INTO THE FARTHER TIMBER

By

WAYNE FRASER, B.A., M.DIV.

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AUTHOR: Wayne Fraser, B.A. (McMaster University)
M.Div. (Emmanuel College)

SUPERVISOR: Professor James D. Brasch

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INTO THE FARTHER TIMBER: HEMINGWAY'S METAPHOR OF LANDSCAPE

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W.F.

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ABBREVIATIONS USED IN THIS THESIS

ARIT.....Across the River and into the Trees
DA.....Death in the Afternoon
FTA.....A Farewell to Arms
FWBT.....For Whom the Bell Tolls
GHA.....Green Hills of Africa
AMF.....A Moveable Feast
OMS.....The Old Man and the Sea
SAR.....The Sun Also Rises

INTRODUCTION

The subject of this thesis was prompted by Emily Watts' book, Ernest Hemingway and the Arts, particularly, chapter II, "Landscapes", which demonstrates the influence of Cézanne upon Hemingway's technique of landscape description. Her excellent study examines and signifies how "Hemingway was able to transpose certain Cézanne-like techniques of landscape painting into verbal descriptions".[1] The sparse references from For Whom the Bell Tolls suggested to me that the "verbal descriptions" of landscape in FWBT reveal an altered technique from that of Hemingway's earlier novels.

Her examples for the study of landscapes come primarily from Hemingway's early fiction, the majority from "Big Two-Hearted River", The Sun Also Rises, and A Farewell to Arms. There are six specific references to FWBT. The first, on page 30, is quoted to illustrate the use of landscape description to convey a mental relationship between a character and the land. Miss Watts clarifies that it is not this type of nature description which concerns her. She examines

> ...another type of description of nature to be found in Hemingway's works--that of the landscape or city landscape. Hemingway's characters often stop the movement of the novel and simply view the land surrounding them, gaining a broad and comprehensive view

> of nature, a panoramic view perhaps not limited to the consciousness of the character...It is with these special views of the land that this chapter is primarily concerned.

The remaining five examples drawn from FWBT are used to indicate the meaning of landscape: two references to El Sordo's hill as an example of simple geometric form in nature; two examples to define nature "in the broad sense" (34); and one final reference to Jordan as the exception among Hemingway protagonists for his "special relationship with nature" (46). Not one of the passages from FWBT is used to represent "a panoramic view" of the land, which is Miss Watts' primary concern in chapter II.

It is evident that chapter II on Hemingway's technical use of Cézanne to render a "broad and comprehensive view of nature" applies most specifically to his earlier works. The description and meaning of landscape in FWBT do not accomodate themselves so readily to Miss Watts' theory. They seem more often the exception. When Miss Watts moves on in chapters III and IV of her book to discuss the influence of painters like Goya upon Hemingway's writing, passages from FWBT figure more prominently in the discussion. However, these chapters trace the theme of "the agony of man" in Hemingway's fiction, and are not concerned with the technique of landscape representation.

FWBT presents a problem to any critical overview

of the Hemingway canon, for, thematically and technically, the novel seems a major departure from the concise style of Hemingway's earlier and later works. Because A Farewell to Arms (1929) and For Whom the Bell Tolls (1940) have similar narrative action--a love story set in the midst of war--and because the Cézanne influence is so apparent in FTA, this thesis proposes to examine the use and the treatment of landscape in both novels. As in Watts' chapter II, the term landscape refers to both the city and country settings of the novels. The first chapter will compare the use of landscape in the two novels, as it relates to the theme of death; the second to the theme of love. The third chapter will investigate the evolution during the 1930's of Hemingway's treatment of landscape.

I

HEMINGWAY'S USE OF LANDSCAPE AND THE THEME OF DEATH

1

A Farewell to Arms chronicles the experience of a young American, Frederic Henry, as a lieutenant in the Italian ambulance corps during World War I. He is wounded in the legs during an offensive against the Austrians. While convalescing in a Milan hospital, he falls in love with a young English nurse, Catherine Barkley. After he has recovered from his wounds, he returns to his war duties and becomes involved in the Italian retreat from Caporetto. Arrested by army police, and facing certain execution, he escapes and deserts from the army. He rejoins Catherine in Stresa and travels with her to Switzerland, where they spend a winter in the idyllic alpine setting. The spring rains, and the approaching birth of their child, force them to move to Lausanne. There Catherine dies in childbirth, and Henry remains alone at the novel's end. The narrative action moves through various country and city settings: Gorizia, and the battlefront nearby; Milan; Gorizia, again; Caporetto and the Venetian plains; Milan, again; Stresa; Locarno; the mountains above Montreux; and, finally, Lausanne.

The novel begins in Gorizia, where Frederic Henry lives in a house used by military officers. There is a priest living there, also, and Henry remarks that he and the priest

> ...were friends, with many tastes alike, but with the difference between us. 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.[2]

Henry never specifies clearly what "the difference" is, nor what he "learned...later". The novel, however, embodies his encounter with love and with death.

Concerning the subject of death Henry displays amazing naïvety in the opening pages of the novel. Although working in a position of some responsibility and danger, Henry is insensible of his own mortality:

> Well, I knew I would not be killed. Not in this war. It did not have anything to do with me. It seemed no more dangerous to me myself than war in the movies. (37)

His detached attitude is soon shattered by an Austrian trench-mortar shell. Henry discovers that war allows no exceptions. When Aymo is shot during the retreat, probably by frightened Italians, Henry feels that "the killing came suddenly and unreasonably" (218). Later, when Catherine faces death in childbirth, he admits the indiscriminate supremacy of death:

> That was what you did. You died. You did not know what it was about. You never had time to learn. They threw you in and told you the rules

> and the first time they caught you off base they killed you. Or they killed you gratuitously like Aymo. Or gave you the syphilis like Rinaldi. But they killed you in the end. You could count on that. Stay around and they would kill you. (327)

The dominance of death is a large portion of the education of Frederic Henry recounted in FTA. "Henry's mistake is in not knowing that all physical life ends in death."[3] The landscape of FTA testifies to this theme. Since the narrative action is Henry's experience, the novel is written from his point of view. Henry is very much aware of the country around him; he constantly regards it and describes it. These numerous and lengthy landscape descriptions achieve two results: they record the mounting destruction of warfare; they meticulously note Henry's movements.

In her examination of these landscape descriptions Emily Watts considers that

> Hemingway's characters often stop the movement of the novel and simply view the land surrounding them, gaining a broad and comprehensive view of nature...the description is, in a way, set apart from the rest of the novel. Movement of some sort precedes it, and movement follows it, but the action stands still for the description itself.[4]

Although I do not dispute the basis of Watts' study, the technique of landscape reproduction, I do question her assertion that "the action stands still". The landscape descriptions of Frederic Henry are so imbued with movement, his own and the war's progression, that the action of the novel is advanced by these descriptions.

The opening chapter is a good example, for the landscape description prefigures the impact of war. This chapter of landscape contains the essence of the entire novel, foreshadowing both the movement of the narrative action and the final concluding theme. The opening sentence locates Henry:

"...we lived in a house in a village that looked across the river and the plain to the mountains" (3). From this house Henry witnesses the infiltration of unnatural forces into the natural countryside.

The encroachment of war upon the landscape is subtly exposed. Dust, raised by the marching troops, is connected with an early autumn: "...the dust...powdered the leaves of the trees...and the leaves fell early that year" (3). Fighting in the mountains has the naturalness of summer lightning, but, conveys no sensation of "a storm coming" (3). The third paragraph develops the buildup and advancement of troops and artillery:

> ...we heard the troops marching...and guns ...pulled by motor-tractors...many mules... with boxes of ammunition...and gray motor trucks that carried men and other trucks with loads covered with canvas that moved slower in the traffic. There were big guns too...drawn by tractors. (3-4)

The only bright natural colour, repeated twice for ironic emphasis, is the "green leafy branches" (4) which are used to camouflage the "long barrels of the [big] guns". With the first mention of rain, Hemingway begins the much-discussed association of rain with death and disaster: "...all the country [was] wet and brown and dead with the autumn" (4). Even the men marching appear unnatural "with the packs...of cartidges, bulged forward under the capes...as though they were six months gone with child"(4).

This opening passage is teeming with motion. The movement is the advancement of war upon the country. During his war experience Henry continues to notice the spread of destructiveness and death by the war. In this light the opening chapter indicates the direction of the narrative action towards the final statement on death. For the blending of the unnatural forces of war with the natural landscape produces one irrevocable result: "At the start of the winter came the permanent rain and with the rain came the cholera" (4).

Although natural determinism brings death and life, unnatural determinism brings death and agony.[5] Both together produce the above incident and the tragic cynicism of the closing sentence of chapter one: "But it [the cholera] was checked and in the end only seven thousand died of it in the army" (4).

The devastation of war traced upon the natural environment continues in chapters II and III of FTA. During the year that has passed between chapters I and II, the war has accelerated and embraced the further mountains. Parts of the landscape have been destroyed:

> The forest of oak trees on the mountain beyond the town was gone. The forest had been green in the summer when we had come into the town but now there were stumps and the broken trunks and the ground torn up... (6)

As the war has changed, the town has changed, incorporating into itself the paraphernalia of war. Life goes on in spite of the unhealthy accretions of wartime:

> People lived on in it and there were hospitals and cafés and artillery up side streets and two bawdy houses, one for troops and one for officers... (5)

When Henry returns from his winter leave of absence in chapter III, he describes the same countryside as in chapters I and II, but, notices the contrast between the natural and unnatural. Henry discovers that "we still lived in the same house and that it all looked the same

as when I had left..." (10) with the one notable exception "that now it was spring". Although the might of war has enlarged - "there were more guns...some new hospitals... British men and...women, on the street, and a few more houses...hit by shell fire" (10) - the power of nature is beginning its cycle of rebirth:

> The fields were green and there were
> some small green shoots on the vines,
> the trees along the road had small
> leaves and a breeze came from the sea. (10)

In contrast the town is plagued with the diseases of war: "...frostbites, chilblains, jaundice, gonorrhea, self-inflicted wounds, pneumonia and...chancres." (12)

The life in the landscape, quietly stated in the birth of spring, is made explicit in the conversation between the priest and Henry at the end of chapter III. The priest had expected Henry to visit his family home in the Abruzzi highlands while on leave. While making his apologies, Henry contrasts clearly the life-giving beauty of the Abruzzi setting and the café low-life which he frequented on his leave:

> 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 and 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 cafés and nights

> when the room whirled and you needed to look at the wall to make it stop, nights in bed, drunk, when you knew that that was all there was, and the strange excitement of waking and not knowing who it was with you, and the world all unreal in the dark and so exciting that you must resume again unknowing and not caring in the night, sure that this was all and all and all and not caring. (13)

The possibility that man can exist in harmony with nature is epitomized by the Abruzzi country.

In the three short opening chapters Hemingway has conveyed the passing of one and a half years during which the war has accelerated. He has utilized landscape description to effectuate the passage of this time and the propagation of war. The advancing destructiveness of war has been noted by landscape description. The novel continues to use landscape to demonstrate the onslaught of war and Henry's increasing involvement in warfare. The landscape descriptions of FTA do not just parallel but also promote the development of the theme of death.

The landscape descriptions meticulously record Henry's movements during war activity. Hemingway uses specific landmarks and place names to trace Henry's routes. The visit to the bridgehead at Plava where "the offensive was to begin" illustrates this technique of conveying movement:

> I went along the narrow road down toward the river, left the car...,crossed the pontoon

> bridge,...and went through the trenches
> ...and along the edge of the slope. (23)

From there Henry scans the Austrian lines. Although there is "nobody in sight", his description abounds with imagined activity. The scene is thus set in motion:

> A new wide road was being finished that would go over the mountain and zig-zag down to the bridge. When this road was finished the offensive would start. It came down through the forest in sharp turns. The system was to bring everything down the new road and take the empty trucks, carts and loaded ambulances and all returning traffic up the old narrow road...stretcher-bearers would bring the wounded back across the pontoon bridge...the last mile or so of the new road where it started to level out would be able to be shelled steadily by the Austrians. It looked as though it might be a mess. But I found a place where the cars would be sheltered... and could wait for the wounded to be brought across the pontoon bridge. (24)

The passage also records the advancement of warfare for

> ...it had been impossible to advance... the year before because there was only one road leading down from the pass to the pontoon bridge and it was under machine-gun and shell fire for nearly a mile. It was not wide enough either to carry all the transport for an offensive. (23)

But after the intervening year,

> ...a new wide road was being finished... When this road was finished the offensive would start. (24)

The offensive does start, suddenly, in chapter VIII: "The next afternoon we heard there was to be an attack up the

river that night and that we were to take four cars there" (42). En route Henry's narration again carefully includes his directions:

> We drove fast when we were over the bridge and soon we saw the dust of the other cars ahead down the road. The road curved and we saw the three cars...going off through the trees. We caught them and passed them and turned off on a road that climbed up into the hills. (44)

During the trip Henry "watched the country". Contrary to Watt's assertion[6], his description of country does not stop the action, but furthers it:

> We were in the foot-hills on the near side of the river and as the road mounted there were the high mountains off to the north with snow still on the tops. (44)

The phrase, "the road mounted" suggests not just the lay of the land, but also their own ascent along the road, "the three cars all climbing" (44).

A long paragraph of landscape description follows which repeats the pattern noticed in the opening chapter. First there is a careful notation of Henry's position: "the road was empty and we climbed through the hills and then went down over the shoulder of a long hill into a river-valley" (44). A sweeping view of the country comes next, selecting specific landmarks like the river, pebbles, road and fields as they had been noted in chapter I:

> There were trees along both sides of the river...I saw the river, the water clear, fast and shallow. The river was low and there were stretches of sand and pebbles with a narrow channel of water and sometimes the water spread like a sheen over the pebbly bed. Close to the bank I saw deep pools, the water blue like the sky. I saw arched stone bridges over the river where tracks turned off from the road and we passed stone farmhouses with pear trees candelabraed against their south walls and low stone walls in the fields. (44)

The technique of describing the road to trace Henry's travel is repeated:

> ...we...commenced to climb into the hills...The road climbed steeply going up and back and forth through chestnut woods to level finally along a ridge. (45)

As the road and Henry continue to climb, Hemingway includes a description of the distant mountains, a reminder for Henry and the reader of the Abruzzi landscape which, earlier in the novel, has been established as an ideal setting:

> ...I looked to the north at the two ranges of mountains, green and dark to the snow-line and then white and lovely in the sun. Then, as the road mounted...I saw a third range of mountains, higher snow mountains... and then there were mountains far off beyond all these.... (45)

The road then drops, the direction paralleling the emotional letdown of the appearance of armaments immediately following the description of the beautiful mountains:

> I could see the road dropping through the trees. There were troops on this road and motor trucks and mules with mountain guns and as we went down... I could see the river...the old bridge ...and...the broken houses of the little town that was to be taken. (45)

When they reach the valley bottom, it is "nearly dark" (45).

Hemingway in this paragraph has skillfully crafted the landscape description to achieve many effects. Henry's movements have been carefully mapped. The advancement of war has been recorded. The hope resting in the landscape and contrasted to warfare has been reasserted in the mountain descriptions. But, most significantly, the landscape has been constructed to create an emotional atmosphere concordant with the slow ascent and descent of the cars and the road, building slowly as they rise to the climactic view of the mountains, then falling quickly with the reminder of warfare. The passage ends on an emotional low-point as does the journey. The emotion of the passage is structured by the rise and fall of the landscape.

This passage of landscape just analyzed acts as a thematic summation, for, in the next chapter (IX), Henry is gravely wounded, and the remainder of Book I describes his nightmarish encounter with death and agony. After he is wounded, there is no description of landscape, for Henry is either in an ambulance or in a hospital ward, unable to

view any country. Consequently, the only description of landscape in the remainder of Book I is Henry's reminiscence of the Abruzzi:

> ...I thought how he [the priest] would be in his own country. At Capracotta, he had told me, there were trout in the stream below the town. It was forbidden to play the flute at night. When the young men serenaded only the flute was forbidden. Why, I had asked. Because it was bad for the girls to hear the flute at night. The peasants all called you "Don" and when you met them they took off their hats. His father hunted every day and stopped to eat at the houses of peasants. They were always honored. For a foreigner to hunt he must present a certificate that he had never been arrested. There were bears on the Gran Sasso D'Italia but it was a long way. Aquila was a fine town. I was cool in the summer at night and the spring in Abruzzi was the most beautiful in Italy. But what was lovely was the fall to go hunting through the chestnut woods. The birds were all good because they fed on grapes and you never took a lunch because the peasants were always honored if you would eat with them at their houses. (73)

The beauty and harmony of this setting is enriched by its singular position at the close of Book I, juxtaposed as it is with so much agony of war.

Book I closes with Henry's painful train ride to the hospital in Milan, where he will meet and fall in love with Catherine. Throughout Book II Henry fulfills the life with Catherine of which he had dreamed before the start of the offensive:

> I wished I were in Milan with her. I would like to eat at the Cova and then walk down the Via Manzoni in the hot evening and cross over and turn off along the canal and go to the hotel with Catherine Barkley...we would not wear any clothes because it was so hot...and we would drink the capri...and only a sheet and the whole night and we would both love each other all night in the hot night in Milan. That was how it ought to be. (38)

By the time he returns to his war duties in Book III, Henry is a changed person from the naïve, detached young man of the start of the novel. He has learned from his experience that he could be killed in this war; he has fallen in love with Catherine, and has much to live for.

When Henry returns to Gorizia in chapter XXV, the landscape continues to reveal the onslaught of war. The descriptions also measure Henry's movements meticulously, illustrating his involvement with war and death. The opening scene of chapter XXV repeats the season and terrain seen in chapter I. The contrast in the landscape manifests the mounting disaster and agony of war. The river, low and clear in chapter I, is "running high" in chapter XXV. The dust and dryness of chapter I are gone; mud and dampness have taken their place. The once bare road is now muddy. The trees are bare and the leaves wet and dead. The formerly ripe plains are bare and brown. The mountains are entirely obfuscated by a mist over the town. The troops, seen

marching over the road in chapter I, are now "stamping stone in the ruts" which have formed from the weight of the heavy traffic (163).

The comparison of these two descriptions of landscape indicate the erosive progression of war. The landscapes of Book III continue the war theme of Book I. As Henry travels to resume his duty in chapter XXVII, the landscape description is of country "beyond the place on the river where...[Henry] had been wounded" (181). His movements are noted along with the advancement of war. And as the intensity of the offensive has increased, Henry notices more details of the damage:

> There were woods that had been taken quickly and not smashed...The road ended in a wrecked village...There was much artillery around. The houses were badly smashed....

Henry relieves Gino at the front; the latter continues with the account of the situation:

> There was still a certain amount of shelling...but not many wounded. There would be many sick now the rains had started...Food was scarce...it really had been hell at San Gabriele and the attack beyond Lom...had gone bad. The Austrians had a great amount of artillery in the woods along Ternova ridge...and shelled the roads badly at night. (181-182)

The attention to concrete details and place names in the landscape depictions is explained during Henry's lengthy discussion with Gino. They talk about the progress

of the war and the strategy of using the country to advantage in order to defeat the enemy. When Henry mentions defeat, Gino responds, "We won't talk about losing...What has been done this summer cannot have been done in vain" (184). The conversation ceases, but, Henry's thoughts continue with the oft-quoted passage regarding the worth and dignity of words:

> ...only the names of places had dignity. Certain numbers were the same way and certain dates and these with the names of places were all you could say and have them mean anything. Abstract words...were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates. (185)

These lines explain the prose style of FTA which is evident in the descriptions of landscape. Attention is placed in concrete landmarks, such as rivers, towns and roads, along with their names, the time and the season. With these concrete, specific details of the landscape, Hemingway conveys the movement of the narrative action and, also, the atmosphere concordant with that action.

As if to illustrate this prose technique, the conversation with Gino is succeeded by a lengthy passage of description of action. The rain and the wind underline the mood of desolation:

> It stormed all that day. The wind drove down the rain and everywhere there was standing water and mud...

. . . . . .

> The wind rose in the night and at three o'clock in the morning with the rain coming in sheets there was a bombardment...
>
> (185-186)

Attention on the guns and bombardment increases, but, as forecast in chapter I, the unnatural forces of war have blended with the natural landscape:

> There were many Austrian guns in the woods on that ridge...I watched the sudden round puffs of shrapnel smoke in the sky above a broken farmhouse...; soft puffs with a yellow white flash in the centre. You saw the flash, then heard the crack, then saw the smoke ball distort and thin in the wind. There were many iron shrapnel balls in the rubble of the houses and on the road....
>
> (185)

Henry's actions are included in the passage; the route of the road conveys his involvement:

> We loaded two cars and drove down the road...We went on down the clear road and as it turned a corner into the open and went into the square arched tunnel of matting the rain started again.
>
> (185-186)

"The next night the retreat started" (188). And the major portion of Book III chronicles the slow retreat of the army. It begins with a description reminiscent of the troops on the road in chapter I:

> In the night, going slowly along the crowded roads we passed troops marching under the rain, guns, horses pulling wagons, mules, motor trucks, all moving away from the front.
>
> (188)

And just as chapter I detailed the build-up of armaments, so, now, the troops expand into "one wide slow-moving column ...[which] moved slowly but steadily in the rain" (194). With sparse, but specific, reference to the landscape, Hemingway is able to create the atmosphere of the retreat and allow the reader's imagination to picture the scene: "I could see the stalled column between the trees in the rain as I went forward across from it in the fields" (194).

The column swells with the addition of refugees (198). Hemingway's careful design of details, with repeated reference to the wet and the mud, generates the oppressive atmosphere of the retreating hordes:

> ...in the column there were carts loaded with household goods...There was a sewing-machine on the cart ahead of us in the rain...On some carts the women sat huddled from the rain and others walked beside the carts keeping as close to them as they could...The road was muddy, the ditches at the side were high with water and beyond the trees that lined the road the fields looked too wet and too soggy to try to cross. (198)

The column of humanity becomes a counter-part of the flowing river, both metaphors for a country swollen with the unnatural infection of war.

This motif of the river/column reaches a climax when Frederic and Piani cross the Tagliamento. The column moves parallel to the river: "Before daylight we reached the

bank of the Tagliamento and followed down along the flooded river to the bridge where all the traffic was crossing" (221). Henry watches the river as he crosses the bridge:

> ...the flood looked high. The water swirled and it was wide...the river, that usually ran in narrow channels in the wide stony bed far below the bridge, was close under the wooden planking. (221)

On the other side of the bridge, two carabinieri pull Henry from the line; he faces certain execution as a German in Italian uniform.

The blending of the unnatural element of war with the natural landscape, developed to this point in the novel, ceases when Frederic escapes execution by diving into the river. He is then moved by natural forces: "I could feel the current swirl me..." (225). Throughout his experience Henry has been involved with and endangered by the mounting tide of destruction. His dive into the natural waters releases him from the current of the moving column of humanity: "Anger was washed away in the river along with any obligation" (232).

Furthermore, in the river Henry fights to survive:

> ...the current was taking me away. I thought then I would drown...but I thrashed and fought through the water and when I looked up the bank was coming toward me, and I kept thrashing and swimming in a heavy-footed panic until I reached it. (227)

Significantly, Henry pulls himself out of the current, onto the bank, lies still, and hears "the river and the rain".(227) The sound of the rain and the river in the background emphasizes his distance from the disaster of war. The difference between this state of mind and the attitude of detachment which he displayed in chapter I is his lack of naïveté regarding death and his own vulnerability. Aware of the proximity of death, from the carabinieri and from the river, he has fought to live. He deserts from the army and goes in search of Catherine.

From this point in the novel, there is no further description of war's effect on the landscape. Since Henry has deserted, his attention is no longer focused on these details. When he and Piani were trying to return to the column of the retreat, the details of the landscape descriptions were sparse, indicative of Henry's tired and confused state of mind. In the barn he

> ...lay flat on the hay and looked out the narrow window at the country. I do not know what I expected to see but I did not see anything except the fields and the bare mulberry trees and the rain falling....
> (217)

However, as Henry makes his escape back to Milan in chapter XXI, the description of the landscape contains many references to landmarks and place names of the country. As before, the landscape description traces Henry's route of travel:

> That day I crossed the Venetian plain. It is a low level country and under the rain it is even flatter. Toward the sea there are salt marshes and very few roads. The roads all go along the river mouths to the sea and to cross the country you must go along the paths beside the canals. I was working across the country from the north to the south and had crossed two railway lines and many roads and finally I came out at the end of a path onto a railway line where it ran beside a marsh. It was the main line from Venice to Trieste, with a high solid embankment, a solid roadbed and double track...Crossing the fields to the north I had seen a train pass on this railroad, visible a long way across the flat plain, and I thought a train might come from Portogruaro. (228)

Free from the war, and moving in the boxcar of the train toward Milan, Henry's thoughts are of Catherine and of "where... they would go. There were many places." (233).

2

For Whom the Bell Tolls involves narrative action similar to that of FTA; the novel entails a love relationship which develops within the activity and atmosphere of war. Robert Jordan is an American university professor, who is working as a dynamiter for the Loyalist cause during the Spanish Civil War. He is given the task of dynamiting a bridge in order to prevent Fascist troop movement at the start of an offensive. Jordan joins a guerrilla band in the mountains, and the three day time-span of the novel records their preparations for the attack on the bridge. During this time, Jordan has an intense love affair with a young Spanish girl, Maria, whom the guerrilla band had rescued from the Fascists. After the successful completion of their mission, Jordan is severely wounded in the leg while attempting escape. He sends Maria away with the other survivors, and the novel ends with Jordan's preparations to delay pursuit by the Fascist troops.

The narrative action of the entire novel occurs in one setting: the mountain forest in the Sierra de Guadarrama of Spain.

Examination of For Whom the Bell Tolls reveals that Hemingway used landscape description in a different manner than in FTA. He does not mirror the impact of warfare by lengthy descriptions of the terrain. The landscapes of Books I and III in FTA expose the progressively destructive impact of warfare. Hemingway employed landscape as a carefully sustained backdrop upon which he projected the theme of destruction in war. The landscape of FWBT presents no such backdrop. Neither does it record precisely the movements of the protagonist from place to place. A study of the landscape in FWBT indicates an expansion by Hemingway of his treatment of landscape to embrace a universal theme.

The format of FWBT suggests that Hemingway was striving for closer integration of his themes and metaphors. It is significant to note that FWBT is not written in first-person narration as is FTA, but, by third-person limited narration, presenting the perspectives of various characters, not just one as in FTA. Furthermore, the novel is not divided into books, like the five in FTA. FWBT is not formally separated to contrast the war theme (e.g., Bk. I and III of FTA) against the love theme (e.g., Bk. II, IV, and V of FTA). The themes of love and death in FWBT are integrated into a more elaborate, intricate framework.

Without formal thematic division, Hemingway does not establish a clear contrast between any one setting and another. Hemingway's attention to landscape is different. There are relatively fewer "expanded view[s] of the land"[7] in FWBT than in FTA. The characters occasionally observe the countryside, but, even more so than in FTA, the action of the narrative is never stopped. The viewing of the landscape is incorporated into the action, to establish the setting or to comment on a character. However, unlike Frederic Henry's descriptions of the country, the landscape portraits in FWBT are very brief.

For example, in chapter XII of FWBT, when Maria, Jordan and Pilar are returning to their camp after visiting El Sordo, they stop to rest "under a pine tree".[8] The three of them

> ...looked across the mountain meadow to where the tops of the peaks seemed to jut out from the roll of the high country with snow shining bright on them now in the early afternoon sun. (154)

As Pilar talks with Maria, the narrator punctuates the dialogue with the repeated phrase that Pilar "looked on across the meadow at the mountains". Pilar comments:

> What rotten stuff is the snow and how beautiful it looks...What an illusion is the snow. (154)

Johnny Kerr, in his doctoral dissertation, "Hemingway's Use of Physical Setting", points out that "the illusory beauty of the snow reminds her of her earlier" envy of Maria's beauty.[9]

Kerr concludes that in this passage the landscape is used for characterization and for starting conversation.

The brevity of the above-quoted passages of landscape, and their pragmatic function in dialogue and for characterization reveal the altered use of landscape from that in FTA. The beginnings of both novels illustrate the difference clearly. Whereas the first chapter of FTA is a two page description of landscape,[10] FWBT opens with a short paragraph of landscape. Instead of a panoramic view by a detached observer, the protagonist is presented in the midst of the timber:

> He lay flat on the brown, pine-needled floor of the forest, his chin on his folded arms, and high overhead the wind blew in the tops of the pine trees. The mountainside sloped gently where he lay; but below it was steep and he could see the dark of the oiled road winding through the pass. There was a stream alongside the road and far down the pass he saw a mill beside the stream and the falling water of the dam, white in the summer sunlight. (1)

The passage places the emphasis on the man and his position with regard to his surroundings. The overture of FTA drew attention to the country. The start of FWBT focuses attention on this man and his position in the landscape.

Jordan's position in the landscape description contrasts with Henry's detached observations of landscape. A comparison of the attitude of these protagonists relative to landscape evinces a distinction in Hemingway's approach

to landscape description. The difference between the landscape description of FTA and FWBT is the difference between vision and touch. Frederic Henry of FTA is often placed in a sitting position, looking at the country. In the opening chapter, he is looking out at the landscape from the porch of a house in Gorizia (3-4). Later in the novel, he watches the country from his seat in the ambulance (44). During the retreat from Caporetto, he hides in a barn and looks "out the narrow window at the wet country" (217). The landscape descriptions of FTA are thus visions of an observer placed at a distance from the country.

Robert Jordan is not a distant observer, but, is positioned in the midst of the landscape. In the passage opening FWBT he is in touch with the earth, the pine needles, the wind in the trees, the slope of the mountainside; he is aware of the stream by the winding road, the waterfall and its dazzling colour reflected in the sunlight. Jordan does not just observe the beauty of landscape; he lives in harmonious contact with nature. He is, like the priest of FTA, sustained by his awareness of nature. Thus, the landscape of FWBT is described not from a distance, but, from a point within the forest setting.

Consequently, Jordan is frequently described in a prone position against the earth. The opening words of the novel depict him thus: "He lay flat on the brown, pine-needled floor of the forest." And the novel ends with Jordan in this same position and feeling "his heart beating against the pine needle floor of the forest" (471). Sheldon Grebstein, in his critical book, Hemingway's Craft, suggests that "those scenes at the beginning and end of the novel and others interspersed throughout it which describe Jordan lying prone on the ground...reinforce the novel's persistent suggestion of the conjunction between the human and the non-human...the tangible and the metaphysical."[11] Those "others [scenes] interspersed throughout...[the novel] which describe Jordan lying prone on the ground" involve Jordan with love:

> ...For him it was a dark passage which led to nowhere,...heavy on the elbows in the earth to nowhere.... (159)
>
> . . . . . .
>
> ...now on earth with elbows against the cut and slept-on branches of the pine tree with the smell of the pine boughs and the night...; (379)

and with death:

> Robert Jordan sunk his elbows into the ground and looked along the barrel at the four riders stopped there in the snow. (281)
>
> . . . . . .
>
> He lay on his belly behind the pine trunk, the gun across his left forearm, and watched the point of light below him. (411)

Jordan's prone position with his elbows in the earth depict his involvement with the landscape, with love, and with death. The key to understanding this extended motif, and the use of landscape in FWBT relative to the theme of death, lies in the epigraph by Donne. John Donne's devotion XVII concerns the universal relationship of men:

> The Church is Catholike, universall, so are all her Actions; All that she does, belongs to all.[12]

And his metaphor to explain the loss to mankind upon the death of an individual is the earth:

> ...if a Clod bee washed away by the Sea, Europe is the lesse....[13]

As Donne's metaphor to express the impact of death involves the earth, so Hemingway uses nature as his metaphor to state the repercussions of war upon mankind.

Thus, there is much movement of the earth throughout FWBT. FTA demonstrated the effect of war through detailed descriptions of landscape. Moreover, during the scene when Henry is wounded, the effect of shells landing near the dug-out is depicted:

> Something landed outside that shook the earth.
> . . . . . .
>
> There was a cough, a noise like a railway engine starting and then an explosion that shook the earth again. (54)

Immediately after Henry is hit by one of these shells, the

first detail he notices is that "the ground was torn up" (54). FWBT enlarges upon this image of the earth shaking and being "torn up"; this image becomes the dominant motif for describing the destruction of warfare.

In FWBT war destroys the landscape, defacing and altering it. Furthermore, this breaking apart of the landscape carries consequences for those involved in such destruction. The earliest indication of this phenomena occurs when Raphael describes for Jordan the attack on the train by Pablo's band with the former dynamiter, Kashkin:

> ...at the moment of the explosion, the front wheels of the engine rose up and all of the earth seemed to rise in a great cloud of blackness and a roar and the engine rose high in the cloud of dirt and of the wooden ties rising in the air as in a dream and then it fell onto its side like a great wounded animal and there was an explosion of white steam before the clods of the other explosion had ceased to fall on us.... (29)

The effect of the attack upon the landscape is explicit, and Hemingway draws the parallel with Donne by the pointed reference to the "clods" which fall back upon the men. Their destructive assault diminishes them as it does the earth, for there is an intimate connection between life, death and the landscape.

The same Donne-like implications are present in the description of the attack on the bridge by Pablo's band with

Jordan as the dynamiter. Waiting for the moment to blow the bridge, Anselmo's thoughts reveal the interrelation of "the human and the non-human":[14]

> He was one with the wire in his hand and one with the bridge, and one with the charges the Ingles had placed. He was one with the Ingles still working under the bridge and he was one with all of the battle and with the Republic. (443)

When the bridge is blown, its destruction is in terms similar to that of the train:

> ...there was a cracking roar and the middle of the bridge rose up in the air like a wave breaking.... (445)

As "the clods" of the train explosion fell back upon Pablo's men, so, after the explosion of the bridge

> ...the blast of the explosion rolled back against him [Jordan].... the familiar yellow smell of it rolled over him in acrid smoke and then it commenced to rain pieces of steel. (445)

One of the steel pieces of the bridge kills Anselmo.

Hemingway uses Donne's metaphor of the fragmentation of the earth to chronicle the assault on mankind of mechanized warfare. The primary instrument of death and destruction with which Hemingway is chiefly concerned in FWBT is the airplane: "They move like mechanized doom" (87). The planes first appear in chapter VIII, "their pounding roar approaching in crescendo to an absolute of noise...hammering the sky apart" (75). When they pass over the camp again in chapter IX, they

once again are "beating the sky apart with the noise of their motors" (87).

The solidity of the landscape seems to protect Jordan and Pablo's band as they watch the planes pass overhead:

> Robert Jordan knew they could not be seen in the dark, early morning shadow of the trees and the solid shade the rocks made.... (75)

However, when they return again in chapter IX, the threat of death moves closer each time to the sanctity of the forest:

> Just then three Heinkel fighters in V formation came low over the clearing coming toward them, just over the tree tops, like clattering, wing-tilting, pinch-nosed ugly toys, to enlarge suddenly, fearfully to their actual size; pouring past in a whining roar. (87)

After they are gone, "the sky was empty...high and blue and clear" (87).

In FTA there was a measure of hope which lay in the ability of nature to renew itself and in the mountain idyll which remained actually and symbolically above the destructive human conflict. All of FWBT is set in the mountains. The hope symbolized in the landscape is threatened by air power in FWBT. The planes are in opposition to the serenity and sanctity of the forest and sky. And, as the action of the novel progresses, the mechanized doom desecrates the landscape.

With carefully sustained tension, Hemingway sets the

planes and the sky in juxtaposition, mechanized doom against the landscape, while Jordan and the others listen to and watch the attack on El Sordo and his men. First the author re-asserts the peaceful beauty of the landscape:

> The sky was high and cloudless and the sun was hot on their backs. There were big bare patches now on the southern slope of the open glade below them and the snow was all dropped from the pine trees. The boulders below them that had been wet as the snow melted were steaming faintly now in the hot sun. (297)

Then, Jordan "thought he saw something that he was looking for but it was a hawk that slid down into the wind..." (297). His anticipation, and the reader's, is soon satisfied as a plane appears in the place of the hawk, "moving high and silvery and steady in the sunlight" (299). As high as the sky, "its shadows passing over the open glade, the throbbing reaching its maximum of portent" (299), the plane usurps nature's supremacy.

In a brief passage of description, awesome for its swift severity, the planes completely destroy El Sordo and his men and the hilltop position of their refuge. The bombardment of the planes is related through the perspective of the young boy, Joaquin. It is the only passage in the entire novel which describes the actual destruction wrought by planes, and in the brevity of one short paragraph lies its horrendous impact:

> Then, through the hammering of the gun, there was the whistle of the air splitting apart and then in the red black roar the earth rolled under his knees and then waved up to hit him in the face and then dirt and bits of rock were falling all over and Ignacio was lying on him and the gun was lying on him. But he was not dead because the whistle came again and the earth rolled under him with the roar. Then it came again and the earth lurched under his belly and one side of the hilltop rose into the air and then fell slowly over them where they lay. (321)

This description repeats similar details, associated already with destruction of landscape in war, that were noted in the attacks on both the train and the bridge.[15] Once again the air splits apart. There is a black roar as the earth moves. A piece of the hilltop rises into the air, as did the train and the bridge. As "the clods" of the train explosion fell back on the raiders, so, also, "dirt and bits of rock" and "one side of the hilltop" settle over El Sordo and his men. As if to re-assert the Donne metaphor of the earth to express the connection between brotherhood and death, the earth rolls three times beneath Joaquin, an ironic parody of Pilar's prophecy that during love-making, the earth "never moves more than three times in a lifetime" (174).

Hemingway has repeatedly associated specific features with the impact of war upon the landscape. Each incident, the train, the bridge and the hilltop, depict the earth breaking apart with an exploding roar. This descriptive

technique has direct association with Donne's landscape metaphor. As Donne described the impact of death on mankind as a breaking away of "a peece of the Continent", so Hemingway breaks up his landscape description and uses parts of the whole for his metaphor on death.

To effect this landscape metaphor Hemingway has first expanded his definition of landscape beyond the localized descriptions of the Italian countryside in FTA.[16] As pointed out in part I of this chapter,[17] the landscape descriptions of FTA are composed of concrete places and landmarks, such as rivers, towns and roads, often specified by the actual place-names of towns and rivers in northern Italy. The landscape of FWBT is far less localized. The setting is a mountain forest somewhere in the Sierra de Guadarrama of Spain. It is impossible to locate accurately the setting, or to follow the protagonist's movements by means of the landscape descriptions. The mountain meadow, the cave, the pines, can represent any mountain, any tree, in any country.

Hemingway has extended his landscape thus to the universally recognizable elements of rock, tree, mountain and sky. He then uses these archetypal elements, as Donne has, to portray the impact of war upon mankind. The landscape, as well as mankind, is diminished by warfare. A careful examination of certain passages in FWBT will reveal Hemingway's landscape metaphor, as well as the difference in landscape

descriptions from those in FTA.

As El Sordo and his men are being attacked by fascist cavalry, Jordan, hearing the attack in the distance,

> ...climbed up, over and around the gray boulders that were wet now under his hands as he pulled himself up. The sun was melting the snow on them fast. The tops of the boulders were drying and as he climbed he looked across the country and saw the pine woods and the long open glade and the dip of the country before the high mountains beyond. (295)

Hemingway conveys the sensation of Jordan's actions by the repetition of the three adjectives, "up", "over", and "around". The wetness of the rocks gains emphasis through repetition also: "...[they]were wet...The sun was melting the snow on them...The tops of the boulders were drying...." The primary intent of the description is focused on the sensation of clambering over wet rocks. The conclusion of the third sentence gives a brief picture of country, reminiscent of those views in FTA, but, localized landmarks are absent, and, only the barest, universal elements of woods, glade and mountain are used.

As Jordan looks again at the view, he watches death penetrate the landscape:

> He heard the firing clearly here and as he looked across the country, he saw, far off, across the distant valley where the country rose steeply again, a troop of cavalry ride out of the timber and cross the snowy slope riding uphill in the direction of the firing. He saw the double line of men and horses dark against the snow as they forced at an angle up the hill. He watched the double line top the ridge and go into the farther timber. (295-296)

The movement of the cavalry is up and across. Hemingway

repeats for emphasis that the cavalry "cross...uphill", moving "at an angle up the hill". The direction of the cavalry effectually splits the image. It is as if someone drew a dark brush stroke diagonally across a landscape painting. And Hemingway implies this illusion by his depiction of the cavalry as an "oblong double line...dark against the snow". The line then "tops the ridge", the ridge which Emily Watts concluded was "a symbol of permanence, security, solidity, perhaps even of eternity",[18] and penetrates "into the farther timber".

The meaning which Hemingway attributed, like Cézanne, to landscape, particularly the mountains, is placed in question by FWBT. The belief in the solidity, eternity, of the earth is echoed early in the novel by the gypsy's song:

> I had an inheritance from my father,...
> It was the moon and the sun
> And though I roam all over the world
> The spending of it's never done. (59)

The recurring metaphor of the earth rising, and the expansion of landscape to archetypal elements, suggest Hemingway's theme regarding the danger of mechanized warfare to the future of the world.

Watts' conclusion about the ridge as a symbol continues with a comment on FTA and FWBT:

> ...in SAR and FTA...the unalterable domes or pyramids or ridges represent the only stability and consistency on earth. Even the Fascist bombers in FWBT cannot destroy the mountains; the people hiding on the mountains may be killed, the trees may be burned, but the mountains remain....[19]

General Golz' reflections while watching his planes leave for battle raise a doubt to Watts' assertion:

> These were our planes...now flown in lovely hammering precision, the V's tight and pure as they came now high and silver in the morning sun to blast those ridges across there and blow them roaring high so that we can go through.
> Golz knew that once they had passed overhead and on, the bombs would fall,...then the ridge tops would spout and roar in jumping clouds and disappear in one great blowing cloud. (emphasis mine)
>
> (429)

The ridges, the "symbol of permanence", can be removed.

The corrosive effect of death and decay in war expresses itself in the Donne-like thoughts of Jordan upon seeing the planes of battle upon the morning of the offensive:

> He had the feeling of something that had started normally and had then brought great, outsized, giant repercussions. It was as though you had thrown a stone and the stone made a ripple and the ripple returned roaring and toppling as a tidal wave. Or as though you shouted and the echo came back in rolls and peals of thunder, and the thunder was deadly. Or as though you struck one man and he fell and as far as you could see other men rose up all armed and armored....
>
> (451)

Hemingway's theme of the universal repercussions of war is here plainly echoed.

FWBT has presented this theme through a metaphor of landscape. The colossal destruction of mechanized warfare has been measured by the recurring image of the earth rising up and breaking apart. To correspond to this theme of death, Hemingway has dispensed with his technique of landscape description as evident in FTA. Since air power threatens the solidity of landscape, he does not treat country as if it were unalterable. He fragments his landscape to symbolize the danger of mechanized war. The landscape descriptions of FWBT are shorter than those of FTA. And they are expanded to archetypal elements in order to represent all landscape everywhere.

II

HEMINGWAY'S USE OF LANDSCAPE AND THE THEME OF LOVE

1

Chapter I of this thesis has examined the use of landscape description in FTA and FWBT for the development of the theme of destructiveness in war. Chapter II will examine the relation of landscape in both novels to the development of the love stories. The format will follow the pattern of chapter I, discussing FTA first, and, then, FWBT.

The landscape descriptions of FTA with reference to the theme of war reflected the movement of both the protagonist and the destructive onslaught of warfare. The landscape in relation to the love theme of FTA is used to the same purpose. The descriptions trace the movements of the characters and the advancement of their love affair. Where Catherine and Frederic go, whether in town or country, is carefully recorded. Furthermore, as the location changes from one setting to another, the love relationship increases its intensity.

As noted in the first chapter, Books I and III of FTA develop the theme of war. Books II and IV and V are devoted

to the love story. The settings of each section correspond to the thematic alternation. Book I ends with Henry's agonizing train ride to Milan:

> The next day in the morning we left for Milan and arrived forty-eight hours later. It was a bad trip. We were sidetracked for a long time this side of Mestre...the man beside me and I got drunk and slept until past Vicenza where I woke up and was very sick on the floor... Afterward I thought I could not stand the thirst and in the yards outside of Verona I called to a soldier...and he got me a drink of water...The soldier...brought me a pulpy orange. I sucked on that...and after a while the train gave a jerk and started. (77-78)

Book II opens with a brief notation of the town setting. The freshness of the description of the town in the early morning is juxtaposed with the agony of Henry's two days on the train:

> We got into Milan early in the morning...I saw a market-place and an open wine shop with a girl sweeping out. They were watering the street and it smelled of the early morning. (81)

Henry departed for Milan in the morning and arrived in Milan in the morning. His thirst on the train is in contrast to the abundance of water in Milan. While all Henry had on the train was a "pulpy orange", in Milan there is a market-place, probably filled with fresh fruits and vegetables. The stench of the vomit in the train is contrasted with the smell of the early morning in Milan. The marked comparison between these two passages of description forecasts the change of atmosphere and of theme from Book I to Book II.

The atmosphere and theme developed in Book II is concurrent with the love affair between Catherine and Frederic. When they meet in the hospital, Henry comments: "When I saw her I was in love with her. Everything turned over inside of me." (91). And the change within him and in his relationship with her is reflected by the descriptions of the setting. The same night of their re-union in Milan, the city landscape is used to emphasize the intimacy of their relationship:

> That night a bat flew into the room through the open door that led onto the balcony and through which we watched the night over the roofs of the town. It was dark in our room except for the small light of the night over the town and the bat was not frightened but hunted in the room as though he had been outside. We lay and watched him and I do not think he saw us because we lay so still. After he went out we saw a searchlight come on and watched the beam move across the sky and then go off and it was dark again. A breeze came in the night and we heard the men of the anti-aircraft gun on the next roof talking...I worried in the night about some one coming up but Catherine said they were all asleep. Once in the night we went to sleep and when I woke she was not there but I heard her coming along the hall and the door opened and she came back to bed... She brought crackers and we ate them and drank some vermouth...I went to sleep again in the morning when it was light and when I was awake I found she was gone again. She came in looking fresh and lovely and sat on the bed and the sun rose...and we smelled the dew on the roofs and then the coffee of the men at the gun on the next roof.
>
> (101-102)

At this point in the novel, the romance of the setting is in counterpoint to the atmosphere of war. The intimacy, and the isolation, of their affair is expressed with sensual metaphors of nature: "I loved to take her hair down...it would all come down and she would drop her head and we would both be inside of it, and it was the feeling of inside a tent or behind a falls" (114).

They spend the summer in Milan as Henry continues therapy treatment for his wounded leg. Through long descriptive passages of the setting, Hemingway narrates the "lovely time" (112) which they had. The aura produced by these descriptions of the landscape accents the happiness of the early stages of their romance:

> When I could go out we rode in a carriage in the park. I remember the carriage, the horse going slowly, and up ahead the back of the driver with his varnished high hat, and Catherine Barkley sitting beside me... Afterward when I could get around on crutches we went to dinner at Biffi's or the Gran Italia and sat at the tables outside on the floor of the galleria.
>
> (112)
>
> . . . . . .
>
> After dinner we walked through the galleria,

> past the other restaurants and the shops with their steel shutters down, and stopped at the little place where they sold sandwiches...They were to eat in the night when we were hungry. Then we got into an open carriage outside the galleria in front of the cathedral and rode to the hospital. (113)

As in the landscape descriptions of Book I, this passage carefully records their movements about the town. The description includes place names, such as "Biffi's" and "the Gran Italia", and local landmarks such as "the galleria" and "the cathedral". The pleasant atmosphere of Milan and of their love is dramatized by the descriptions of the setting.

Although the majority of these descriptions are of the town's streets and shops, there are some of the natural landscape. En route with the nurse, Ferguson, and the singer, Rodgers, to the races, Henry notices the landscape:

> We four drove out to San Siro in an open carriage. It was a lovely day and we drove out through the park and out along the tramway and out of town where the road was dusty. There were villas with iron fences and big overgrown gardens and ditches with water flowing and green vegetable gardens with dust on the leaves. We could look across the plain and see farmhouses and the rich green farms with their irrigation ditches and the mountains to the north. (128)

The lush vegetation and the flowing water underline the renewed life which Catherine and Frederic are experiencing.

The repetition of the colour green to describe the leaves and the fields recalls the repeated reference to the "green leafy branches" in the opening chapter of the novel.[20] In that case the natural was employed to camouflage the guns of war; in this passage, the colour asserts the force of nature and connects the life of the landscape with the life of love.

However, just as Hemingway's use of landscape in Book I set the natural in opposition to the unnatural force of war, so, also, in Book II, there are ominous notes of disaster to come suggested by landscape description. Henry receives reports of the war from newspaper and friends:

> At the front they were advancing on the Carso, they had taken Kuk across from Plava and were raking the Bainsizza plateau. The West front did not sound so good. It looked as though the war were going on for a long time...Even if they took all the Bainsizza and Monte San Gabriele there were plenty of mountains beyond for the Austrians...On the Carso they were going forward but there were marshes and swamps down by the sea. (118)

The advancement of the war in this report is measured in terms of landscape. It is punctuated with place names of the Italian landscape. The love theme may be predominant in Book II, but, that the love affair is tenuous is emphasized by the reminder of the war, to which Henry must return.

Further ill-boding in Book II is introduced through

landscape description, particularly the rain. During an innocent, almost light-hearted, conversation between Frederic and Catherine, a small passage of landscape is inserted which is developed into an ominous portent:

> We were talking softly out on the balcony. The moon was supposed to rise but there was a mist over the town and it did not come up and in a little while it started to drizzle and we came in. Outside the mist turned to rain and in a little while it was raining hard and we heard it drumming on the roof. I go up [sic] and stood at the door to see if it was raining in but it wasn't, so I left the door open. (125)

Their conversation resumes inside, but, the rain bothers Catherine:

> '...Listen to it rain.' Catherine said.
>
> 'It's raining hard.'
>
> 'And you'll always love me, won't you?'
>
> 'Yes.'
>
> 'And the rain won't make any difference?'
>
> 'No.'
>
> 'That's good. Because I'm afraid of the rain.' (125)

Finally, she reluctantly blurts out her phobia of the rain: "I'm afraid of the rain because sometimes I see me dead in it... And sometimes I see you dead in it." (126). Her fear of the rain comes as a surprise to both Henry and the reader, positioned as the incident is among several descriptive passages of their "lovely time" in Milan.

Hemingway utilizes the rain to shift the mood of Book II from the "lovely time" (112) of their summer together to the insecurity of their love. Carlos Baker, discussing the rain in his article, "The Mountain and the Plain", says, "The rains begin in Italy during October, just before Henry's return to Gorizia after his recovery from his wounds."[21] Baker overlooks the exact commencement of the rains and thereby misses a deeper implication of the rains than their use in creating the atmosphere of the retreat in Book III. It begins to rain three chapters before Henry's return to Gorizia. The rain starts the night that Catherine announces her pregnancy, connecting the rain ominously to the child and to Henry's fears of being "trapped biologically" (139).

From this point (ch. XXII), the atmosphere and the events turn for the worse:

> It turned cold that night and the next day it was raining. Coming home from the Ospedale Maggiore it rained very hard and I was wet when I came in. Up in my room the rain was coming down heavily outside on the balcony, and the wind blew it against the glass doors. I changed my clothing and drank some brandy but the brandy did not taste good. I felt sick in the night and in the morning after breakfast I was nauseated. (142)

Henry contracts jaundice; the head nurse discovers the empty alcohol bottles in his cupboard; Henry loses his convalescent leave. Henry and Catherine had planned

> ...to go to Pallanza on Lago Maggiore. It is nice there in the fall when the

> leaves turn. There are walks you can take and you can troll for trout in the lake. It would have been better than Stresa because there are fewer people at Pallanza...There is a nice village at Pallanza and you can row out to the islands where the fishermen live and there is a restaurant on the biggest island. (142-143)

They are unable to continue their love affair by a movement to a more idyllic setting. Instead Henry must return to his war duties. Their last night together in Milan is strained and marred because of his departure.

Book III continues Henry's involvement with war, and, after his desertion, Book IV continues his involvment with love. The themes and moods of Books III and IV are altered by the same technique of contrasting landscapes which was noted between Books I and II.[22] After a comfortless ride on the floor of a flat-car loaded with guns (232), Henry enters Milan. The brief description again compares the freshness of the scene with the agony of the train ride:

> I dropped off the train in Milan...early in the morning before it was light. I crossed the track and came out between some buildings and down onto the street. A wine shop was open and I went in for some coffee. It smelled of early morning.... (237)

Hemingway has repeated his landscape technique at the start of Books II and IV in order to contrast the love theme with the war theme and to provide continuity between Book II and Book IV, which focus on the love relationship.

Henry finds Catherine at Stresa, and, once again, the description of the setting enhances the sensuality of their relationship:

> ...at the hotel, in our room with the long empty hall outside and our shoes outside the door, a thick carpet on the floor of the room, outside the windows the rain falling and in the room light and pleasant and cheerful, then the light out and it exciting with smooth sheets and the bed comfortable, feeling that we had come home, feeling no longer alone, waking in the night to find the other one there, and not gone away; all other things were unreal. (249)

Even the rain ceases:

> I remember waking in the morning. Catherine was asleep and the sunlight was coming in through the window. The rain had stopped and I stepped out of bed and across the floor to the window. (250)

Frederic notices the neatness and orderliness of the landscape, a sharp contrast to the confusion and misery of the retreat:

> Down below were the gardens, bare now but beautifully regular, the gravel paths, the trees, the stone wall by the lake and the lake in the sunlight with the mountains beyond. (250)

The peace and beauty of this interlude in Stresa is expressed by the landscape around the lake where Henry and the hotel barman go fishing:

> We rowed along the shore, the barman holding the line in his hand and giving it occasional jerks forward. Stresa looked very deserted from the lake. There were the long rows of

> bare trees, the big hotels and the closed villas. I rowed across to Isola Bella and went close to the walls, where the water deepened sharply, and you saw the rock wall slanting down in the clear water, and then up and along to the fisherman's island. The sun was under a cloud and the water was dark and smooth and very cold. We did not have a strike though we saw some circles on the water from the rising fish. (255)

The peace and harmony of their re-union in Stresa is short-lived. With the change in weather comes the threat of arrest for Henry:

> That night there was a storm and I woke to hear the rain lashing the window-panes. It was coming in the open window. Some one had knocked on the door. I went to the door... and opened it. The barman stood there.... "They are going to arrest you in the morning." (264)

Catherine and Frederic decide to escape immediately to Switzerland; the only route is across the storm-swept lake. Johnny Kerr, in his unpublished Ph.D. thesis, "Hemingway's Use of Physical Setting and Stage Props", feels that Hemingway uses the rain and the wind during the narration of the escape "to produce an atmosphere concordant with the exhilaration and gaiety of the characters."[23] He elaborates:

> When the plan of escape is made and they are ready to leave the room, Catherine jokes about the rain. The porter is astonished that they are going out, and Henry tells him, "We're going to see the storm along the lake." They are amused by his astonishment. By this time it is clear that the storm has added zest to the whole adventure. Lt. Henry takes it as a joke that he sometimes "missed the water with

> the oars in the dark as a wave lifted the boat." When he gets tired of rowing, he uses the big umbrella that the porter had given him as a makeshift sail until it goes inside out. Catherine collapses with laughter, and then declares, "It's a grand night," and serves the brandy which the barman had thoughtfully provided.

He concludes that the use of rain and wind "is not symbolic in any sense. Critics who speak of Hemingway's symbolic use of weather in FTA always ignore or misread this episode. Throughout the novel, Hemingway uses both good and bad weather for concordant emphasis, and naturally there is some correlation between bad weather and disaster."

Kerr's argument has some merit, although some of the facts which he cites seem to be misread on his own part. For example, there is no evidence on page 270 of FTA that Frederic "takes it as a joke that he sometimes 'missed the water with the oars in the dark as a wave lifted the boat.'" In fact, Henry comments immediately in the next sentence:

> It was quite rough; but I kept on rowing, until suddenly we were close ashore against a point of rock that rose beside us; the waves striking against it, rushing high up, then falling back. (271)

Kerr is correct that Frederic and Catherine are exhilarated, even gay at times, but, surely the storm does far more than add "zest to the whole adventure."[24] The rough water places them in danger of being dashed against the rocks of the shore.

The storm also makes navigation difficult. Henry

asks the barman, "How should we go? In this rain we need a compass." (269). The barman's directions designate landmarks:

> Row to Isola Bella. Then on the other side of Isola Madre go with the wind. The wind will take you to Pallanza. You will see the lights. Then go up the shore. (269)

They follow the directions, and the landscape description throughout chapter XXXVII, for the reader and for the characters, delineates their journey:

> I kept fairly close to the shore because I was afraid of getting lost on the lake and losing time...looking back I could see the long dark point of Castagnola and the lake with white-caps and beyond, the moon on the high snow mountains. Then the clouds came over the moon again and the mountains and the lake were gone, but it was much lighter than it had been before and we could see the shore. I could see it too clearly and pulled out where they would not see the boat if there were customs guards along the Pallanza road. When the moon came out again we could see white villas on the shore on the slopes of the mountain and the white road where it showed through the trees. All the time I was rowing... The lake widened and across it on the shore... we saw a few lights that should be Luino.... (271-272)
>
> . . . . . .
>
> We went on up the lake. There was a break in the mountains on the right bank, a flattening-out with a low shore line that I thought must be Cannobio...There was a high dome-capped mountain on the other shore a way ahead...I knew I had to pass that mountain and go up the lake at least five miles further before we would be in Swiss water. (274)

The freedom that they are to experience in Switzerland is forecast by the landscape description:

> I was sure we were in Switzerland now. There were many houses back in the trees from the shore and up the shore a way was a village with stone houses, some villas on the hills and a church. (276)

The landscape during the escape from Stresa has traced their movements. The landscape is also connected with the advancement of their love. Throughout their relationship, they have moved from one place to another. They met in Gorizia, fell in love in Milan, were re-united in Stresa and have escaped across Lake Maggiore to freedom in Switzerland. Each landscape setting reflects various stages in their love affair. Just as the landscape descriptions mirrored the destructive progression of war, so, also, they parallel the advancement of love.

This importance of place is given emphasis when Catherine and Frederic disembark in Locarno. Henry notes:

> It was a nice-looking little town. There were many fishing boats along the quay and nets were spread on racks. There was a fine November rain falling but it looked cheerful and clean even with the rain. (277)

When "Catherine stepped up...[they]were in Switzerland together" (277). "What a lovely country," she said. Their conversation contrasts the two places of Italy and Switzerland, and strengthens their sense of freedom:

> '...Darling, do you realize we're here and out of that bloody place?'
>
> 'I do. I really do. I've never realized anything before.' (278)

Even the rain in this place is given an association different from anywhere else in the novel: "Isn't the rain fine? They never had rain like this in Italy. It's cheerful rain." (278).

Kerr's argument that Hemingway uses the storm to create an atmosphere concordant with the characters, seems to invert the narrative action. The storm in reality places them in much danger. It is true that Hemingway uses props such as the waiter's hat and the umbrella for comic relief, but, hardly the wind and the rain. The weather is not given a happy association until the characters are safe in Switzerland. And the projection of their own joy serves to emphasize the importance of the place to their relationship. They are free from the threat of war; they are free to live in a harmonious landscape.

The idyllic life which Catherine and Frederic lead in the mountains above Montreux is the zenith of their love relationship. It is also the climax of the landscape settings. John Stubbs concludes his article, "Love and Role Playing in FTA", "if we put aside preconceptions of what 'mature love' ought to involve, we can appreciate Hemingway's psychological probing of characters looking desperately for order"[25] (emphasis mine).

The symbol of that sought-after order, within an orderless, hostile country, had been the mountain setting of the Abruzzi highlands, established at the start of the novel by the priest. Catherine and Frederic, moving from one landscape setting to another, have been moving toward such a peaceful, beautiful landscape.

Wintering in the mountains above Montreux, they experience an idyllic setting for their love. The opening description is reminiscent of the setting in chapter I:

> We lived in a brown wooden house in the pine trees on the side of the mountain... we could see the lake and the mountains across the lake...There was snow on the tops of the mountains and the lake was a gray steel-blue. Outside, in front of the chalet a road went up the mountain. The wheel ruts and ridges were iron hard with the frost,..The valley was deep and there was a stream at the bottom that flowed down into the lake and when the wind blew across the valley you could hear the stream in the rocks. (289,290)

As in chapter I, Henry lives in a house by a roadway, looking over fields towards the mountains. The description of the vista in chapter I witnessed the infiltration of war into the landscape.[26] Chapter XXV repeated this landscape when Henry returned to his war duties and greater involvement in the war.[27] The description in Book V is of a clean, beautiful landscape, untainted by the destruction of war. The landscape epitomizes their detachment from war and involvement with love.

The landscape descriptions of Book V repeat other techniques similar to previous passages noted. First, as Hemingway described the re-union of Catherine and Henry in Milan and again in Stresa,[28] so in the mountain setting of Book V, he expresses the intimacy of their relationship by the physical setting. Like the other two occurrences, this in Book V depicts the coziness of their room and the landscape outside it:

> There was a box of wood in the hall outside the living-room and I kept up the fire from it. But we did not stay up very late. We went to bed in the dark in the big bedroom and when I was undressed I opened the windows and saw the night and the cold stars and the pine trees below the window and then got into bed as fast as I could. It was lovely in bed with the air so cold and clear and the night outside the window. We slept well and if I woke in the night I knew it was from only one cause and I would shift the feather bed over, very softly so that Catherine would not be wakened and then go back to sleep again, warm and with the new lightness of thin covers. The war seemed as far away as the football games of some one else's college. But I knew from the papers that they were still fighting in the mountains because the snow would not come. (291)

Secondly, the landscape descriptions of Book V continue to record the lovers' activities, carefully noting their movements about the landscape:

> Sometimes we walked down the mountain into Montreux. There was a path went down the mountain but it was steep and so usually we took the road and walked down on the wide hard road between fields and then below between the stone walls of the vineyards and on down between the houses of the villages along the way. (291)

Thirdly, the descriptions also make reference to place names and local landmarks:

> There were three villages; Chernex, Fontanivent, and the other I forget. Then along the road we passed an old square-built stone chateau on a ledge on the side of the mountainside with the terraced fields of vines, each vine tied to a stick to hold it up, the vines dry and brown and the earth ready for the snow and the lake down below flat and gray as steel. The road went down a long grade below the chateau and then turned to the right and went down very steeply and paved with cobbles, into Montreux. (291-292)

The repetition of these techniques in the verbal descriptions of landscape is evidence that the alpine setting above Montreux provides the order in their lives for which Catherine and Henry searched. Their love has progressed through various landscape settings and climaxed in the idyllic setting of Book V, which closely represents the ideal of the Abruzzi country.

Dissociated from the hostility of the war, Catherine and Frederic hibernate in the cozy warmth of their room and the hospitality of the natives:

> We woke one morning and it was snowing. We stayed in bed with the fire roaring in the stove and watched the snow fall. Mrs. Guttingen took away the breakfast trays and put more wood in the stove. It was a big

> snow storm. She said it had started about midnight. I went to the window and looked out but could not see across the road. It was blowing and snowing wildly. I went back to bed and we lay and talked. (296)

The snow prevents any exposure to the outside world; they are protected from the disaster of war. The intensity of their romantic life together in the mountains is exemplified by the "fine country" (303). Catherine asserts, "We live in a country where nothing makes any difference" (303).

Catherine's belief proves to be untrue. Their country retreat, their idyllic love-life, is brought to a close with the spring rains, coupled with the need for a good hospital for the birth of the baby. The rain and the child's birth have been ominously linked earlier in the novel. Baker, in his article on "The Mountain and the Plain", stresses that their return to the lowlands represents the foreboding of disaster and death.[29] Baker overlooks the end of chapter XL, which portrays that their love continues for three weeks while in Lausanne. Their "splendid time" in Lausanne is captured in their enjoyment of the landscape:

> Sometimes Catherine and I went for rides out in the country in a carriage. It was nice to ride when the days were pleasant and we found two good places where we could ride out to eat. Catherine could not walk very far now and I loved to ride out along the country roads with her. When there was a good day we had a splendid time and we never had a bad time. (311)

It is not the lowland setting of Lausanne that portends the final tragic ending, but the birth of the baby and the rain: "We knew the baby was very close now and it gave us both a feeling as though something were hurrying us and we could not lose any time together." (311). The rain and the child's birth are a reminder of Henry's biological trap and of the ultimate reality of the novel that all life ends in death (327).

The atmosphere of the closing chapter is one of death. Catherine suffers through a protracted labour; the baby is delivered stillborn; Catherine hemorrhages and dies. The settings during the ordeal are significant. There is a noticeable absence of any natural landscape description. Henry notices early in the day that it is "cloudy but the sun was trying to come through" (318). In the evening he watches it "get dark outside" (320). During the operation he "looked out the window... and could see it was raining" (324). Aside from these three indications of the weather, there is no description of natural landscape.

When Catherine and Frederic travelled to Lausanne from Montreux, Henry noticed that

> Looking out the window of the train toward where we had lived you could not see the mountains for the clouds. (308)

From that point in the novel, the mountain country is never seen again. Its absence emphasizes that the alpine idyll had been tenuous at best. Death is victor in this novel; it ends their love and their happy association with the mountain landscape.

The setting of chapter XLI is the same setting as in Book II, where Catherine and Frederic spent the early stages of their love in the town of Milan. At that time, Henry

> ...started treatments at the Ospedale Maggiore for bending the knees...went...there afternoons and afterward stopped at the café and had a drink and read the papers. I did not roam around the town; but wanted to get home to the hospital from the café. All I wanted was to see Catherine. (117)

In the same paragraph as this passage, Henry repeats that he "always was anxious to get back home to the hospital as soon as the afternoon was over" (118). In Book II the town setting provides an atmosphere concordant with their repose of love.

The final chapter repeats this setting of town, café and hospital, but, creates of it a depressing atmosphere concurrent with the narrative action. The descriptions of the

setting record Henry's movement from hospital to café and back to the hospital:

> I walked down the empty street to the café... I went in and stood at the zinc bar and an old man served me a glass of white wine and a brioche...I...paid and went out...I went...to the hospital to the floor Catherine was on and down the hall to her room. (315)

Henry moves between the hospital and café three times during the day. Thus, the café setting becomes dominant in chapter XLI.

The café is depressing, impersonal. At breakfast, Henry is served a stale brioche (315). The waiter pours wine "from the bottle slopping it over a little so some ran down on the zinc" (315). At lunchtime, the café "was full of smoke" (318). Aside from placing his order, Henry communicates with no one, and his description of the activity in the café emphasizes his own aloneness:

> I watched the people at the tables in the café. At one table they were playing cards. Two men at the table next me were talking and smoking. (318)

At suppertime, the café "was hot...and the air was bad" (329). Henry's isolation is more acute than ever when "the man opposite [him].... realized...[Henry] was reading the back of his paper he folded it over" (329). Henry notices that "many of the people at the tables knew one another. There were several card games going on" (329). The man sitting opposite

Henry ignores him: "...he folded his paper and put it in his pocket and...sat holding his liqueur glass and looking out at the room (329). The atmosphere of the war is recalled for Henry had been reading "about the break through on the British front" (329).

The descriptions of the café setting mirror the last stage of the relationship between Frederic and Catherine. His experiences in the café presage his loneliness without Catherine. Death ends their relationship. In Stresa, Henry had told Catherine, "...if you aren't with me I haven't a thing in the world" (257). The absence of natural landscape, and the atmosphere of the smoke-filled, impersonal café measures the extent of Henry's loss, not just of Catherine, but also of meaning for life. Whereas in Book II the similar setting reflected the joy of their love, in the final chapter the café setting mirrors the emptiness of Henry's life without Catherine. Ironically, the café setting is a reminder of the setting of Henry's life prior to meeting Catherine, when he had gone "to the smoke of cafés and nights...in bed, drunk, when you knew that that was all there was..." (13).

The landscape settings of FTA have thus come full circle. They have recorded the movements of the characters from one place to another. These places have reflected the various stages of Catherine and Frederic's experience of love, from its beginnings in Gorizia to its end in Lausanne.

Henry's life before and after his experience with Catherine is associated with the smoke-filled café setting. In a passage edited from the novel, but quoted in the appendix to Grebstein's book, Hemingway plainly stated the important connection between the love story and the settings:

> Nothing that you learn by sensation remains if you lose the sensation. There is no memory of pain if there is no pain... When love is gone you can not remember it but only remember things that happen and places.[30]

The landscape descriptions are the means by which Henry can remember the love he experienced with Catherine. The landscapes have recorded the "things that happen[ed]" during their life together.

2

The importance of place for the development of the love theme in FTA is undeniable. Hemingway has used landscape as a backdrop upon which he has projected the developing stages of the love between Catherine and Frederic. Love in the harmonious alpine setting is the climax of FTA. Just as Hemingway borrowed the image of the "ground...torn up" from FTA and expanded it into the central metaphor of FWBT for the destruction of war,[31] he, also, extends the alpine idyll of Book V in FTA into the complete setting for FWBT. This mountain setting is important to the love relationship of Robert and Maria as it was to that of Catherine and Frederic. The various settings, town and country, of FTA revealed the

growth of love between Catherine and Frederic. Jordan and Maria do not move between different settings. They experience love in a perfect landscape, however short their life together is. Hemingway uses the alpine landscape as metaphor to express the intensity of their love experience.

As noted in the discussion of landscape and war in FWBT, there are less lengthy passages of landscape description than in FTA. The landscape of FWBT is not used as a backdrop which reflects a developing theme. Neither does it record the protagonist's movements as meticulously. Rather, Hemingway expanded his use of landscape, using elements of nature as metaphors. This altered use of landscape is noteable with regard to the love theme.

Frederic Henry was careful to note the exact places where he and Catherine had gone. Robert and Maria experience love together in an unspecified location. The reader knows only that the camp of Pablo is somewhere in the Sierra de Guadarrama of Spain, between the towns of El Escorial and Segovia. The town nearest the camp, at an indeterminate distance, is La Granja. The lack of specified place relative to the love story is an obvious departure from the technique of FTA.

Hemingway only provides enough detail about the landscape to remind the reader that the setting is in the mountains. For example, the first sighting of the cave is sparse:

> They had come through the heavy timber to the cup-shaped upper end of the little valley and he saw where the camp must be under the rim-rock that rose ahead of them through the trees.
> That was the camp all right and it was a good camp. You did not see it at all until you were up to it and Robert Jordan knew it could not be spotted from the air. Nothing would show from above. It was as well hidden as a bear's den. But it seemed to be little better guarded. He looked at it carefully as they came up.
> There was a large cave in the rim-rock formation and beside the opening a man sat....
> (18)

There are only the barest details, easily imaginable, to allow the reader to form an impression of the cave in the rock wall of the mountain forest. Throughout the novel, Hemingway includes brief descriptions of the surroundings in order to keep in the reader's mind the landscape setting. When Jordan introduces himself to Raphael, sitting outside the cave, the author notes:

> [Jordan] sat on the ground by the gypsy and the afternoon sunlight came down through the tree tops and was warm on his outstretched legs.
> (19)

The brief comments regarding the "sunlight...through the tree tops" and the sensation of the warmth "on his outstretched legs" is enough to make the forest setting real for the reader. He can experience the setting in his imagination.

These brief landscape notations describe archetypal

elements, such as a pine tree, a mountain, a meadow, the sky or a river. By using such universally recognizable details of landscape, Hemingway elevates the setting to cosmic proportions. Moreover, Hemingway uses these elemental descriptions of landscape as metaphors for the love relationship between Robert and Maria. In FTA the landscape and the love were separated by death's supremacy. In FWBT love and the landscape remain together, and are not defeated by death. The intimate association which Hemingway develops between love and the landscape becomes a force powerful enough to overcome the meaninglessness of death. Hemingway unites love and the landscape by means of natural metaphors.

Jordan's harmonious involvement with nature is extended in his love for Maria. For Maria is associated with the landscape. When Jordan first meets Maria, he notices

> ...her brown face and her skin and her eyes...the same golden tawny brown. Her hair was the golden brown of a grain field that had been burned dark in the sun but it was cut short all over her head so that it was but little longer than the fur on a beaver pelt. (22)

After learning her name, Jordan asks, "Have you been long in the mountains?" (23) Maria has been associated with the mountain setting for three months. Jordan notices again that Maria's hair moves "as a grain field in the wind on a hillside" (23). These natural metaphors, and Jordan's first

question of her, clearly associate Maria with the landscape.

Hemingway extends the association of landscape with Maria by using natural description to convey the sensuality of the relationship between Robert and Maria. Hemingway used setting in FTA to portray the sensuality of love, but, in the three passages of the novel which do so, the setting is primarily that of a hotel room.[32] Maria and Robert are always in the out-of-doors. The sensuality of their love affair is depicted in natural terms.

When Robert and Maria return from El Sordo's camp, across the mountain meadow, the passage prior to their love act wherein they feel the earth move for the first time links the sensation of the landscape with the feeling between them:

> They were walking through the heather of the mountain meadow and Robert Jordan felt the brushing of the heather against his legs, ...felt the sun on his head, felt the breeze from the snow of the mountain peaks cool on his back and, in his hand, he felt the girl's hand firm and strong, the fingers locked in his. From it, from the palm of her hand against the palm of his, from their fingers locked together, and from her wrist across his wrist something came from her hand, her fingers and her wrist to his that was as fresh as the first light air that moving toward you over the sea barely wrinkles the glassy surface of a calm, as light as a feather moved across one's lip, or a leaf falling when there is no breeze; so light that it could be felt with the touch of their fingers alone, but that was so strengthened, so intensified, and made so urgent, so aching and so strong by the hard pressure of their fingers and the close pressed palm and wrist, that it was as though a current moved up his arm and filled his whole body with an aching hollowness of

> wanting. With the sun shining on her hair, tawny as wheat, and on her gold-brown smooth-lovely face and on the curve of her throat he bent her head back and held her to him and kissed her. (158)

The physical surroundings have been used to augment the sensual desire of the lovers.

Hemingway often precedes the loving moments between Robert and Maria with a sensual description of landscape. The night following their experience in the mountain meadow Jordan lies in his sleeping-robe waiting for Maria. He is aroused by the landscape setting:

> Now in the night he lay and waited for the girl to come to him. There was no wind now and the pines were still in the night. The trunks of the pines projected from the snow that covered all the ground, and he lay in the robe feeling the suppleness of the bed under him that he had made, his legs stretched long against the warmth of the robe, the air sharp and cold on his head and in his nostrils as he breathed...He...settled deeper into the robe as he watched, across the snow, the dark break in the rocks that was the entrance to the cave. The sky was clear and there was enough light reflected from the snow to see the trunks of the trees and the bulk of the rocks where the cave was. (258)

There then follows a flashback description of Jordan constructing the bed of pine boughs: "...he scraped the ground clear of the snow along the rock wall and then picked up his boughs and shaking them clean of snow laid them in rows, like over-lapping plumes, until he had a bed." (258)

The smell of these pine boughs recalls to Jordan

other natural odours which he loves:

> ...fresh-cut clover, the crushed sage as you ride after cattle, wood-smoke and the burning leaves of autumn...Which would you rather smell? Sweet grass the Indians used in their baskets? Smoked leather? The odor of the ground in the spring after rain? The smell of the sea as you walk through the gorse on a headland in Galicia? Or the wind from the land as you come in toward Cuba in the dark? That was the odor of the cactus flowers, mimosa and the sea-grape shrubs. Or would you rather smell frying bacon in the morning when you are hungry? Or coffee in the morning? Or a Jonathan apple as you bit into it? Or a cider mill in the grinding or bread fresh from the oven? (260)

Together, finally, in the sleeping-robe, Maria describes the unity of their love with a natural metaphor: "Afterwards we will be as one animal of the forest and be so close that neither one can tell that one of us is one and not the other. Can you feel my heart be your heart?" (262). When they have made love, the physical setting is recalled by the brief contrast of "the night cold outside" and "the long warmth of the robe" (263).

In these passages describing Maria and Robert together, landscape has been used as a metaphor of their love. Love and landscape are intimately connected. The landscape settings of FTA were important to the love story. However, the difference between the places of FTA and the landscape metaphors of FWBT, relative to the love experience, is one of intensity and duration. Henry and Catherine were searching

throughout most of the novel for a good place to live in love and harmony; they only experienced love in a good setting for a short time. Death ended their idyll. Jordan and Maria love each other in a good place throughout the entire novel, and their love is enhanced by the setting. Moreover, their love and relationship to the landscape are powerful enough to overcome the meaninglessness of death.

Hemingway expatiates on this use of landscape as the metaphor of the love theme in FWBT. He describes the intensity of Maria and Robert's sexual love with reference to nature. In FTA Hemingway never described the act of sex between Catherine and Frederic. Maria and Robert always make love in the out-of-doors; the natural setting blends with their sexual experience.

When Maria and Robert make love in the meadow upon returning from El Sordo's camp, the description continues the connection between their desire and the sensation of the landscape. Jordan's erotic feeling mingles Maria and the meadow:

> Then there was the smell of heather crushed and the roughness of the bent stalks under her head and the sun bright on her closed eyes and all his life he would remember the curve of her throat with her head pushed back into the heather roots and her lips that moved smally and by themselves and the fluttering of the lashes on the eyes tight closed against the sun.... (159)

Maria's sexual fulfilment is inflamed by the colour of the sunlight on her eye-lids:

> ...for her everything was red, orange, gold-red from the sun on the closed eyes, and it all was that color, all of it, the filling, the possessing, the having, all of that color, all in a blindness of that color. (159)

The description of the sexual act emphasizes Jordan's position, "heavy on the elbows in the earth" (159). At the point of climax,

> ...they were both there, time having stopped and he felt the earth move out and away from under them.

Sexually fulfilled, Jordan again senses Maria and the landscape:

> ...he was lying on his side, his head deep in the heather, smelling it and the smell of the roots and the earth and the sun came through it and it was scratchy on his bare shoulders and along his flanks and the girl was lying opposite him.... (159)

Landscape is interwoven throughout this passage of love.

In the description of the second act of love wherein the earth moves, the landscape is again incorporated into the lengthy transcription of their sexual experience:

> ...one and one is one...is one now on earth with elbows against the cut and slept-on branches of the pine tree with the smell of the pine boughs and the night; to the earth conclusively now, and with the morning of the day to come. (379)

The sensation of the earth moving during their sexual love relates to the instances of the earth moving during warfare.[33] With regard to the theme of warfare, Hemingway was using landscape, as Donne used it, as a metaphor for the universal implications of every man's death. Donne's devotion XVII speaks of brotherhood, also:

> ...every man is a peece of the Continent, ...if a Clod bee washed away by the Sea, Europe is the lesse...any man's death diminishes me, because I am involved in Mankinde....[34]

Donne's metaphor of the earth reveals an intimate relationship between death and love (brotherhood). Hemingway, also, constructs an inter-relationship between love and death; the incidents of the earth moving are his connective metaphor.

But there is more evidence of this inter-relation between death and love. When Robert and Maria were walking through the heather on the meadow, Jordan "felt the weight of his pistol in its holster against his thigh" (158). The eroticism of the passage implies a sexual connotation to the pistol, thereby fusing love and death in this phallic symbol. Moreover, Robert and Maria speak of their sexual experience in terms of dying:[35]

> 'Maria, I love thee and thou art so lovely and so wonderful and so beautiful and it does such things to me to be with thee that I feel as though I wanted to die when I am loving thee.'
>
> 'Oh,' she said. 'I die each time. Do you not die?'

> 'No. Almost. But did thee feel the earth move?'
> 'Yes. As I died....' (160)

In this brief interchange, love, death, and the earth are active elements of their experience. Later, Jordan re-iterates, "...when I am with Maria I love her so that I feel, literally, as though I would die and I never believed in that nor thought that it could happen." (166).

Furthermore, it is interesting to note that in the graphic description of the sexual act between Maria and Robert, when the earth moves for the first time, Hemingway has borrowed two images which he used to describe dying from FTA. When Frederic Henry is wounded,

> There was a flash..and a roar that started white and went red and on and on in a rushing wind. (54)

Maria's sexual ecstasy is described in similar terms of colour and continuance:

> ...for her everything was red, orange, gold-red...and it all was that color, all of it, the filling, the possessing, the having, all of that color, all in a blindness of that color. (159)

The second sensation of Frederic Henry's death experience is that of floating:

> ...I felt myself rush bodily out of myself and out and out and out and all the time bodily in the wind. I went out swiftly, all of myself, and I knew I was dead...Then I floated.... (54)

Jordan's sexual orgasm also includes the sensation of floating: "...he felt the earth move out and away from under them." (159).

FWBT ratifies the connection between the colour of Henry's death experience and the colour of Maria's sexual excitement. Anselmo recalls the first time that he killed:

> ...when the flash [of the bomb] came it was as though the whole world burst red and yellow before your eyes.... (193)

Furthermore, all the incidents of attack in the novel,[36] on the train, on El Sordo's hill, and, on the bridge, witnessed the earth rise up in a "red black roar". The events of love and of death have been described in similar metaphors.

The correlation of love, death and landscape throughout FWBT allows Hemingway to form a positive conclusion for his novel. Jordan and Maria are separated by Jordan's wounding; unable to travel, Jordan sends Maria away with Pilar and Pablo. But the separation of the lovers by death does not have the mood of depression and finality which accompanies Catherine's death at the end of FTA. Frederic Henry stays with Catherine for a short while after her death; he finds himself totally alone:

> ...after I had got them [the nurses] out and shut the door and turned off the light it wasn't any good. It was like saying good-by to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain. (332)

Death is supreme here; it ends the love relationship.

FWBT does not allow death the supremacy it had in FTA. Jordan sends Maria away, and faces his own death believing that "I go always with thee wherever thou goest... As long as there is one of us there is both of us." (463) Maria's survival ensures for Jordan a small measure of immortality: "Thou art all there will be of me" (464). His love of Maria and his sustaining contact with landscape allow him to face death victoriously. With the fascist Lieutenant advancing toward him, Jordan is

> ... completely integrated now and he took a good long look at everything. Then he looked up at the sky. There were big white clouds in it. He touched the palm of his hand against the pine needles where he lay and he touched the bark of the pine trunk that he lay behind. (471)

Association with the landscape is part of man's victory over death; "every man is a peece of the Continent, a part of the maine...". El Sordo reflects on death and life shortly before the fascist planes obliterate him and his hilltop refuge:

> Dying was nothing and he had no picture of it nor fear of it in his mind. But living was a field of grain blowing in the wind on the side of a hill. Living was a hawk in the sky. Living was an earthen jar of water in the dust of the threshing with the grain flailed out and the chaff blowing. 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. (312-313)

Hemingway's own thoughts on death were growing during the years between the two novels. In GHA he writes:

> ...if you have loved some woman and some country you are very fortunate and, if you die afterwards it makes no difference.[37]

It is this conviction which explains the altered statement on love and death in FWBT from that of FTA. Toop in his thesis concludes:

> The association Jordan makes between Maria's body and the landscape is undoubtedly meant to suggest that she embodies not simply the natural, but by an extension of the natural, another land as well - the working title of the novel, The Undiscovered Country, undoubtedly referred to this realm.[38]

Catherine and Henry could only reach the border of this "undiscovered country"; death ended their love and their happy association with landscape. Jordan and Maria, however, experience an intensely good life together in an idyllic setting thoughout the entire novel. Although the planes of FWBT are able to actually destroy the very real landscape, the twining of love and the landscape provides the hope for renewal. And FWBT ends with positive assurance of the worth of life and of the landscape: "He could feel his heart beating against the pine needle floor of the forest." (471)

III

THE DEVELOPMENT OF HEMINGWAY IN HIS TREATMENT OF LANDSCAPE

The study of Hemingway's use of landscape for thematic development in FTA and FWBT has revealed a major shift in technique and purpose. The landscape descriptions of FTA had a two-fold purpose relative to both themes of love and death: they recorded the movements of the characters; they advanced the themes by mirroring progressive stages in the narrative action. In technique, the landscape of FTA was localized in specific countries, Italy and Switzerland. Actual place names and landmarks of each country determine the locality of the landscape descriptions.

The landscape of FWBT, on the other hand, is not employed as a screen upon which the movement of the protagonists nor of the themes are projected. The landscape descriptions of FWBT are shorter than those of FTA; they are often only a sentence or two inserted into the narrative action to recall to the reader's mind the mountain forest setting. The landscapes are not localized as those in FTA by reference to specific place names. The setting of FWBT is a mountain forest somewhere in the Sierra de Guadarrama of Spain.

However, the landscape descriptions include only archetypal landmarks which can apply to any mountain setting, not just that of Spain.

Finally, the landscape is expanded into the central metaphor of FWBT, corresponding to the earth metaphor of Donne's meditation, to express the impact of war upon mankind and the power of love to transcend death. Hemingway enlarges his treatment of landscape from a localized representation to a prototype of the earth. Basically, he fragments the artistic representation of landscape and uses the separate details to develop his earth metaphor. The earth metaphors of FWBT are extensions of two images of landscape from FTA. The earth-moving sequences relate to the earth shaking at the time of Lt. Henry's wounding; the sensation of floating which Henry experienced when wounded is developed into the sensation of the earth moving during the sexual love of Jordan and Maria. The alpine idyll in Book V of FTA becomes the setting for the entire action of FWBT.

In FWBT Hemingway has attempted greater integration of his themes and metaphors. This attempt balances the different resolution of FWBT from that of FTA: death in FTA separates the lovers from each other and from the idyllic landscape setting; facing death at the end of FWBT, Jordan is not separated from the landscape, nor from Maria. Love, death, and landscape are unified at the end of FWBT. In order

to achieve this unity, Hemingway altered his technical use of landscape. He reduced his landscape description to universally recognizable details, thereby expanding the significance of his natural metaphor. He focuses in FWBT on specific details of the setting, rather than creating an accurate artistic representation of a localized landscape.

This chapter will examine this technical shift in the treatment of landscape from the broad plane of FTA to the narrow focus of FWBT by considering the significance of landscape to Hemingway's artistic development.

In a letter to Edmund Wilson, October 18, 1924, Hemingway explains the format of In Our Time with the use of a landscape simile:

> ...that is the way they were meant to go--to give the picture of the whole between examining it in detail. Like looking with your eyes at something, say a passing coastline, and then looking at it with 15X binoculars. Or rather, maybe, looking at it and living in it, and then coming out and looking at it again. [39]

This explanation, blending as it does the examination of landscape and the experience of living, expresses the direction of Hemingway's literary development. From the time of his earliest attempts at writing, Hemingway is associated with landscape--what he calls "country".[40] The technical development from FTA to FWBT is from a position of "looking at it" to one of "living in it". Lt. Henry

observes the landscape of FTA; Robert Jordan is set in the landscape.

Hemingway's own understanding of landscape as metaphor deepens with his involvement with country. In GHA he states, "I have loved country all my life; the country was always better than the people" (73). Such an open declaration is unnecessary for the Hemingway student, for, early works like "Big Two-Hearted River" demonstrate plainly the empathy and identification Hemingway had with nature. However, his deep love of country was subservient to a greater love of Hemingway's, the desire to be a great writer.

Although the exact date of composition is unknown, the recently published Nick Adams story, "On Writing", expresses the author's association between country and the art of fiction writing:

> He, Nick, wanted to write about country so it would be there like Cezanne had done it in painting. You had to do it from inside yourself. There wasn't any trick. Nobody had ever written about country like that. He felt almost holy about it. It was deadly serious. You could do it if you would fight it out. If you'd lived right with your eyes.[41]

This holy feeling of which Nick speaks is easily descriptive of Hemingway, for writing and country become this author's absolutes.

In GHA Hemingway formulates country and writing into his personal credo. He begins with his personal

feelings and experience:

> I loved this country and I felt at home and where a man feels at home, outside of where he's born, is where he's meant to go. (284).

From this feeling he develops his faith in nature:

> ...our victories...our discoveries... our great loves float with no significance against one single, lasting thing--the stream; (150)

and art:

> A country finally erodes, and the dust blows away, the people all die...a work of art endures for ever.... (109)

GHA, however, was written in 1935, well after Hemingway had established his literary reputation. There is every indication that the young, aspiring writer was, in his early years, trying to learn how to write, that he was grooming himself to tackle what he considered hard truths. He explains his apprenticeship years in DA:

> I was trying to write then and I found the greatest difficulty, aside from knowing truly what you really felt,...was to put down what really happened in action; what the actual things were which produced the emotion that you experienced...I was trying to learn to write, commencing with the simplest things, and one of the simplest things of all and the most fundamental is violent death...So I went to Spain to see bullfights and to try to write about them for myself...but the bullfight was so far from simple and I liked it so much that it was much too complicated for my then equipment for writing to deal with and, aside from four very short sketches, I was not able to write anything about it for five years....[42] (emphasis mine)

Hemingway's early short stories indicate that his "then equipment for writing" enabled him to deal with the subject of country.

This fact is ratified in A Moveable Feast, Hemingway's reminiscences of the early years in Paris with his first wife, when he was trying to learn to write. One passage recalls the first story which he wrote, after all his early works had been lost in the Gare de Lyon:

> I knew I must write a novel. But it seemed an impossible thing to do when I had been trying with great difficulty to write paragraphs that would be the distillation of what made a novel. It was necessary to write longer stories now as you would train for a longer race...I would write a long story about whatever I knew best.... (75-76)

Hemingway's choice of subject reveals the importance of country:

> What did I know best that I had not written about and lost? What did I know about truly and care for the most? There was no choice at all... (75)

He then describes enough details of the short story to recognize "Big Two-Hearted River":

> When I stopped writing I did not want to leave the river where I could see the trout in the pool, its surface pushing and swelling smooth against the resistance of the log-driven piles of the bridge. The story was about coming back from the war but there was no mention of the war in it. But in the morning the river would be there and I must make it and the country and all that would happen. (76)

Hemingway's earliest major work uses country as its metaphor.

By the time his first novel, The Sun Also Rises, is published, Hemingway is able to state succinctly the importance of landscape, both thematically and technically, to his writing. SAR was meant to be "a damn tragedy with the earth abiding forever as the hero".[43] Hemingway's interest in country continues throughout his writing career. It is the depth of understanding in his subject which alters. Colonel Cantwell in ARIT suggests Hemingway's growth in understanding landscape:

> ...it [the country] was all as wonderful to him and it moved him as it had when he was eighteen years old and had seen it first, understanding nothing of it and only knowing that it was beautiful.[44]

Hemingway's growth in this area came from continuing study and experimentation with writing and country. The forward to GHA indicates that this novel was part of the struggle:

> Unlike many novels, none of the characters or incidents in this book is imaginary... The writer has attempted to write an absolutely true book to see whether the shape of a country and the pattern of a month's action can, if truly presented, compete with a work of the imagination.

During one of the many passages in the book regarding his love of country, he makes reference to his education in the art of writing:

> If I ever write anything about this [Africa] it will just be landscape painting until I know something about it.
>
> (193)

Considering Hemingway's acknowledged debt to Cézanne's painting for its influence upon his description of country, and, also, considering Cantwell's remark about youthful appreciation of country, the above statement suggests an evaluation on Hemingway's part of his own literary progress. His earlier novels, SAR and FTA, contain much "landscape painting". Yet, in GHA, he assumes that there will be a time when he will "know something" about the country of Africa, and will write better prose than mere "landscape painting". Hemingway obviously judges his early works as only a stage in his literary development.

The deeper knowledge implied in the statement from GHA is broached in the same conversation:

> 'I've been studying [revolutions] a little... They were all very different but there were some things you could co-ordinate. I'm going to try to write a study of them.'
>
> (192-193)

An epic sense of country also surfaces later in the book: "All the country in the world is the same country and all hunters are the same people." (249). FWBT is the final product of Hemingway's struggle during the 1930's with the study of country and literary technique. Even the central antithesis of FWBT between the earth and the Fascist planes is forecast in GHA: "When man...uses machines the earth defeats him quickly" (284).

By the time Hemingway writes FWBT, he has clearly

rejected the proposition presented in the forward to GHA. FWBT is a work of the imagination. Carlos Baker, in his biography of Hemingway, describes Hemingway in the process of writing FWBT:

> In order to reassure himself of the quality of what he was doing, he kept showing parts of the novel to a variety of close friends...They all responded so ecstatically that he decided to risk a reading by Ben Finney, whom he revered as a veteran of the Marine Corps and a fearless bobsled pilot. Finney read through all that Ernest had written... He tried to make Ernest admit that he had personally experienced the action described in the novel. "Hell, no," said Ernest, vastly pleased. "I made it up."[45]

Hemingway must have wrestled much during the '30's over this question of imagination versus actuality. In GHA he remarks, "I cannot read other naturalists unless they are accurate and not literary" (21). Hemingway had evolved a literary view of himself as a naturalist, whose prose was accurate and truthful.[46] In contrast with this view, however, Nick Adams in "On Writing"--a thin disguise for Hemingway--feels that

> Writing about anything actual was bad. It always killed it. The only writing that was any good was what you made up, what you imagined...You had to digest life and then create your own people.[47]

The superiority of FWBT over GHA reflects Hemingway's emergence into artistic maturity. With it he returns to writing works of the imagination.

Since Hemingway's literary self-image was in terms of a nature writer, his treatment of landscape becomes a reflection of his artistic development. This is the premise of Emily Watts' examination of Hemingway's indebtedness to the visual arts for his literary techniques. Chapter II of her book specifically studies the influence of Cézanne upon his early works, SAR, FTA and "Big Two-Hearted River". Chapters III and IV of her book investigate the influence of Goya on Hemingway's prose, and the effect of Goya is most evident in FWBT. Watts comments on Goya's landscapes:

> The landscapes in Goya's 'The Disasters of War', for example, are desolate and bare, with an occasional shattered tree or a destroyed building. Hemingway also noted the destruction of land in such scenes as the opening of A Farewell to Arms and the reminiscences of battle by Colonel Cantwell in Across the River and into the Trees...By the time Hemingway wrote For Whom the Bell Tolls, the Goya influence is quite clearly in evidence.[48]

Watts does not elaborate on the similarity between Goya's landscapes and those in FWBT; nor does she notice the difference between FWBT and FTA in the portrayal of the "destruction of land".

The expansive vistas of FTA, influenced by Cézanne's techniques, are reduced in FWBT to barest elements. As Goya allowed a "shattered tree" or one "destroyed building" to symbolize the impact of war on the country, so Hemingway concentrates on particular aspects of the landscape, such as the pine trees, and allows them to represent the total

wreckage of war.

The opening passages of each novel represent this difference. FTA begins with a two-page description of landscape, which mirrors the destructive invasion of war. The short opening paragraph of FWBT focuses on Robert Jordan in the midst of the pine trees; he is actively engaged in warfare. The contrast between these views is "like looking with your eyes" at a landscape, and then "looking...with 15X binoculars";[49] the former is a wide-angle view, the latter a telescopic one. Hemingway's approach to landscape has altered. He has moved away from his earlier interest in a literal representation of landscape as in FTA. In FWBT he uses nature as the central metaphor of destruction in war by focusing on and repeating specific images of destroyed landscape. Chapter I noted the recurring motif of the earth rising up with a roar.[50]

Two passages from the novels describing the effect of shelling on the land reveal the change in Hemingway's technique. Chapter V of FTA describes at length the landscape where the spring offensive is to begin; it notes a new road under construction.[51] During Henry's inspection of the area

> Two carabinieri held the car up. A shell had fallen and while we waited three others fell up the road. They were seventy-sevens and came with a whishing rush of air, a hard bright burst and flash and then gray smoke that blew across the road. The carabinieri waved us to go on. Passing where the shells had landed I avoided the small broken places

> and smelled the high explosive and the smell of blasted clay and stone and freshly shattered flint. (24)

The actual effect of the shells on the road is noted only by the reference to "the small broken places".

In chapter XL of FWBT Hemingway highlights the damage of shelling. When Andres is travelling by motorcycle with Gomez

> ...down the shell-pocked mountain road between the double row of big trees, the headlight of the motorcycle showed their whitewashed bases and the places on the trunks where the whitewash and the bark had been chipped and torn by shell fragments and bullets during the fighting along this road in the first summer of the movement. (396)

The destruction of war is graphically portrayed here by the detailed description of the shattered trunks of the trees. Hemingway spotlights the tree trunks, as Goya would depict "the occasional shattered tree",[52] in order to depict the destruction of landscape in war.

Hemingway praises Goya's art in DA:

> Goya did not believe in costume but he did believe in blacks and in grays, in dust and in light, in high places rising from plains, in the country around Madrid, in movement, in his own cojones, in painting, in etching, and in what he had seen, felt, touched, handled, smelled, enjoyed, drunk, mounted, suffered, spewed-up, lain-with, suspected, observed, loved, hated, lusted, feared, detested, admired, loathed, and destroyed. Naturally no painter has been able to paint all that but he tried. (205)

The following passage from FWBT displays Hemingway's attempt to achieve in prose what Goya did on canvas. The description interweaves light and dark and gray, to produce a sensual portrait of the man in the landscape:

> Robert Jordan lay behind the trunk of a pine tree on the slope of the hill above the road and the bridge and watched it become daylight. He loved this hour of the day always and now he watched it; feeling it gray within him, as though he were a part of the slow lightening that comes before the rising of the sun; when solid things darken and space lightens and the lights that have shone in the night go yellow and then fade as the day comes. The pine trunks below him were hard and clear now, their trunks solid and brown and the road was shiny with a wisp of mist over it. The dew had wet him and the forest floor was soft and he felt the give of the brown, dropped pine needles under his elbows.
>
> (431)

When Lt. Berrendo returns to La Granja with the heads of El Sordo and his men, the passage of description shows Hemingway working with the effect of light and dust:

> He went on with the prayer, the horses' hooves soft on the fallen pine needles, the light coming through the tree trunks in patches as it comes through the columns of a cathedral, and as he prayed he looked ahead to see his flankers riding through the trees.
>
> He rode out of the forest onto the yellow road that led into La Granja and the horses' hooves raised a dust that hung over them as they rode. It powdered the dead who were tied face down across the saddles and the wounded, and those who walked beside them, were in thick dust.
>
> (326)

Although she did not explore the influence of Goya's landscapes on Hemingway's, Watts does indicate the similarities of themes and scenes between Goya and Hemingway:

> By the time Hemingway wrote FWBT, the Goya influence is quite clearly in evidence. It is easy to find similar violence in war motifs, as well as similar techniques of expression, in Goya's 'The Disasters of War' and in FWBT and other Hemingway works of the 1930's; scenes of rape (in Hemingway, Maria in FWBT and in Goya, 'The Disasters of War', etchings 9, 11, 13); brave women (Pilar in FWBT and etchings 4, 5, and 7); scenes of the dead (the opening of 'A Way You'll Never Be' and etchings 21-24); prayers of the condemned showing various physical positions (the Fascists in FWBT and etching 26); and others. Indeed, certain scenes show a very similar--almost too similar--depiction of the same act...Is it too much to suppose that, just as Hemingway was able to incorporate elements of his actual experiences into his fictional prose, so he could incorporate certain of Goya's figures into his prose? [53]

It is significant that all the examples given in this comparison of Goya and Hemingway are scenes of people. Hemingway's shift of attention from landscape to people not only suggests "that he studied Goya's etchings and paintings much as he did Cezanne's landscapes"[54], but, also, reflects that during the 1930's Hemingway was growing more politically conscious.

In 1937 Hemingway becomes actively involved with the Spanish conflict; his experience brings him in contact with the techniques of another artistic medium. He works with Joris Ivens and John Ferno on the production of a

documentary about the Spanish struggle. It is the intention of the film-makers to use the film to raise financial support for the Loyalist cause.[55] Hemingway helped during the actual filming of people and battles, wrote and narrated the script. In an article, "The Heat and the Cold", Hemingway recalls the making of the picture:

> ...you ran with cameras, sweating, taking cover in the folds of the terrain on the bare hills. There was dust in your nose, and dust in your hair and in your eyes, and you had the great thirst for water, the real dry-mouth that only battle brings. Because you had seen a little war when you were young you knew that Ivens and Ferno would be killed if they kept on because they took too many chances. And your moral problem was always to get clear how much you were holding them back from necessary and just prudence, based on experience, and how much was simply the not so pretty prudence of the burnt monkey who dreads the hot soup. That part of the film that I remember was all sweat and thirst and blowing dust; and in the film I think that shows a little.[56]

A large part of his reminiscence is devoted to the people he met during the filming:

> ...a big part of the film I remember is the slanting smile, the cap cocked on the side, the slow, comic Berlin Jewish drawl of Werner Heilbrun.

Hemingway's contact with people and film techniques influences the prose and the passions of FWBT.

The film, entitled, "The Spanish Earth",[57] opens with a shot of the earth and the peasants involved with it:

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

The similarity between this cinematic opening and the beginning of FWBT is striking: "He lay flat on the brown, pine-needled floor of the forest, his chin on his folded arms, and high overhead the wind blew in the tops of the pine trees." Both film and novel commence with focus on the earth and the men involved with it. This close-up view of the men and the earth reflects the change in Hemingway's technique of presenting landscape. FWBT suggests Hemingway's association with the camera. After the bridge-blowing episode, Jordan uses a simile borrowed from the photographic arts:

> If things had been unreal before, they were suddenly real enough now. It was as though a reflex lens camera had been suddenly brought into focus. (543)

The altered perspective of a camera is re-inforced in FWBT by the observation of landscape through binoculars. On page one, Jordan is "studying the country" with his "glasses"; the binoculars bring the scene into clear, smooth, focus:

> ...the boards of the mill showed suddenly clearly and he saw the wooden bench beside the door; the huge pile of sawdust that rose behind the open shed where the circular saw was, and a stretch of the flume that brought the logs down from the mountainside on the other bank of the stream. The stream showed clear and smooth-looking in the glasses, and, below the curl of the falling water, the spray from the dam was blowing in the wind. (1-2)

The binoculars have brought many details into the picture.

When Frederic Henry "looked at the country" with his naked eye, the resulting observation displays a painter's perception:

> ...I looked at the country. The mulberry trees were bare and the fields were brown. There were wet dead leaves on the road from the rows of bare trees and men were working on the road...We saw the town with a mist over it that cut off the mountains. We crossed the river and I saw that it was running high. It had been raining in the mountains. We came into the town past the factories and then the houses and villas and I saw that many more houses had been hit. (163)

The movement of his eye is from the foreground to the background, and the description is sweeping, giving heed only to the most prominent features of the landscape. There is no attention to minute details, as at the start of FWBT, where Jordan and Anselmo discuss the implications of subordinate items of the setting:

> 'There is no sentry.'
>
> 'There is smoke coming from the millhouse,' the old man said. 'There are also clothes hanging on a line.'
>
> 'I see them but I do not see any sentry.'
>
> 'Perhaps he is in the shade,' the old man explained. 'It is hot there now. He would be in the shadow at the end we do not see.' (2)

The effect of the camera on Hemingway's prose has been the necessity for him to focus more attention on subsidiary parts of the landscape.

Another example in FWBT of the camera's influence, which is again highlighted by binoculars, is the detailed

descriptions of people's faces. The opening of "The Spanish Earth" calls attention to the faces of the peasants.[58] Reel Two of the film also focuses on faces:

> This is the true face of men going into action. It is a little different from any other face you will ever see.

Throughout the film, the camera is directed at various individuals:

> ...Commander Martinez de Aragon...a lawyer... was a brave and skillful commander and he died in the attack on the Casa del Campo on the day we filmed the battle there. (Reel 2)
>
> . . . . . .
>
> Julian, a boy from the village, writes home. 'Papa, I will be there in three days....' (Reel 2)
>
> . . . . . .
>
> Enrique Lister, a stone-mason from Galicia. In six months of fighting he rose from a simple soldier to the command of a division. He is one of the most brilliant young soldiers of the Republican Army. (Reel 3)

In Hemingway's early works, "people do not often appear in ...[his] landscape vistas".[59] But his political concerns and experience in filming change this tendency of his prose.

As binoculars bring the landscape closer to the protagonist, so, also, they increase his involvement with its natives. The opening of chapter III of FWBT is the first lengthy description of landscape in the novel. The longest paragraph of this section is devoted to a close-up of the face of the sentry:

> At fifty yards, you could not see anything about his face. Robert Jordan put up his field glasses...there was the rail of the bridge as clear as though you could reach out and touch it and there was the face of the sentry so clear he could see the sunken cheeks, the ash on the cigarette and the greasy shine of the bayonet. It was a peasant's face, the cheeks hollow under the high cheekbones, the beard stubbled, the eyes shaded by the heavy brows, big hands holding the rifle, heavy boots showing beneath the folds of the blanket cape. There was a worn, blackened leather wine bottle on the wall of the sentry box, there were some newspapers and there was no telephone. (36)

This intimate portrait affects Jordan, for he watches the sentry again with his glasses (37). And, on the morning of the attack on the bridge, Jordan, "looking through the Zeiss 8-power glasses", looks at this same sentry:

> The sentry sat leaning against the wall. His helmet hung on a peg and his face showed clearly. Robert Jordan saw he was the same man who had been there on guard two days before in the afternoon watch. He was wearing the same knitted stocking-cap. And he had not shaved. His cheeks were sunken and his cheekbones prominent. He had bushy eyebrows that grew together in the center. Then he took out a tobacco pouch and a packet of papers and rolled himself a cigarette. He tried to make a lighter work and finally put it in his pocket and went over to the brazier, leaned over, reached inside, brought up a piece of charcoal, juggled it in one hand while he blew on it, then lit the cigarette and tossed the lump of charcoal back into the brazier. (433)

The effect on Jordan is explicit: "...he took the glasses down, folded them together and put them in his pocket. I won't look at him again, he told himself" (433). It is with

"reluctance" (434) that Jordan shoots the guard who, "looking surprised and hurt, slid forward...and doubled to the road" (435).

The contact which Jordan has with this sentry, via the binoculars, and the effect that this contact has upon Jordan, echoes Donne's statement in the epigraph to the novel: "...any mans death diminishes me, because I am involved in Mankinde."[60] The inclusion of detailed facial descriptions in FWBT is another example of Hemingway's altered approach to landscape from that of FTA. Jordan is in touch with the landscape, while Henry remains a distant observer. The empathy which Jordan feels for the sentry is in contrast to the distance Frederic Henry has from people. He kills dispassionately (204). In the passage cited above from FTA[61] wherein Henry looks at the country, he mentions:

> On a narrow street we passed a British Red Cross ambulance. The driver wore a cap and his face was thin and very tanned. I did not know him. (163)

With this mere notation, the driver is dismissed. The brief sketch of his face as thin and tanned, compared with the facial details of FWBT, indicates the advancement of Hemingway's technique and concerns from FTA to FWBT. Watts discusses this technical development:

> Descriptions of faces are not important in the early fiction of Hemingway as in the later works, and there are practically no detailed descriptions of faces in the short stories. Before the late 1920's, Hemingway seldom describes faces; when he does, he does not dwell on them for long. For example, in SAR, bodies are slender or short, hair is dark or blond, and faces are white or tan. The group of Basques who ride the

> bus with Jake and Bill to Burguete would have been more specifically described by the Hemingway who wrote FWBT...It is generally true, I think, that Hemingway's description of physical features of his fictional characters shifted from a full-length view to a concentration upon the face as his fiction developed.[62]

The technical shift "from full-length view to concentration" recalls Hemingway's simile in his letter to Edmund Wilson.[63] Or, it is like a change from a wide-angle lens to a telephoto lens on a camera.[64] Hemingway's altered approach to landscape conforms with his maxim at the conclusion of DA: "...any part you make will represent the whole if it's made truly" (278). FWBT concentrates on one man during three days of his life in the same mountain setting. Except for occasional scenes in a cave, the setting is mostly out-of-doors. Such restriction in the country setting is in contrast to the multiple settings, indoor and outdoor, of FTA. Throughout the three year time lapse of that novel, Henry and Catherine move from Gorizia, to Milan, to Stresa, to Locarno, to Montreux, and finally to Lausanne. The multiple locations represent their search for a place of order where they can live in peace.[65] FWBT concentrates on the one setting.

As Hemingway realizes that he can limit his novel to one man in one setting, and still effectively convey that "war is bad",[66] so, also, he conceives that the image of one tree damaged by war is just as powerful an effect as a description of "the stumps and the broken trunks and the ground

torn up".[67] This technique of concentration of images can be noted in Hemingway's journalistic reports of the Spanish conflict. From Madrid, May 5, 1937, he reports:

> We went forward...with shells bursting around us in the heavy woods. The only one that came with that authentic, personal, final rush of splitting air that you flatten to without choice or pride hit a big linden tree twenty yards away, and the splintered, new spring-sapped wood and steel fragments ripped out together.[68]

Hemingway's recognition of the universal in the individual accounts for his development in the use of landscape between these two war novels. The landscapes of FTA remain localized in the countryside of Italy. In FWBT the Spanish setting becomes all country.

Hemingway's concentration upon the individual details of the landscape in FWBT causes an alteration in his prose style from that of FTA. This change is noteable in the sentence structure. The opening of FTA consists of compound sentences linked with the connective "and":

> In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves. (3)

The paragraph uses only four commas; there are fourteen "and" connectives. The four commas are used to set off two descriptive phrases. The description consists primarily of nouns, with an absence of similes and metaphors.

In the prose of FWBT, however, as Joseph Warren Beach points out, "syntactical buildup is allowed even in nature descriptions" which produces a "broader, more lingering cadence than in his choppy writing"[69]. The first paragraph of chapter V of FWBT is the second description of landscape of major length in the novel. It reveals the "syntactical buildup" to which Beach refers:

> Robert Jordan pushed aside the saddle blanket that hung over the mouth of the cave and, stepping out, took a deep breath of the cold night air. The mist had cleared away and the stars were out. There was no wind, and, outside now of the warm air of the cave, heavy with smoke of both tobacco and charcoal, with the odor of cooked rice and meat, saffron, pimentos, and oil, the tarry, wine-spilled smell of the big skin hung beside the door, hung by the neck and the four legs extended, wine drawn from a plug fitted in one leg, wine that spilled a little onto the earth of the floor, settling the dust smell; out now from the odors of different herbs whose names he did not know that hung in bunches from the ceiling, with long ropes of garlic, away now from the copper-penny, red wine and garlic, horse sweat and man sweat dried in the clothing (acrid and gray the man sweat, sweet and sickly the dried brushed-off lather of horse sweat), of the men at the table, Rober Jordan breathed deeply of the clear night air of the mountains that smelled of the pines and of the dew on the grass in the meadow by the stream. Dew had fallen heavily since the wind had dropped, but, as he stood there, he thought there would be frost by morning.
>
> (59)

This paragraph has the same number of sentences as the paragraph quoted from FTA: four. Yet, it is twice as long. The passage extends for nineteen lines in the Scribner's edition of FWBT, compared with ten lines of the paragraph in the Scribner's edition of FTA. There are twenty-five commas used and there are sixteen descriptive phrases. Three of those sixteen phrases are further broken down by additional details. There are almost the same number of "and" connectives: twelve. The third, and longest, sentence is divided into two parts by a semi-colon.

The third sentence illustrates the "lingering cadence"[70] of the prose style in FWBT. The sentence is protracted by the many descriptive clauses which describe the various smells inside the cave. The sentence builds to a climax slowly, piling detail upon detail, until it breaks into the free-flowing concluding clause, "Robert Jordan breathed deeply of the clear night air of the mountains...." The control of the sentence rhythm, delaying the concluding clause with multiple descriptive phrases, emphasizes the freshness of the night air. As the cave suffocates with its stench, the sentence suffocates under the weight of the many descriptive phrases, until it breaks into the concluding clause. The paragraph closes gently with the calm flow of the last sentence.

The two paragraphs also illustrate the essential difference in the treatment of landscape between the two books.

The passage from FTA presents what Henry sees on the landscape. The paragraph from FWBT conveys what Jordan feels of the landscape. The prose style in landscape description in FWBT differs from that in FTA as touch differs from vision.[71] Furthermore, the passage in FWBT focuses on the man in the landscape. The style of landscape description in FWBT attempts to make the reader feel what that man feels of the natural setting.

Hemingway must have had this association in mind in his working title for FWBT, "The Undiscovered Country". It implies Jordan's experience of union between his love of country and his love of Maria. In the context of Donne's metaphor, the title also extends to the universal brotherhood of mankind, and the possibility for peace and harmony among all of the countries of the world. Moreover, considering the association which Hemingway developed between his feeling for country and his desire to write, the title denotes the undiscovered prose style toward which Hemingway strove. He defines his goal in GHA; Hemingway was seeking

> The kind of writing that can be done. How far prose can be carried if anyone is serious enough and has luck. There is a fourth and fifth dimension that can be gotten. (26-27)

The inter-relationship developed in FWBT between love and death by means of recurring landscape motifs indicates Hemingway's growing understanding of nature as a metaphor for his fiction.

He advances from artistic representation of landscape in FTA to landscape as literary metaphor in FWBT. His realization of other dimensions to landscape surfaces in a discussion about The Old Man and the Sea:

> No good book has ever been written that has in it symbols arrived at beforehand and stuck in. That kind of symbol sticks out like raisins in raisin bread...[In OMS], I tried to make a real old man, a real boy, a real sea and a real fish and real sharks. But if I made them good and true enough they would mean many things.[72]

The landscape metaphor of FWBT was an important step in Hemingway's development as a literary artist.

Hemingway judged his achievement in FWBT favourably, stating that it "contained no loose writing and was all of a piece, with every word depending on every other word straight through the grand total of forty-three chapters."[73] From the beginning of his literary career, Hemingway sought a prose style which would correspond to the needs of a "lost generation".[74] ARIT indicates that he remained aware of the changing times and of the effect such changes would necessitate in artistic form:

> They were on a straight stretch of road now and were making time so that one farm blended, almost blurred, into another farm and you could only see what was far ahead and moving toward you. Lateral vision was just a condensation of flat, low country in the winter. I'm not sure I like speed, the Colonel thought. Brueghel would have been in a hell of a shape if he had to look at the country like this.
> (14)

Artistic representation of landscape in the style of Brueghel or of FTA would have been incongruent with the faster-paced world and its mechanized warfare.

It is this challenge which Robert Jordan, a writer as well as a teacher, senses from the complex issues raised by the Spanish conflict, particularly the implications of the airplane as a weapon of war:

> He would write a book when he got through with this. But only about the things he knew truly, and about what he knew. But I will have to be a much better writer than I am now to handle them, he thought. The things he had come to know in this war were not so simple. (248)

Jordan's thoughts here allude to Hemingway's, for, after his involvement with the Spanish War, he felt it his duty to return to the business of writing. He hoped to write a "real one" this time.[75]

Critical opinion may decide that Hemingway failed in his attempt to allign his prose style with the changing issues of the late 1930's. John Dos Passos, in a letter to Edmund Wilson in 1952 regarding OMS and ARIT, says lyrically, "I liked it better the way he used to tell it."[76] Richard Chase concludes that Hemingway was "a perfect master of language without being a great master of the art of the novel".[77] When we judge the place of FWBT in the canon of Hemingway's work, it is important to remember his primary goal: "To write as well as I can, and learn as I go along."[78] FWBT was an experiment in Hemingway's

continuing education in the art of writing fiction. His altered treatment of landscape from that of FTA demonstrates the emergence in his work of landscape as his thematic metaphor.

FOOTNOTES

1. Watts, Emily. Ernest Hemingway and the Arts, (Chicago: University of Illinois, 1971), p. 37. Further reference to this edition in the introduction of the thesis will be cited in the text.

2. Hemingway, Ernest. A Farewell to Arms, (New York: Scribner's, 1929), p. 14. Further references to this edition will be cited in the text.

3. Toop, Ron. "Technique and Vision in the Fiction of Ernest Hemingway", unpublished Ph.D. thesis, University of Toronto, 1969, p. 161.

4. Watts, p. 30.

5. Carson, D.L. "Symbolism in A Farewell to Arms", English Studies, LIII, 521.

6. Watts, p. 30.

7. Watts, p. 30.

8. Hemingway, Ernest. For Whom the Bell Tolls, (New York: Scribner's, 1940), p. 154. Further references to this edition will be cited in the text.

9. Kerr, Johnny F. "Hemingway's Use of Physical Setting and Stage Props in his Novels: a Study in Craftsmanship", unpublished Ph.D. thesis, University of Texas, 1965, pp. 236-237.

10. cf. pp. 3-5.

11. Grebstein, S.N. Hemingway's Craft, (Carbondale: Southern Illinois University, 1973), p. 46.

12. Donne, John. Complete Poetry and Selected Prose, (ed., John Hayward, London: Nonesuch, 1941), p. 537.

13. Donne, p. 538.

14. Grebstein, p. 46.

15. cf. pp. 27-28.

16. This shift in Hemingway's treatment of landscape will be discussed in Chapter III.

17. cf. pp. 15-16.

18. Watts, p. 45.

19. Watts, pp. 45-46.

20. cf. p. 4.

21. Baker, Carlos. Hemingway: the Writer as Artist, (New Jersey: Princeton, 1972), p. 105.

22. cf. p. 38.

23. Kerr, pp. 107-108.

24. Kerr, p. 107.

25. Stubbs, John. "Love and Role Playing in A Farewell to Arms", The Fitzgerald/Hemingway Annual, 1973, (eds., M. Bruccoli and F. Clark, Washington: Microcard, 1974), p. 283.

26. cf. pp. 305.

27. cf. pp. 13-14.

28. cf. pp. 39 and 46, respectively.

29. Baker, Writer as Artist, p. 108.

30. Grebstein, p. 213.

31. cf. pp. 26-27.

32. cf. pp. 39, 46, 53.

33. cf. pp. 26-28, 30-32.

34. Donne, p. 538.

35. It is impossible to state that Hemingway was deliberately alluding to the 17th century pun on the word "die" in this passage of FWBT. "To 'die', in the punning terminology of the 17th century, was to consummate the act of sex." (cf. n. to "The Canonization", The Norton

Anthology of English Literature, (Major Authors Edition, Revised, gen. ed., M.H. Abrams, New York: Norton, 1968), p. 497.) However, since Hemingway uses a meditation by Donne as the epigraph to his novel, and, also, since the use of landscape in FWBT as the central metaphor of love and death is similar to Donne's metaphor, it is reasonable to assume that Hemingway knew of this commonplace 17th century pun on dying.

36. cf. pp. 29, 321, 445, of FWBT.

37. Hemingway, Ernest. Green Hills of Africa, (New York: Scribner's, 1935), p. 73. Further references to this edition will be cited in the text.

38. Toop, p. 330.

39. Watts, p. 87.

40. When Hemingway refers to writing about nature, he defines it in active terms: "I must make...the country...." (cf. pp. 76 and 91 of A Moveable Feast, (New York: Bantam, 1973). Further references to this edition will be cited in the text.

41. Hemingway, Ernest. The Nick Adams Stories, (New York: Bantam, 1973), p. 218.

42. Hemingway, Ernest. Death in the Afternoon, (New York: Scribner's, 1932), pp. 2-3. Further references to this edition will be cited in the text.

43. Baker, Carlos. Ernest Hemingway: A Life Story, (New York: Scribner's, 1969), p. 179.

44. Hemingway, Ernest. Across the River and into the Trees, (New York: Scribner's, 1950), p. 31. Further references to this edition will be cited in the text.

45. Baker, Life Story, p. 347.

46. It is important to note that Hemingway does not use the term "naturalist" in the customary literary sense. He does not place himself within the school of naturalism, which "held that man belongs entirely in the order of nature and does not have a soul or any other connection with a religious or spiritual world beyond nature; that man is therefore merely a higher-order animal

whose character and fortunes are determined by two kinds of natural forces, heredity and environment". (cf. M.H. Abrams, A Glossary of Literary Terms, (New York: Holt, Rinehart, Winston, 1965), p. 76). Hemingway's naturalism refers to his love of natural landscape.

47. Hemingway, Nick Adams, p. 217.

48. Watts, p. 60.

49. cf. p. 76.

50. cf. p. 31.

51. cf. pp. 7-8.

52. Watts, p. 60.

53. Watts, p. 60.

54. Watts, p. 59.

55. Baker, Writer as Artist, p. 230n.

56. Hemingway, Ernest. The Spanish Earth, (Cleveland: Savage, 1938), afternote.

57. As I am using a personal typescript of the 1938 Savage edition, the references in the text will indicate the reel of the film in which the scene appears.

58. cf. p. 88.

59. Watts, p. 46.

60 Donne, p. 538.

61. cf. p. 90.

62. Watts, pp. 194-195.

63. cf. p. 76.

64. cf. pp. 89-90.

65. cf. p. 54.

66. Baker, Life Story, p. 337.

67. Hemingway, FTA, p. 6.

68. Hemingway, Ernest. "Reports of Spain", New Republic XC, 377.

69. Beach, J.W. "Style in For Whom the Bell Tolls", in American Fiction, 1920-1940, (New York: MacMillan, 1941), pp. 114-115.

70. Beach, "Style in FWBT", p. 115.

71. cf. p. 24.

72. "Hemingway" in Time (Dec. 13, 1954), p. 72.

73. Baker, Life Story, p. 351.

74. cf. epigraph to SAR.

75. Baker, Life Story, p. 340.

76. Dos Passos, J. The Fourteenth Chronicle: the Letters and Diaries of John Dos Passos, (ed., Townsend Ludington, Boston: Gambit, 1973), p. 599.

77. Chase, Richard. The American Novel and its Tradition, (New York: Doubleday, 1957), p. 204.

78. Hemingway, GHA, p. 25.

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