is a land-animal, remains safe from him. In Hemingway's conception of place, the Gulf Stream (the sea) is the one place where man cannot breed, cannot stake a claim, cannot domesticate for his own purposes. Thomas Hudson can build his house on Bimini strongly enough to withstand three hurricanes. Nowhere at sea

can man place his mark so firmly and so solidly. Ships and boats can be sunk, or must invariably return to shore.

Having re-established the Good Place in the Old Man and The Sea, Hemingway then goes on to show once more the true function of the Good Place. The "search for the Good Place" is inextricably bound up with the process of artistic creation. The Old Man and The Sea serves as a commentary on writing fiction in the same manner as does Green Hills of Africa. Hemingway uses hunting and fishing and bullfighting as metaphors for his personal art of writing. In Green Hills of Africa we saw him explain how the purpose of the hunt is not the trophy. It is simply the end product of the process of hunting. It is the process itself, the exercise of skill and technique, that has the true value for the hunter. This is metaphorically identical to his view of writing. It is the exercise of technical mastery, the process of artistic creation, that is valuable to the writer. Others can know the trophy, but they have not lived the hunt.

Santiago repeats this metaphor in fishing for the marlin. Like the Hemingway persona in Green Hills of Africa, it is the process of catching the fish rather than the fact of the catch which is important. His identification with the fish mirrors the identification an artist has with his creation, or a hunter has with his prey. Taken realistically, the following is an embarrassing line of dialogue: "Fish, . . . I love you and respect you very much"(54). Taken metaphorically, it becomes a statement of the artist's love of his craft. His struggle with the fish elevates Santiago above the commonplace, just as an artist's struggle to create makes him transcend the

ordinary. This is evident in a passage revealing Santiago's thoughts as he fights the marlin:

> Then he was sorry for the great fish that had nothing to eat and his determination to kill him never relaxed in his sorrow for him. How many people will he feed, he thought. But are they worthy to eat him? No, of course not. There is no one worthy of eating him from the manner of his behaviour and his great dignity (75).

Here Santiago is making a distinction between what a man does for other people and what he does for himself. He is not catching the marlin to feed others, nor will he let it go out of respect for it. He is fighting the marlin sheerly for the sake of the fight, the exercise of skill, the process. The act of fishing surmounts what one could reasonably expect of the old man if he were fishing simply for the sake of the catch at the end of the day.

Here is where the mythical power of the story becomes most evident. Santiago seems to go beyond what he should be capable of doing. In Bibilical terms he is matching himself against the leviathan, and it is an epic struggle. His efforts parallel those of Hemingway himself. Santiago is re-enacting in a modern myth the age-old struggle of the artist to create something beyond himself. The loss of the marlin to the sharks does not diminish the old man's efforts. Returning with the trophy is not as important as experiencing the process. In the same way, the critical reception of a work of art does not diminish the artist's effort. The artifact of a published book is not as important as the experience of writing it.

Santiago is aware that experiencing the exercise of his skill is what matters most. It is his skill which defines him and he must continue to exercise it if he is to continue to live. He cannot rest on his laurels and continue to be a fisherman, just as an artist cannot be satisfied only with past creations. Santiago thinks to himself at one point:

> "I told the boy I was a strange old man," he said. Now is when I must prove it."
>
> The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it (66).

Out in the middle of the Gulf Stream, the old man has the great experience of his life, the most perfectly executed example of his art. All his skills, all the knowledge he has been acquiring all his life are brought together at one moment and he creates a wonderful work of art. In trying to bring it back to land, it is destroyed. What is left of the artistic process for others to see is separate from the artist's experience. As the novel ends, Santiago has earned his sleep and his dreams. The fact that the tourists mistake the Marlin's skeleton for that of a shark, has no more relevance to him than a critic's misunderstanding of his work has to the writer.

The title of the novel reflects the degree to which the story is stripped of extraneous detail. Here is Hemingway's basic theme of man and his relationship with nature. The insertion of the adjective "old" is a sure sign that Hemingway is concerned not just with man and nature, but the relationship between an aged man and the natural world.

The definite article emphasizes the special and solitary character of the old man. He is "the" old man. The definite article before "sea" also emphasizes the special and all-encompassing nature of the sea. Hemingway omitted the definite article which naturally seems to fit in front of "Green Hills of Africa," and the omission suggests a succession of "green hills," just as on land there are a succession of Good Places. However, the sea is the last Good Place. It is indivisible and all of a piece, unlike the land masses. The title is a signal to the reader that one man and one place stand as the epilogue to all Hemingway's previous work.

The lean spareness of the narrative begins immediately with the first sentence of the novel: "He was an old man who fished alone in a skiff in the Gulf Stream" (9). This is simply an elaboration of the title. The characteristic of age which modified Santiago remains, and to it is added the definition of a man by his craft. Hemingway has always defined people by what they do, but in this instance he is also defining Santiago by his art. Thus we have added to the story the idea of a man, a place, and the two of them related through his art. He fished alone: his particular art is a solitary business.[4] There is no-one to come between him, it, or his place. His place is the Gulf Stream, and he reaches it in a skiff. This establishes early on that the old man cannot stay in his place. It is unreachable through purely

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[4]A novelist of character might have used the boy to interact with Santiago as Huck and Jim do in Huckleberry Finn. Being a novelist of place, Hemingway requires only a single character to experience a given place and the boy remains on shore.

animal means. The boat paradoxically is both the means of transportation to the place and the barrier which keeps him from it. It is an artifact, a human construct, and creates an ambivalent relationship between the man and his place. It allows him to identify, though not totally, with his place. This paradox contributes to the primal and mythic elements in The Old Man and The Sea.

Despite the ambivalence, Santiago is the protagonist most closely identified to place in a long line of place-conscious Hemingway heroes. There are physical signs of identification. The sail of his boat is "patched" (9) and Santiago's face is covered in "blotches" (10). His shirt "had been patched so many times that it was like the sail and the patches were faded to many different shades by the sun" (18). This is the same sun that caused the blotches of skin cancer on Santiago's face. The surface of the sea is covered with "some patches of yellow, sun-bleached Sargasso weed" (35, see also 106, 120). The effect of this similar description is to form a connection between the man, the boat, and the sea—to form an identification between them all. Santiago is further identified with the sea because his eyes were "the same color as the sea" (10).

Hemingway again uses the geometrical language that has been the trademark of his style and of the Good Place ever since In Our Time. He uses words such as "edge," "side," and "line" (53, 117, 11, 121, 35, 118 among others). Hemingway develops his narrative simply, using the boy Manolo as counterpoint to the old man and as foil for the purpose of dialogue. Manolo is more interested in baseball than in the old man's reminiscence of Africa (22), but the old man is more

concerned with remembrance of places past. This becomes evident in his dreams:

> . . . he dreamed of Africa when he was a boy and the long golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains. He lived along that coast now every night and in his dreams he heard the surf roar and saw the native boats come riding through it . . . . he smelled the smell of Africa that the land breeze brought at morning (24-5).

Since 1952 critics have discussed the symbolic meaning of Santiago's dreams, but they have concentrated on the lions not the places.

Hemingway makes it clear that it is place which has priority in the old man's life. It is place that is stable, solid, able to be grasped. When all else proves ephemeral this eternal aspect of place gives it its priority in Hemingway's (and Santiago's) understanding of life. Even the memories of place, once experienced, are stronger and more real than the memories of intimate experiences with people. This is made abundantly clear when Hemingway writes:

> He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He dreamed only of places now and of the lions on the beach (25).

This is one of the most important statements in Hemingway's fiction. It relegates social relationships (character) and sequence of action (plot) below his primary aesthetic of place.

The nature of women in Hemingway's fiction has long been discussed, but in this quotation he relegates them to the level of a diversion. In The Sun Also Rises, the nature of Jake's wound made him look beyond women for meaning in life. Santiago is the first Hemingway protagonist since Jake who has had some sense of the priority a relationship with place takes over relationships with women. No doubt it is the reason why the story is about an "old" man and the sea. The possibility of interpreting symbolic meanings of the lions is myriad. What is obvious is that, all symbols aside, Hemingway is telling us that place has a greater importance for him than has ever been acknowledged.

This concern remains with him in the twilight of his career as it had in its inception. In terms of place we are always drawn back to his letter to Edward J. O'Brien in 1924, cited in the Preface:

> What I've been doing is trying to do country so you don't remember the words after you read it but actually have the country (L 123).

The reader will "have the country" not as an actual place but as an imaginative or invented place. At the beginning of his writing career, Hemingway was telling O'Brien that he was trying to give his readers Good Places by giving them "dreams of places." His works are these "dreams of places."

The narrative of The Old Man and The Sea soon leaves the land and the fishing begins to take centre stage. Hemingway's use of hunting and fishing metaphors for the artistic process is already well-documented. It is no surprise to find that Santiago is as meticulous

in the practice of his art as Hemingway and his previous protagonists have been in theirs. Santiago is a man who, in his fishing, knows it helps to be lucky but still says: "I would rather be exact" (32). The manner in which he goes about his fishing is reminiscent of Pedro Romero's bullfighting in The Sun Also Rises. Hemingway describes Santiago fishing:

> He rowed slowly and steadily toward where the bird was circling. He did not hurry and he kept his lines straight up and down. But he crowded the current a little so that he was still fishing correctly though faster than he would have fished if he was not trying to use the bird (33, italics mine).

This concentration on craft establishes Santiago's credentials as an artist in the same way it established Pedro Romero's. Romero was the epitome of the artist, combining talent, skill, knowledge, and risk-taking. Santiago, in his battle with the marlin, shows the same unbreakable spirit that Romero showed in and out of the corrida. His technique in the above-cited passage strongly recalls Romero's maintaining "his purity of line" (SAR 168).

The import of the metaphor of the hunt, explored at great length in Green Hills of Africa, is also at work in The Old Man and The Sea. Fishing is a metaphor for writing, and fishing, hunting, and writing are all intimately connected with place. In Green Hills, the hunter Hemingway kept going into "new country" because it provided the most satisfactory hunting, the most satisfactory process of art. Similarly Santiago thinks to himself: "My choice was to go there to

find him beyond all people. Beyond all people in the world" (50). The nature of the Good Place as being a necessary place for art, and being one devoid of other people, is repeated here just as it has been so many times previously. In Green Hills Hemingway showed that the process of art (hunting), is more important than the trophy (art object). But the difficulty with Good Places on land is that each process required a new Good Place. People invaded land-locked Good Places and destroyed them. The beauty of the sea is that it remains a Good Place despite people, despite the number of times one engages in the process of one's art (fishes). It is new and fresh every time. The paradox of the sea is that it is changing and ever-changeless, and that is what makes it the last Good Place.

The marlin is not as important as the process of catching the marlin: the hunt. The marlin is produced by the sea, but it is also destroyed by the sea. All that remains of the process of catching the marlin is the memory of the experience. All that remains of the Good Place is the memory of the Good Place. Both the marlin and the sharks which destroy it are elements of the place itself, the sea, and are connected to the life of the place in the same way that Santiago is. The advent of the sharks is as inevitably a part of the story as the old man hooking the marlin and the marlin being hooked. This is made evident in the calm, unexplosive style of Hemingway's prose: "It was an hour before the first shark hit him" (100). If there is any surprise expressed in that simple statement, it is in the length of time the shark takes in coming--not in its inevitable arrival.

The old man's defense of the marlin is futile and he knows it. This does not keep him from defending it. Here is the distillation of the fight fought by all Hemingway's warriors, Robert Jordan in particular. The theme of struggling against great odds for the sake of something in the nature of struggle, itself, is inherent in Hemingway's concept of a man. It leads to his dicho that Santiago espouses: "A man can be destroyed but not defeated" (103). However, most of the battles of earlier protagonists have been against men. Here the battle is elemental: man against nature. Where man has previously been the destroyer of Good Places, we now find the sea, as a place, purifying itself of the intrusion of mankind. The sea is capable of regenerating itself as a Good Place because it creates and destroys itself at the same time, and on a scale that man cannot match. The indifference of the sea to the effort of mankind conjures up reminiscences of Stephen Crane's "The Open Boat." For Santiago to return to the shore with his marlin intact would signal man's triumph over the sea, a triumph in the same degree as his domestication of the landscape is a triumph over it. Because such a thing is not possible, all a man is left with after finding a Good Place at sea is the memory of the Good Place.

What is most evident in the closing pages of the novel is how much of Santiago's life concerns memories and dreams. Hemingway is insistent on the point of Santiago's dreams. The old man dreams on land before the voyage (25), he dreams at sea (81) and he wishes that the reality of his experience were a dream:

> It was too good to last, he thought. I wish it had been a dream now and that I had never hooked the fish and was alone

in bed on the newspapers (103).

"They must have taken a quarter of him and of the best meat," he said aloud. "I wish it were a dream and that I had never hooked him. I'm sorry about it fish. It makes everything wrong (110).

What can I think of now? he thought. Nothing. I must think of nothing and wait for the next ones. I wish it had really been a dream, he thought (111).

He is also dreaming at the conclusion of the novel (127). Dreams purify the old man's life in the same way that the Gulf Stream purifies itself of garbage. When he dreams, there remain only the places and all other things disappear. Yet Santiago's battle with the sharks is implied in his catching of the marlin. In the same way, destruction is implied in creation. Both involve complementary aspects of a painful process. Eventually though, the pain is overcome and only the memory or the dream remains. If more were to remain, a trophy or a physical Good Place, the pain would also remain.

However, like the prototypical Good Place, Nick Adams's Big Two-Hearted River, the sea is also a healer: "the greatest healer that there is" (99). It is also the metaphorical equivalent of a blank page which keeps erasing itself after having been written on. It purifies art by eliminating all aspects of art but the process itself. It eliminates the marlin so that the end-product does not put an end to the process. The trophy, the painting, the book, and the beached marlin are all deadly because they signal a termination of a process. Having a Good Place would terminate the "search for the Good Place" and

the search is the equivalent of artistic process. All that remains to Santiago is the Dreams of Places, not the places themselves. It is the trips out onto the Gulf Stream, the immersion of himself with the sea and his art, that stimulates those dreams. The function of the sea as the last Good Place is not to be a place itself, but to create and uncreate the imaginative invention of man which will conjure up dreams of Good Places. The dreams have no physical existence, and cast place in a form that cannot be ruined by man.

Finally, then, the only permanent Good Places are those found in the imagination. Man cannot despoil the imagination, just as he cannot (from Hemingway's point of view) despoil the sea. The writer and the reader can return to the Good Places of the imagination and find nothing changed, nothing disturbed. If he is anything like Santiago, the reader of his work will find that while Hemingway has woven his dreams with characters and incidents, both soon fade, and what remains most vividly in the memory are the dreams of places.

CONCLUSION

Remembering the destruction of the Irati River, Hemingway wrote in Death in The Afternoon: "If your memory is good you may ride still through the forest of the Irati" (274). Speaking about Turgeniev's Russia in Green Hills of Africa, he wrote: ". . . how real that Russia of the time of our Civil War was, as real as any other place" (108). These, finally, are the only ways to retain place, through memory and art. The memory is faulty, and dies with the man, but the work of art remains forever (GHA 109).

Throughout Hemingway's work, there are a series of finely created places that will forever remain as real for contemporary readers as Turgeniev's Russia was for Hemingway. In this fashion, the "search for the Good Place" inevitably leads to the places which the author invents for himself. Those are his creation, and cannot be despoiled by man. Northern Michigan, Burguete, Paris, Cuba, and all the other places from which Hemingway has woven his dreams, will all remain inviolate. Visitable by readers again and again, they will nonetheless remain unchanged. Just as George Dane, in Henry James'

"The Great Good Place" felt the power of his invented place, so too will readers feel the power of Hemingway's Dreams of Places.

We have seen how important a conception of place is to Hemingway. The central texts on place remain "Big Two-Hearted River," Green Hills of Africa, and The Old Man and The Sea. In "Big Two-Hearted River," we see Nick Adams purposely retreating from the world to heal himself. He does this by concentrating solely on his own relationship with a specific place. The value of place over people is established in terms of solidity, security, reliability, and healing. "Big Two-Hearted River" is significantly placed at the conclusion of In Our Time, whose stories have highlighted the futility of human relationships.

"Big Two-Hearted River" also provides the paradigm for the artist creating his dream of place. The style of description Hemingway invented for "doing country" is at its best in this story. The geometrical nature of his topographical description and the method of triangulation by which Nick moves through the countryside, both serve to reinforce the sense of security and reliability that Nick finds in the landscape. While the Hemingway protagonist will, in subsequent stories, search for a place similar to Nick's, Hemingway will be seeking to realize that place in his writing. The "search for the Good Place" is a constant search on Hemingway's part to "do country so you . . . actually have the Country" (L 123).

This becomes most obvious in Green Hills of Africa. It is a book dedicated to place in the same way that Death in The Afternoon is dedicated to bullfighting. Because he is an artist rather than a

critic, Hemingway develops his aesthetic of place by showing as well as telling. The reader learns in the epigraph to the book the terms of Hemingway's experiment with narrative structure. He is then introduced to Hemingway's ideas on the nature of place by reading a story rather than a dissertation. In the course of that story, he realizes that Hemingway's primary concern as a writer is with "the shape of a country and the pattern of . . . action" (foreword). It is here, also, that Hemingway makes most explicit the importance place has for writing, specifically his writing.

The Old Man and The Sea concludes Hemingway's canon-long statement on the importance of place. In it we see the Last Good Place, the Sea. When a man has run out of land, there remains only the Sea. It is, however, a place that he cannot inhabit. It is also different from all other places in its immutability. It cannot be claimed or destroyed because it is the place which creates, and constantly recreates, itself.

This leads Hemingway's readers to an understanding of the grail behind the "search for the Good Place." Ultimately, a Good Place is one which is created or invented. The Good Place exists in memory, in art, in Santiago's Dreams of Places.

APPENDIX A

Story Locales

"Up In Michigan"	Upper Michigan
"On The Quai At Smyrna"	Turkey/Greece
"Indian Camp"	Upper Michigan
"The Doctor and The Doctor's Wife"	Upper Michigan
"The End of Something"	Upper Michigan
"The Three-Day Blow"	Upper Michigan
"The Battler"	Upper Michigan
"A Very Short Story"	Chicago/Italy
"Soldier's Home"	Oklahoma
"The Revolutionist"	Italy/Switzerland
"Mr. and Mrs. Elliot"	Boston/Paris
"Cat In The Rain"	Italy
"Out Of Season"	Italy
"Cross-Country Snow"	Switzerland
"My Old Man"	Italy/Paris
"Big Two-Hearted River"	Upper Michigan
The Sun Also Rises	Paris/Spain
Torrents of Spring	Upper Michigan
"The Undefeated"	Spain
"In Another Country"	Italy
"Hills Like White Elephants"	Spain
"The Killers"	Midwestern City

"Che Ti Dice La Patria?"	Italy
"Fifty Grand"	New York
"A Simple Enquiry"	Italy
"Ten Indians"	Upper Michigan
"A Canary For One"	Paris
"An Alpine Idyll"	Austria
"A Pursuit Race"	Kansas City
"Today Is Friday"	"The Holy Land"
"Banal Story"	American City/Spain
"Now I Lay Me"	Upper Michigan/Italy
A Farewell To Arms	Italy/Switzerland
Death In The Afternoon	Spain
"After The Storm"	Gulf
"A Clean Well-Lighted Place"	Madrid
"The Light of The World"	American West
"God Rest You Merry, Gentlemen"	Kansas City
"The Sea Change"	Paris
"A Way You'll Never Be"	Italy
"The Mother of a Queen"	Madrid
"One Reader Writes"	Roanoke, Virgina
"Homage To Switzerland"	Switzerland
"A Day's Wait"	Foreign Country
"Natural History of The Dead"	Italy
"Wine of Wyoming"	American West
"The Gambler, The Nun and The Radio"	Hayley, Montana
"Fathers and Sons"	Upper Michigan

"The Short Happy Life of Francis Macomber"	Africa
"The Capital of The World"	Madrid
"The Snows of Kilimanjaro"	Africa
"The Old Man at The Bridge"	Spain
Green Hills of Africa	Africa
To Have and Have Not	Gulf
The Fifth Column	Madrid
"The Denunciation"	Madrid
"The Butterfly and The Tank"	Madrid
"Night Before Battle"	Madrid
"Under the Ridge"	Spain
For Whom The Bell Tolls	Spain
Across The River and Into The Trees	Venice
The Old Man and The Sea	Cuba
A Moveable Feast	Paris
Islands in The Stream	Cuba/Bimini

America, the continental U.S. and the Gulf islands, is the entire or partial locale for twenty-seven stories. Europe is the place for forty stories, of which Spain has fifteen and Italy thirteen. Even within these geographical boundaries, however, there are a number of different locales. This attests to Hemingway's peripatetic nature. Unlike his contemporary, William Faulkner, he did not chart one place through the ages but many places through one age. Very few of Hemingway's stories are historical. He was not interested in re-creating a world he had never seen, but in retaining for himself and posterity those places he had seen with his own eyes.

APPENDIX B

The Posthumous Works

It is unfortunate for scholars that the numerous posthumous publications have sought to trade on Hemingway's name rather than illuminate his art. The economic incentive to publish "new" Hemingway books is understandable. The form in which they have been published, though, makes them questionable additions to the Hemingway canon. The critical eye of Gerry Brenner has cast a great deal of doubt on the authenticity of A Moveable Feast in his article "Are We Going to Hemingway's Feast?". The entire gamut of posthumous works, as he and Earl Rovit point out, "create difficult editorial problems" (Rovit and Brenner 153).

My own point of view generally coincides with that of Rovit and Brenner expressed in their chapter "Of Memory and Melancholy: The Posthumous Works" in Hemingway: Revised Edition (1986). Their position is that the posthumous works are "a mixed legacy of blessing and curse" which present "severe textual questions that can never be satisfactorily resolved" (153). I am not as committed to their biographical and psychoanalytical observations as I am to their feeling that these works must be approached warily.

In this thesis I have dealt only with A Moveable Feast and Islands in The Stream. A Moveable Feast is used only for several references. The argument that I present in Dreams of Places does not rise or fall on any of these. I use Islands in The Stream much more

extensively, though I still approach it with trepidation. However, treated in the context of To Have and Have Not and The Old Man and The Sea I believe the ideas on Place which I use the novel to substantiate, remain valid.

There is no reference to The Garden of Eden, although that book makes a number of statements about places. Since it has a place-name as a title, a proper study of the book might well prove illuminating to my thesis. However, I contend that no such study is possible since the extreme manner of the editing of The Garden of Eden makes the book highly suspect. This is despite the assurance in the publisher's note: "In every significant respect the work is all the author's." This novel and other posthumous works must be dealt with eventually, but I suggest that this is neither possible nor wise until facsimiles of the original manuscripts are made generally available. This seems to me a reasonable cause for all students of Hemingway to promote.

APPENDIX C

Recent works of Faulknerian scholarship, Max Putzel's Genius of Place: William Faulkner's Triumphant Beginnings (1985) and William T. Ruzicka's Faulkner's Fictive Architecture: The Meaning of Place in the Yoknapatawpha Novels (1987), and Alfred Kazin's A Writer's America: Landscape in Literature (1988) would seem to indicate that place is a legitimate concern in American literary studies. Yet any exhaustive attempt at proving the importance of place in American literature would require another dissertation of equal or greater length. However, Hippolyte Taine established place, in his term "surroundings," as one of the three determining characteristics of a national literature (10) and Michel-Guillaume St. Jean de Crevecoeur apparently agreed with Taine since he viewed America as the crucible which forged a race of new men (129). Using a botanical metaphor which he may well have found in Crevecoeur (129), Vernon L. Parrington also argues the importance of place in the development of the American national identity (I, iii).

Arguably the first American literature, journals of explorers and pamphlets luring immigrants were almost solely concerned with a sense of place. Such works as Thomas Hariot's Briefe and True Report of the New Found Land of Virginia (1588) and Gabriel Thomas's Historical and Geographical Account of the Province and Country of Pensilvania (1698) indicate that the earliest concerns writers had with America was for the place itself. The history of American literature reflects the continuity of that concern, either in the titles of such works as William Bradford's Of Plymouth Plantation (ca. 1650) and Thomas

Jefferson's Notes on the State of Virginia (1785) or in the political expression of Thomas Paine's Rights of Man (468-9) and Alexis de Tocqueville's Democracy in America (261).

As American literature gained international prominence two of its most renowned authors, Washington Irving and James Fenimore Cooper, spoke to the poverty of materials facing American writers and both indicated the potential wealth to be found in place (Irving 792; Cooper 884-5). In essays such as "Nature" and "Self-Reliance," Ralph Waldo Emerson emphasized that wealth (7, 45, 164-6, 169). Henry David Thoreau, perhaps the most eminent American writer to bring a sense of place to his work, put Emerson's advice into action and retreated to Walden Pond. Nathaniel Hawthorne shared Thoreau's concern for place and dwelt upon the extent to which it shapes men in The Scarlet Letter (13), using a botanical metaphor (15) in the style of Parrington and Crevecoeur.

By the end of the nineteenth century, it was apparent to historian Frederick Jackson Turner that one aspect of place, the particularly American fact of a constantly expanding frontier, was central to the development of American history and national character (Still 12).

APPENDIX D

When comparing the literary legacies of Henry James and Mark Twain, it is unusual to place them in antithetical camps (Neider xi). They have come to represent a watershed in American literary history: the point where the stream of American literature is parted in two by a distinct fork. There is something to be said for this partition as a form of critical shorthand; however, though it may be valuable to view James and Twain as poles apart, it is also useful to look for such shared common ground as a sense of place. The concern for place is evident in the travel literature which each wrote, James as a "sentimental traveller" and Twain in the assumed persona of a nineteenth century Dodsworth.

Given that both authors were concerned with place, it is true that they represent a branching of the ways. James was rooted in the traditions of the eastern states and Europe while Twain was invigorated by the west. This factor also influenced their fiction, James's appearing more polished and Twain's the more rough. In terms of place, the divergence between the two is evident in James's retreat and return to Europe while Twain "lit out for the territory." James rejected the new world and Twain embraced it.

Much of what dominated their age was the vision of the West which has since become mythic. Yet the duration of that mythic West was really rather short, approximately from the end of the Civil War until the turn of the century. During that time, however, the movement westward was a significant aspect of American national life. The great

rush westward accelerated a trend that had always been a part of American life. The "boundless continent" (de Tocqueville 261) discovered its bounds during this period of time. The Oklahoma land rush occurred in 1889 and in 1890 the census takers reported that they could no longer establish a traditional frontier (Still 184).

This accelerated surge westward of a highly mobile population led to many things, but one of these was an increasing sense of impermanence. It was this lack of definition and tranquility to which Twain responded (Neider xii) but from which James recoiled (Edel xii). For James the difficulty was the loss of the tradition he associated with a "sense of place" (Edel xii) and he turned toward Europe, whose relative stability allowed that sense to be exercised. The changing boundary of the new world which bothered James, Twain found invigorating. The very idea of "tradition" which so concerned James was the object of Twain's ridicule in such works as The Innocents Abroad and A Connecticut Yankee in King Arthur's Court. It was cultural baggage and Twain dropped it, preferring the unburdened frontier. As mentioned during the course of this thesis, for James place was associated with history and tradition, for Twain with solitude and the frontier wilderness. As will be evident in a reading of the thesis, Twain's conception of place closely informs the world of Nick Adams and James's conception of place informs that of Colonel Cantwell.

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For purposes of abbreviation, the following texts have been referred to by this notation within the text.

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SS	The Short Stories of Ernest Hemingway
L	Ernest Hemingway: Selected Letters, 1917-1961
BL	By-Line: Ernest Hemingway
OMS	The Old Man and The Sea
GHA	Green Hills of Africa
FWBT	For Whom the Bell Tolls
THHN	To Have and Have Not
SAR	The Sun Also Rises
DIA	Death In The Afternoon
5CSS	The Fifth Column: and Four Stories of the Spanish Civil War

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