

THE DEVELOPMENT OF THE
HEMINGWAY HERO

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by

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A Key to the Textual References

For ease of reading I have incorporated all references to primary source materials directly into the text. The Penguin edition of Death in the Afternoon was employed, due to the lack of an easily available Scribner's edition. The abbreviated titles are as follows:

IOT: In Our Time

SAR: The Sun Also Rises

FTA: A Farewell to Arms

DA: Death in the Afternoon

SS: Short Stories of Ernest Hemingway

FWBT: For Whom the Bell Tolls

ARIT: Across the River and into the Trees

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Introduction

The Hemingway hero follows a gradual, yet consistent pattern of development from Nick Adams through to Santiago, undergoing initiatory rites of violence in youth which cause him to set up defenses in later life. The process is essentially one of action and reaction,¹ the hero being a man to whom things are done. His basically serene, gentle, and even pacifistic character is assaulted and reshaped by external forces of violence. The result is a markedly troubled personality. His psychic strengths and weaknesses are in a constant state of delicate balance and the code of behavior that he adopts performs the crucial function of maintaining that balance.

Although the code develops and expands like a calyx throughout the growth of the Hemingway canon, the essential elements of it are readily perceivable by the end of In Our Time. As a number of critics like Philip² Young and John Aldridge are eager to point out, the

¹ Wyndham Lewis, Men Without Art (London: Cassell & Co. Ltd., 1934), p.18.

² Philip Young, Ernest Hemingway (New York: Rinehart & Company, 1952), p.13.
John Aldridge, After the Lost Generation (New York: The Noonday Press, 1951), p.27.

explosion of the trench mortar at Fossalta di Piave on July 8, 1918 had a profound psychic effect on both Hemingway and the generic Nick Adams. It caused a complete re-orientation of self and spirit; it provided them with a brief glimpse of death and eternity. Describing the same experience in A Farewell to Arms Frederic Henry says, "I tried to breathe but my breath would not come and I felt myself rush bodily out of myself and out and out and out....and I knew I was dead....Then I floated, and instead of going on I felt myself slide back. I breathed and I was back"(FTA,54). When the badly injured young soldier like Nick Adams or Frederic Henry came back, the world of the living had been transformed. All his former values were changed and placed within a different perspective. As John Peale Bishop writes:

The most tragic thing about the war was not that it made so many dead men, but that it destroyed the tragedy of death. Not only did the young suffer in the war, but every abstraction that would have sustained and given dignity to their suffering. The war made the traditional morality unacceptable; it did not annihilate it; it revealed its immediate inadequacy. So that at its end, the survivors were left to face, as well as they could, a world without values.³

Nick's first positive action on returning home

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John Peale Bishop, "The Missing All", Ernest Hemingway: The Man and His Work, ed. John McCaffery (Cleveland and New York: The World Publishing Company, 1950), p.304.

is to make a symbolic and actual escape into the woods for a fishing trip. Nature provides for Nick and all the heroes to follow a stable, unchanging background that remains pure and unaffected by the war and post-war environment. Nick attempts to relieve the war-inflicted stress on his body and psyche by escaping to the Big Two-Hearted River away from the malign indifference of society. He makes a long and tiring hike in order to camp in "the good place"(IOT,186). While fishing waist-deep in the trout stream he is purified by its life-giving waters and he purposely avoids the deeper, darker waters of the swamp until he regains full mental and emotional health. His awareness of evil is constantly stressed in his persistent attempts to block it out and submerge it in the deepest recesses of his psyche.⁴ This conscious effort to avoid a confrontation with evil and to suppress its forceful, dominating presence in the

⁴ See Joseph DeFalco, The Hero in Hemingway's Short Stories (Pittsburgh: University of Pittsburgh Press, 1963), p.27.

He has pointed out an interesting possibility in the symbolic implications of Nick Adams' name. He sees in "Nick" an association with "Old Nick" or Satan and in "Adams" a suggestion of the pre-lapsarian innocence of our first father. DeFalco feels that "The tension created by the implications of the associations of these names is in itself archetypal in its suggestion of the eternal struggle between the forces of good and evil."

consciousness is at the heart of the formation of Hemingway's code of ethics. The one thing that the Hemingway hero must not do is lose consciousness, either literally or metaphorically. As John Aldridge states, "The code of his heroes is clearly the symbolic construction of a psychic barricade erected against one of the primary perils of his soul - the loss of consciousness leading to a lawless, amok, or berserk condition."⁵ He must keep a constant watch that the evil within and about him does not rise up and overpower him. How gracefully he comports himself under threat of annihilation by the dark forces of evil is his measure as a man. But it is a case of 'making do' with what he has, rather than attempting to understand or make right that which is a constant threat to him. As Jake Barnes says, "I did not care what it was all about. All I wanted to know was how to live in it"(SAR,148). This statement underlines the basically negative and amoral nature of the code in that it sets up no positive good to oppose, and possibly destroy, evil.

This real avoidance of the problem of evil is very much dated to the post-war generation of the twenties when no real values remained intact and when everyone

⁵ Aldridge, After the Lost Generation, p.155.

fled from the horrors that they had undergone. The rejection of this negativism, which can be viewed as a form of cowardice, by contemporary writers is urged by James Baldwin in an article titled "As Much Truth As One Can Bear". He says, "Not everything that is faced can be changed; but nothing can be changed until it is faced. The principal fact that we must now face....is that the time has now come for us to turn our backs forever on the big two-hearted river."⁶

Besides seeking sanctuary in the serenity of nature, the Hemingway hero sets up checks against the smouldering darkness within himself by formalizing his behavior so that he always maintains complete control over his actions. The very structure, tone, and diction of Hemingway's prose mirrors this basic element of the code. All behavior becomes subconsciously ritualistic, especially when it is centered around enjoyment or relaxation. As John Killinger states, "With no God and no religion in our time, ritual - giving form to the mysterious - passes from the church to the great outdoors and the whole of secular life."⁷ Nick Adam's performs

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James Baldwin, "As Much Truth As One Can Bear",
New York Times Book Review, (January 14, 1962), p.38.

⁷
John Killinger, Hemingway and the Dead Gods
(New York: The Citadel Press, 1965), p.75.

even the simplest actions deliberately and meaningfully, like setting up camp, cooking a meal, and baiting a fish-hook. The wealth of accurate description gives weight to this ritualistic air of the action.

This formal ordering of behavior is especially obvious in the more active, traditional sports like bull-fighting. In the bull-ring the matador's performance is judged by how precisely he carries out the traditional movements of the fight, especially the classical veronica. The closer he can work to the bull without destroying the purity of his line, the more aesthetically perfect is his art. The spectator, in turn, receives a vicarious fulfillment, a cathartic uplifting, watching the classical re-enactment of the personal confrontation of the man and the bull. The bullfighter, in facing death each day, lives a life that is extremely intensified and compressed and for this reason he represents the epitome of classical grace under pressure.

The principal qualities that he possesses to preserve his bearing are those of honor and 'cojones'. Honor is a close equivalent to dignity which is the key to the operation of the Hemingway code. Cojones represent man's virility which, in Hemingway's scheme of things is the all-important quality which is the very measure of man himself. The etymological connection between virility and virtue is expanded and manifested in the operation of

the code. The more hard-nosed and sexually competent a man is the more virtuous he is considered to be according to the rules of the code. But a man can also be impotent like Jake Barnes and still be regarded as a man if he carries the burden of his affliction uncomplainingly, because that very stoicism is manly and heroic.

Like the bullfighter, the Hemingway hero is generally the possessor of *aficion* (in the broad sense of the word). He has a deeper sensual and emotional contact with life because, like the matador, he has brushed close to death and has seen his own mortality in it. While the bullfighter employs a cape to divert the charge of the bull and keep it at a personally controlled distance, the hero uses less formal but equally ritualistic distractions like drink and sex to ward off the darker forces that threaten him from within himself and in the world at large. The possessors of *aficion* are few in number, and group in small cliques to share their mutual experiences. In The Sun Also Rises there is the unspoken understanding between Jake and Montoya with regard to the bulls and bullfighters; this is *aficion* in the true Spanish sense of the word. In an expanded form, albeit far removed from the meaning it is rightly given by Jake and Montoya, *aficion* can stand for any intense involvement in an activity, or, as is usually the case with Hemingway, in life itself. There is Jake Barnes and Bill Gorton's deep,

quiet pleasure while fishing at Burguette; there is the raucous, somewhat corrupt camaraderie of Jake's drunken friends, a group which excludes Robert Cohn because he does not adhere to the code or get drunk; finally, in Across the River and into the Trees there is that dubious little cluster of men who have been hit hard carrying the pompous-sounding name of "El Ordine Militar, Nobile y Espirituoso de los Cabelleros de Brusadelli" (ARIT, 56). All of these little groups have one thing in common - by giving their members a feeling of group solidarity they afford them the strength and reinforcement to battle their inner weaknesses and fears. The Hemingway hero is generally left to his own personal resources but *aficion* and its bastardized correlatives provide him with a code-approved outlet that he can use to attain a measure of group support.

Outside the common bond of *aficion* the hero seldom forms intimate, obliging friendships. He surrounds himself with a periphery of casual acquaintances but remains all but isolated himself. The only truly intimate relationships he forms are those with people who adhere to all the rules of the code. If, like Robert Cohn, they break any of the rules, they quickly fall out of friendship. The prerequisites he sets for acquiring new friends tend to be somewhat pretentious, like Colonel Cantwell's embarrassing pronouncement that "He only loved people...."

who had fought or been mutilated"(ARIT, 71).

Females, with the exception of Lady Brett Ashley, are passive and submissive to the male's demands. But, paradoxically enough, the male experiences with them a deeply intense union that is generally expressed in mystical terms, the idea of oneness being emphasized. Although the male-female relationship is seldom authorized by marriage, the two partners feel their union sanctified by their love in such a way that marriage is always looked upon as an unnecessary formality; moreover, they usually find themselves in physical circumstances that make immediate marriage most inopportune.

The male invariably has considerable sexual experience gained from casual meetings with little-known friends or prostitutes. These encounters are merely part of the experiential knowledge of the two-fisted male and have no more moral importance to him than getting drunk; in fact, the two generally go together. Once the male becomes serious with a woman and professes his love for her he ceases all other sexual liaisons and remains faithful to her alone.

The main basis of Hemingway's system of ethics and morals is his oft-repeated statement in Death in the Afternoon, "So far, about morals, I know only that what is moral is what you feel good after and what is immoral is what you feel bad after"(DA, 8). This is the essence

of his pragmatic morality, a system which is the opposite of the Puritan code which tends to stress unpleasantness. Each individual must follow the dictates of his own conscience (which is centered in the emotions rather than the intellect or soul) and if the feeling one gets after performing an action goes bad then he knows he has behaved wrongly and must refrain from doing so in the future. As with the code of acting with grace under pressure, the system of ethics has no real base in traditional moral systems. Each individual builds it up for himself from his own experience until he has created a sufficiently broad system to cover all situations of possible moral conflict. What is remarkable, as Joseph Warren Beach has shown, is that Hemingway's characters manage to "recover so much of what is traditional in the civilized code."⁸

Orthodox religious belief has little place in the moral system of the typical Hemingway figure but he does not deny its usefulness or validity for others. Like Jake Barnes, he is simply likely to lament that he is "such a rotten catholic" and is unable to pray properly. He is very tolerant of those with strong religious beliefs and sometimes betrays a longing to share in those

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Joseph Warren Beach, American Fiction 1920-1940
(New York: Russell & Russell, 1960), p.84.

beliefs. The notion is prevalent throughout Hemingway's works that religion is often acquired on reaching old age, a type of last minute salvation.

The popular approach to Hemingway's morality is to say that it is shallow, hedonistic, and even pagan. Such a criticism is made by John Atkins when he says that "The code consists of the minimum regulations for a life without responsibility."⁹ This is obviously a superficial observation that misses the real substance and strength of Hemingway's system of ethics. It is, like the code, extremely rigid and disciplined and places as many checks on a person's behavior as does any orthodox religion. In speaking of the code's rigidity Julianne Isabelle states, "There could be no gray areas between right and wrong. Naked truth becomes the only formula to use in achieving morality."¹⁰ The only gauge of morality is the emotional reaction of the individual; therefore, for the system to function validly one has to have absolutely honest and open emotional responses.

Hemingway's morality does not function like a

⁹ John Atkins, The Art of Ernest Hemingway. (London: Nevil, 1952), p.191.

¹⁰ Julianne Isabelle, Hemingway's Religious Experience (New York: Vantage Press, 1964), p.51.

traditional moral system because it does not set down any absolutes; everything is relative to the individual and the situation. Harry Morgan in To Have and Have Not does not think twice about doublecrossing and murdering Sing, the Chinaman, but he feels badly about punching Eddy, the rummy: "But I felt badly about hitting him. You know how you feel when you hit a drunk" (THAHN, 38). The bad feeling does not always come concurrent with the commission of a bad act. Jake liked to see Mike Campbell hurt Cohn but later he regretted it because it made him disgusted at himself.

In discussing Jake Barnes, Robert Jordan, and Richard Cantwell as Hemingway heroes I will frequently be making use of the terms "tyro" and "tutor". Earl Rovit was the first to make this particular semantic distinction between what is normally called the Hemingway hero and the code hero.¹¹ The tyro figure, the first of whom is Nick Adams, is the autobiographical Hemingway figure who lives under stress and tension, unable to sleep at night without a light burning. He has undergone some traumatic experience, usually the shock of war, and lives in an

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Earl Rovit, Ernest Hemingway (New Haven: College and University Press, 1963), p.55.

insecure and vulnerable position. He acts from complicated motivations and is never totally sure of himself. He generally is a more lifelike character than the one-dimensional tutor figure. The tyro story has little narrative distance, often being told in the first person and, like The Sun Also Rises, it is structured around the dramatic tension of opposing emotional forces. Some examples of the tyro figure are Nick Adams, Mr. Frazer of "The Gambler, The Nun, The Radio", Jake Barnes, Fred-eric Henry, and Robert Jordan.

The tutor figure is a flatter, less detailed character. He is one of the long string of American heroes who are characterized by a well-developed physique, dauntless courage, and a small intellect, his behavior being more instinctual than rational. He has an unshakeable will to survive and to win and is likely to do so more by pure physical strength and force of will than by careful planning or strategy. He has an uncomplicated personality free of the inner uncertainties and fears that plague the tyro. He is stiff-lipped, self-controlled, and independent in a matter-of-fact, instinctual way. The self-containment that he possesses cannot be taught or passed on to the tyro. Only the appearance of it can be learned and it is the appearance of self-containment that is the code. "The tutor story", Earl Rovit states, will go in the direction of the parable or the fable. It

will be instructive as an emblem of exemplary conduct,
and it may even be elevating in its moral suasion."¹²

Pedro Romero is perhaps the most outstanding of Hemingway's tutor figures for he exemplifies an order of human conduct against which all the other characters in The Sun Also Rises are judged and found wanting. Other tutor figures include Jack Brennan of "fifty Grand", Harry Morgan of To Have and Have Not, and Santiago. But the tutor does not necessarily have to be a boxer or a bullfighter. He can be very refined in all the social graces like Wilson in "The Short Happy Life of Francis Macomber" or Count Greffi in A Farewell to Arms. What characterizes all the tutor figures is a lengthy experience with life's problems and an unflinching ability to cope with them. It is this knowledge that he passes on to the tyro either by his example or by direct instruction (although this is rare because one of the tenets of the code is that one does not talk about one's feelings or experiences). The tutor-tyro relationship is something that will be looked at in more detail later, especially in the cases of Jake Barnes and Robert Jordan, but it is sufficient to say at present that the tyro is always aware of his inadequacy or incompleteness and that he

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Earl Rovit, Ernest Hemingway, p.93.

looks to the tutor to provide him with an example of how to take command of his weaknesses, overcome his fears, and face the dangers of life with courage and grace.

Through the course of this paper I will examine both the development of the code and the evolution of the tyro hero from an initially weak, injured state to a position of greater strength and solidarity. I have chosen to focus of The Sun Also Rises, For Whom the Bell Tolls, and Across the River and into the Trees because these three novels provide a good working basis for a representative study of the tyro hero through twenty-five years of Hemingway fiction.

Chapter 1

When Nick Adams fled to the Big Two-Hearted River on returning home from the war he was trying to regain a state of pre-lapsarian innocence and freshness. The act of going off to the woods was basically anti-social; like Krebs in "Soldier's Home", Nick found his hometown friends and relatives distant and incapable of understanding what he had gone through; therefore, he compulsively sought out peace in the tranquility of nature.

Jake Barnes is an extension of the Nick Adams figure. He is more mature, more stoical, and more tormented. Instead of attempting to gain peace in solitude, he compulsively seeks out the company of others who share in the same anxieties and sickness, like the young 'poule' in the sidewalk cafe. In place of the Big Two-Hearted River Jake wades through the river Lethe, bathed in the forgetfulness of alcohol, bull-fighting, and the chant of the riau-riau dancers.

Jake's character is structured around the basic Hemingway tenet of holding tight.¹ He was wounded in the

¹ The use of this phrase among critics seems to have originated with Philip Young. He cites as its genesis the last lines of "A Natural History of the Dead." "Hold him tight," said the doctor. "He is in much

war in a manner that was considered a great joke among the other soldiers, but now he is faced with the problem of living a reasonably normal life under unreasonable conditions. Daily he must face despair and frustration in a controlled and graceful manner. He can be privately cynical or angry but publicly he must appear calm and detached, showing just the proper amount of pity and irony. It is for this reason that the nights are such a bad time. The inner pressure mounts under a serene or hard-nosed facade until it inevitably forces itself out when Jake finds himself alone at night. As he says, "It is awfully easy to be hard-boiled about everything in the daytime, but at night it is another thing"(SAR,34). He has to sleep with a light on to dispel the bogeys and horrors but even with that his mind jumps around the old familiar problem.

It is significant that Jake's job in the daytime is that of newspaper reporter. This is analogous to the fact that, in his relations with Brett Ashley and the prostitutes he watches parading up and down the sidewalk, he is a spectator rather than a participator. As Earl

pain. Hold him very tight"(SS,449). Commenting on this Young writes, "Considerably broadened and elaborated, the effort to hold tight developed into what is known as the Hemingway 'code'." Young, Ernest Hemingway, p.28.

Rovit writes, "He can react intensely, but his actions will necessarily be passive; they will be struggles to 'hold on' and to accept rather than to shape circumstances by the force of his will."² This conflict of desire and capability³ produces a stylistic tension in the point-of-view. Both in his reporting and his own dilemma regarding sex Jake must constantly attempt to retain objectivity and not get involved. Since the book is narrated in the first person the style is analogous to the code of holding tight. It is, in the characteristic early Hemingway manner, terse and highly controlled. The descriptive passages on the train ride from Paris to Bayonne are purposely sparse, vague, and impersonal, showing no spark of outward emotional reaction from Jake. For example, "The grain was just beginning to ripen and the fields were full of poppies. The pastureland was green, and there were fine trees, and sometimes big rivers and

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Rovit, Ernest Hemingway, p.148.

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See George Plimpton, "An Interview with Ernest Hemingway, Hemingway and His Critics, ed. Carlos Baker (New York: Hill and Wang, 1961), p.29. When Plimpton approached Hemingway with the parallel between Jake and the emasculated steers Hemingway retorted, "Who ever said Jake was "emasculated precisely as a steer"? Actually he had been wounded in quite a different way and his testicles were intact and not damaged. Thus he was capable of all normal feelings as a man but incapable of consumating them. The important distinction is that his wound was physical and not psychological and that he was not emasculated."

chateaux off in the trees"(SAR,87). Throughout the novel Jake exercises a professional, journalistic control over the expression of his own impressions and reactions. When he surveys his mutilated body in the bedside mirror the only laconic statement he allows himself is "Of all the ways to be wounded. I suppose it was funny"(SAR,30). Even Jake's final comment to Brett at the conclusion of the novel - "Yes. Isn't it pretty to think so?"(SAR,247) - is marked by a tone of pithy restraint and irony. The statement that so many critics make about Hemingway that 'the style is the man' can also be attributed to Jake Barnes. As Philip Young comments, "Understatement⁸, abbreviated statement and lack of statement reflect without the slightest distortion the rigid restraint the man felt he must practice if he were to survive."⁴

Jake's speech and narrative style mirror the control that he exercises over his actions and emotional responses. His clipped language is a verbal analogue of the operation of the code. It is a stylistic device that expands the ostensible influence of the code, so that the reader is always aware of its presence. Besides this very tangible connection between the code and the narrative style, there is a much broader influence of the code on

⁴ Young, Ernest Hemingway, p.208.

the dramatic structure of the novel. As John Aldridge has shown, the code operates both as etiquette and as dramatic formula.⁵ The hero is not only a man "to whom things are done"⁶ but he is also a man to whom a great many things have already been done. Jake Barnes has already been badly knocked around long before the beginning of the story; therefore, he comes into the action pre-conditioned by his experiences. The code of behavior that he follows is not worked out during the novel; rather, it has evolved and become somewhat static before the narrative begins. The behavior modelled after the dictates of the code is somewhat formulaic; this, in turn, naturally causes the dramatic structure of the book to be less malleable and more determined by the operation of the code. When Jake is faced with a certain set of circumstances he acts in a conditioned manner according to the rigid formula of the code. Although this may contribute dramatic unity to the novel, it can also cause the appearance of a flatness and vapidness of emotional response. Once one learns most of the basic precepts of the code Jake's behavior becomes easily predictable. The dramatic tension of the novel, however, arises from the fact that Jake often comes very close to breaking the rules of his

⁵ Aldridge, After the Lost Generation, p.152.

⁶ Wyndham Lewis, Men Without Art, p.18.

own code when the stress become too great to bear.

One can see from these influences that the code has on the style and structure and characterization of The Sun Also Rises that it is basically an organic element in the book. This is an extremely important fact to keep in mind when examining Jake Barnes as a code hero for his character and actions are intrinsically linked to both the theoretical concept of the Hemingway code and to its practical operation.

The code that Jake follows is specifically formulated to govern his social behavior. It allows no room for philosophic theories or abstractions. He is not concerned with the meaning of life or what his place is in the universe. He simply wants to know how to fortify himself against what appears to be the malign indifference of the universe. He wants to learn, in Hemingway's jargon, how to roll with the punches: "Perhaps as you went along you did learn something. I did not care what it was all about. All I wanted to know was how to live in it. Maybe if you find out how to live in it you learned from that what it was all about"(SAR,148). The forces that govern men's lives are mysterious and cannot be comprehended by the human intellect. "Nobody ever knows anything"(SAR,27), says Jake. We cannot understand why things happen, therefore the only course open to us is to accept our fate

courageously and make the best of what we have.

Although Jake professes that all he wants to know is how to live in it, he advances little in his knowledge of life throughout the novel. The fact that he goes back to Madrid to rescue Brett and be further frustrated by her testifies to this. He begins the novel with a fully developed code of rules formed in the aftermath of his crushing and debilitating war experiences. But his painful acumen is not clouded by any balm-producing illusions. He can look at his mutilated body in the mirror with barely a wince and when Brett, at the close of the book, still clings to the romantic chimera of what a "damned good time" they could have had together, Jake cuts right through the dream with his ironic "Yes. Isn't it pretty to think so?"

It is Count Mippipopolous, a minor tutor figure, who shows the necessity of discarding all illusions. He has lived life very fully, having been in seven wars and four revolutions. Now, in his old age, he is able to look at everything very clearly, including love, and makes no pretense of getting anything more than his money's worth out of life. Again Brett shows that she clings to romantic illusions while Jake sees exactly what the Count means and is in perfect agreement with him:

"That is the secret. You must get to know the values."
"Doesn't anything ever happen to your values?" Brett asked.

"No. Not any more."

"Never fall in love?"

"Always," said the count. "I am always in love."

"What does that do to your values?"

"That, too, has got a place in my values."

"You haven't any values. You're dead, that's all."

"No, my dear. You're not right. I'm not dead at all "(SAR,62).

Jake knows what the count's values are because he subscribes to the same ones. It is the philosophy of getting your money's worth. Jake's physical incapacity upsets the philosophy, however, because, in his relationship with Brett, he enjoys her companionship without fulfilling the uniquely masculine function which will satisfy her. This means that, from Brett's point of view, Jake is getting something for nothing and, in a world where you pay for everything, this only delays the presentation of the bill. "The world was a good place to buy in"(SAR.148), but Jake must ultimately pay dearly for something that only brings him anguish.

You paid some way for everything that was any good. I paid my way into enough things that I liked, so that I had a good time. Either you paid by learning about them, or by experience, or by taking chances, or by money. Enjoying living was learning to get your money's worth and knowing when you had it. (SAR,148)

In Jake's relationship with Brett his impotence renders his theory inoperative because he keeps paying and paying and never has a good time. The philosophy works perfectly for Count Mippipopolous but Jake can only say ironically that it is a fine philosophy that will seem just as silly

in five years as all the other fine philosophies he has had.

Looking at one's life honestly and clearly without the opium of illusions is one of the basic elements of the code. What is needed first, however, is a period of settlement in which the trauma-producing incidents of one's life become distanced so that one can look back upon them with objectivity. Nick Adams was too close to the shock of war ever to be able to look upon his experiences in a coldly analytical manner. Jake Barnes is far enough removed from the events of the war itself to face life honestly and truthfully but he is still plagued by the lasting effect of the war, his impotence, so that he remains too involved to be totally objective. He does know, however, that he cannot run away from life, that he has to confront what it has to offer for good or for bad. He is somewhat like Ole Anderson of "The Killers" who resigns himself to his fate, except Jake does not roll over with his face to the wall; rather, he tries to look straight ahead with a measure of grace and fortitude.

Robert Cohn, who time and again violates the code, shows the tendency to escape into juvenile flights of romantic fancy. After reading The Purple Land by W.H. Hudson he is filled with a sudden, stubborn desire to go to South America and take Jake with him. Jake

refuses, saying, "Listen, Robert, going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from one place to another. There's nothing to that"(SAR,11). The code demands that one be honest with oneself and not build up illusions of a romantic other-self. "There is no remedy for anything in life"(DA,100) Hemingway states in Death in the Afternoon. The most acceptable, code-approved behavior in such a fatalistic universe is to meet the agents of destruction head-on with classical grace and control.

Jake's comments on Pedro Romero's bullfighting technique suggest an illuminating parallel here.

Romero never made any contortions, always it was straight and pure and natural in line. The others twisted themselves like corkscrews, their elbows raised, and leaned against the flanks of the bull after his horns had passed to give a faked look of danger....Romero's bull-fighting gave real emotion, because he kept the absolute purity of line in his movements and always quietly and calmly let the horns pass him close each time. He did not have to emphasize their closeness....Romero had the old thing, the holding of his purity of line through the maximum of exposure. (SAR,167-8)

This is what the code consists of, holding the purity of line through the maximum of exposure. There is no room in it for fleeing to far off lands on a romantic impulse. One must live life consciously and deliberately

in spite of the dangers. The more one strips away all illusions and faces life without any contortions the more fulfilling will one's life be. Bullfighters facing death every afternoon level the ultimate challenge at life. As Jake says, "Nobody ever lives their life all the way up except bullfighters"(SAR,10).

Although Jake is considerably more realistic and courageous than Robert Cohn, he does not always 'hold the purity of his line through the maximum of exposure'. He undoubtedly is "the best of the lost",⁷ as Sheridan Baker describes him, but occasionally he turns away from a confrontation with reality and forsakes the grace that the code demands. Whenever the horns of the bull come too close (to continue the bullfighter analogy), he pulls away and seeks comfort and relief in the arms of Bacchus. Alcohol is often Jake's only means of fortifying himself sufficiently to be able to face himself in the mirror and once again shore fragments against his ruins. Alcohol plays an important part in For Whom the Bell Tolls also but it is a significant indication of the strengthening of self that has taken place that

⁷ Sheridan Baker, Ernest Hemingway (New York: Holt, Rinehart and Winston, 1967), p.50.

Robert Jordan is able to face inevitable death coolly and bravely without the aid of his "giant killer" (FWBT, 503). The code, therefore, serves only partially in giving Jake the strength and fortitude that he needs to face the frustrations and horrors of life every day; when psychological and emotional pressures become too great he must turn to the external reinforcement of alcohol to fortify himself. It is this weakness that marks Jake as a tyro figure, someone less self-reliant than the full code hero.

It should be added, however, that the use of alcohol within certain limits is a perfectly normal, code-approved release. Drinking hard is one of the characteristics of the Hemingway hero. It is when one cannot hold his liquor properly that he comes under censure because it involves a loss of self-control that is tantamount to tragedy for the tutor and tyro alike. Harvey Stone is portrayed as a pitiful example of what happens when one gives oneself over to drink. Of the Pamplona group it is significant that only Robert Cohn passes out from too much wine. This loss of consciousness symbolizes the loss of all self-control on Cohn's part. When Jake drinks so much that his head starts spinning around he refuses to give in to the natural impulse to lie down; instead, he remains in a sitting position in bed reading Turgeneff's A Sportsman's Sketches (a very

ordered behavior) until he regains complete control of his faculties. Only then does he voluntarily give himself over to the loss of consciousness that is sleep.

Concurrent with maintaining grace under pressure is the obligation placed on all the tutor and tyro figures to control emotional displays in public and to refrain from articulating their feelings, especially their most precious ones. Robert Cohn's behavior is censured very strongly by the whole Pamplona group because he is what they call "messy" (SAR, 181); he shows in public emotions which he should hold back within himself. Brett is fed up with his "damned suffering" (SAR, 182) but Jake has suffered just as much from Brett's indiscretions as Cohn only he never gives a hint of his suffering in public. Jake agrees with Brett that Cohn has "behaved very badly" (SAR, 181) but he adds that everyone would behave badly given the proper chance:

"You wouldn't behave badly." Brett looked at me.
 "I'd be as big an ass as Cohn," I said. (SAR, 181)

The truth of the matter is that Jake would only be like Cohn if he did not exercise a tight rein on his behavior according to the rules of the code. Cohn is basically like Jake only he does not live in accordance with the code. As Earl Rovit states, "He is Jake Barnes's 'double',

as it were; he is the secret sharer who suffers cruel and comical ignominy in order to demonstrate to Jake the dangers inherent in 'letting go' and falling into the pit of self-deception."⁸

The fact that Jake succeeds so well outwardly in handling his own problems is supported by the number of people who come to him for guidance. Harvey Stone, wallowing in an extended five-day drunk declares twice on seeing Jake that he has been looking for him. Jake lends him a hundred francs, having offered to buy him dinner in the hope that it would help to dry him out. Just as Harvey Stone leaves, Robert Cohn comes up to Jake and begins to complain of the troubles he is meeting with his second book. Even as he is talking, Francis Clyne, Cohn's mistress, approaches Jake and asks to talk to him privately. She is in a turmoil over Cohn's refusal to marry her after she has waited three years for her divorce to be made final. With all three of these people, Harvey, Robert, and Francis, Jake lends an open ear and interjects at the proper moment with sympathetic, yet totally passive and innocuous, comments. His replies would be of little practical help to the sufferers if they

carefully listened to what he said. But it is obvious that they do not. He does not operate as a wise guru liberally dispensing timely advice to all who seek it; rather, he simply functions as a friendly ear open to those who need someone sympathetic to whom they can pour out all their troubles. The very act of telling someone their problems has a therapeutic effect that brings some measure of relief. In the process of revealing their weaknesses, however, they serve to illustrate by contrast the tight hold that Jake has on all the problems that trouble him. Jake is no better off than Harvey, Robert, or Francis but he is able to maintain his own personal integrity by controlling the outward manifestation of all that bothers him.

Along with betraying one's feelings and emotions in public is the equally code-censured practice of verbalizing those sentiments which should be experienced privately. It is almost a maxim in Hemingway that 'talk spoils'. Even in the most intimate relationship a shared experience should be felt only; once it is discussed, no matter how briefly, it falls, especially in the case of a union in love, from the realm of the mystical and becomes base. Talk destroys the aesthetics of emotional responses by making the emotion public instead of private. The behavior of the aficionados, Jake and Montoya in

particular, is closely related to this. They share a special, intense emotional reaction from the bullfights that is peculiar only to aficionados; to talk about it openly would be to destroy its private nature and lose it by letting it become general and public. It would be akin to letting the helium escape from a balloon; the gas would lose its refined quality in being mixed with the two common elements of the air and the balloon would lose its magical buoyancy and sink in deflation.

When Jake and Bill Gorton have a short holiday at Burgette fishing the cold, clear waters of the Irati, they share a deeply felt, satisfying experience. Throughout the whole scene, however, there is a marked absence of talk about what a good time they are having. They both realize how precious and delicate the experience is and how easily it would be destroyed if they ever talked it up. The communication of their pleasure is almost completely non-verbal, being achieved by mood and action and their common sense experiences. The descriptive narrative affirms their feeling of quiet elation:

The trees were big, and the foliage was thick but it was not gloomy. There was no undergrowth, only the smooth grass, very green and fresh, and the big gray trees well spaced as though it were a park. "This is country," Bill said. (SAR,117)

There is a dominant strain throughout The Sun Also Rises that emphasizes the tragic inevitability

inherent in all our actions. A bullfighter, regardless of how good he is, is bound to be gored, possibly fatally. The bull, in turn, is not allowed to leave the ring alive. The drama that is enacted in the bull-ring is therefore a microcosm of life and death. The force that rules over life and death is powerful and merciless, making no concessions to man's weakness and vulnerability. The god that rules the universe is closer to Jonathan Edwards' angry god dangling him over the pit of everlasting fire than to the benevolent New Testament deity who is all-loving and all-merciful.

In such a world man's actions are largely predetermined and beyond his control. He often acts by impulses he does not understand and which he would prefer to resist if he were able. Jake and Brett often find themselves irrevocably committed to a course of action that can only end in failure and frustration but they can never really explain why they follow an irrational and doomed path. First, of course, there is their own relationship, which is a constant source of masochistic delight.

"It's funny," I said. "It's very funny. And it's a lot of fun, too, to be in love."

"Do you think so?" her eyes looked flat again.

"I don't mean fun that way. In a way it's an enjoyable feeling."

"No," she said. "I think it's hell on earth."

"It's good to see each other."

"No. I don't think it is."

"Don't you want to?"

"I have to." (SAR, 27)

Brett offers no explanation for why she has to see Jake and there is no warmth in her voice to suggest that it is the irresistible drawing force of love. After she becomes silent Jake says that they were like two strangers facing each other. Later, when Brett becomes infatuated with Pedro Romero, she again feels the same overpowering urge to follow a course of action that is obviously folly. This time, however, Jake is outside of the magnetic attraction of self-destruction and he vainly urges Brett to stop before it is too late.

"I'm a goner, I'm mad about the Romero boy. I'm in love with him. I think."

"I wouldn't be if I were you."

"I can't help it. I'm a goner. It's tearing me all up inside."

"Don't do it."

"I can't help it. I've never been able to stop anything."

"You ought to stop it."

"How can I stop it? I can't stop things." (SAR, 183)

Brett's insistence that she cannot stop falling for Romero partially lifts from her the burden of the consequences of her actions by suggesting that she is motivated by some other force beyond her.

At the end of the book Jake experiences the same agent of destruction working upon him when he cuts short his rejuvenating holiday at San Sebastian to return to Madrid to rescue Brett from her ill-fated affair with

Romero. Jake makes his typical overly ironic comment, refusing to question the forces that appear to be operating exactly contrary to his own better judgement: "That seemed to handle it. That was it. Send a girl off with one man. Introduce her to another to go off with him. Now go and bring her back. And sign the wire with love. That was it all right"(SAR,239).

One might be able to ascribe this self-destructive behavior to an overpowering biological and emotional drive that both Jake and Brett are possessed with, but the terms they use to describe their actions strongly suggest that there is a higher power of malicious fate that suspends their lives beyond their control. It is this deterministic force that governs Robert Jordan's life and which Pilar sees in his palm. Man is not unlike the colony of ants that Frederic Henry absently boiled to death in his campfire. He is insignificant and helpless to shape his own destiny. He can only exist and endure.

There is another type of behavior in The Sun Also Rises that is quite the opposite of Jake and Brett's plight. It is the intense, often destructive, self-determined behavior of the aficionado. In an extended form it becomes the model of behavior for the code hero. Earl Rovit calls it "the ethic, or philosophic perspective,

through which Hemingway tries to impart meaning and value to the seeming futility of man's headlong, rush toward death." ⁹ This frantic rush that is life is portrayed in The Sun Also Rises by the corrida de toros. The description of the town before the corrida gives a subtle and ironic twist to man's position in life. From his role as a sophisticated and intelligent human being he is relegated to the place of a caged animal fighting for survival: "Outside, the fence that led from the last street of the town to the entrance of the bull-ring was already in place and made a long pen; the crowd would come running down with the bulls behind them on the morning of the day of the first bull-fight"(SAR,150). Once the crowd enters the pen like a herd of animals they can only go in one blind, headlong rush forward. The die is cast and all escape routes are blocked off. It is either keep ahead of the charging mass or be trampled.

To most people this practice is senseless, meaningless slaughter. The bartender serving Jake after the corrida in which a man was fatally gored bitterly mocks the whole business:

"Badly cogido through the back," he said...."A big horn wound. All for fun. Just for fun. What do

you think of that?"
 "I don't know."
 "That's it. All for fun. Fun, you understand."
 "You're not an aficionado?"
 "Me? What are bulls? Animals. Brute animals "(SAR,197).

For aficionados like Jake the corrida is not as meaningless as the bartender's criticism implies. The more one becomes actively involved in life the greater the dangers one must face. One enters the corrida voluntarily, fully aware of the inherent risks. The bullfighter, a paragon among the code heroes, faces violent death every day; consequently, he lives the fullest, most meaningful life. The difference between him and the people who run wildly through the barricaded streets is obvious. He approaches the bull head-on armed with knowledge, grace, and self-control, while the people in the streets flee aimlessly from the charging bulls behind them. The code, in Rovit's words, transforms "one's passive vulnerability (to the dangers and unpredictabilities of life) into a strong,¹⁰ rather than a weak position."

Aficion is a basic fractional quality of the code; it gives a man his first measure of autonomy, frees him from the shackles of an otherwise pre-determined life. It is at once a state of involvement and a state of

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Rovit, Ernest Hemingway, p. 109.

defiance. A man can get killed in the running of the bulls but he is the one who chooses to place himself in that position of danger and if he emerges unharmed he has scored a minor triumph against the forces that normally plot his destiny. The code simply formalizes his struggle with death and gives it grace and nobility. The bullfighter, stretching the code to its ultimate extension, receives the maximum rewards because he approaches death on his own terms. He defiantly takes his own life in his hands and plays with it, flaunting it before the frustrated power of the bull. He can control the danger of death by the space that he maintains between himself and the horns. The act of killing provides the greatest feeling of liberation that a man can experience. The faena, Hemingway writes in Death in the Afternoon, "takes a man out of himself and makes him feel immortal while it is proceeding....gives him an ecstasy that is, while momentary, as profound as any religious ecstasy"(DA,196). He describes the drama of the bullfighter meeting the bull in the ring as a "growing ecstasy of ordered, formal, passionate, increasing disregard for death"(DA,197). It is this disregard for death that the code ultimately leads to. It is equivalent to the seemingly insane defiance that the aficionados who run ahead of the bulls show except that it is

much more ordered and formal and therefore more liberating.

In the famous passage about killing in Death in the Afternoon Hemingway explains why the matador achieves an intense feeling of immortality and independence:

One of its greatest pleasures....is the feeling of rebellion against death which comes from its administering. Once you accept the rule of death thou shalt not kill is an easily and a naturally obeyed commandment. But when a man is still in rebellion against death he has pleasure in taking to himself one of the Godlike attributes - that of giving it. (DA,221)

That last sentence is the key to the whole development of the code and the nature of the tyro's quest. In an alien universe the Hemingway hero is subject to the chaotic indifference of the Fates. The code enables him to be a man set apart from other men living a life of ordered rebellion against death. The ritualization of his behavior gives it a mystical religious aura that effectively exorcises the dark forces of chance as far as is possible in a supernaturally controlled universe. Even in the face of inevitable death he stubbornly refuses to lose control of his own independence of spirit. Like Robert Jordan, he remains in rebellion to the end, insisting on meeting death on his own terms (which, in Robert Jordan's case, means administering it to someone

else).¹¹

The movement from Jake Barnes to Colonel Cantwell is one of increasing autonomy and defiance, from pre-ordination to self-determinism. Jake feels the need to be more self-reliant and independent but he is overwhelmed by the forces that have shaped his life and consequently gives in to them, his defeat being manifested by his resigned return to Madrid to rescue Brett. The one measure of freedom he does enjoy is his possession of afición and his vicarious satisfaction in the death rituals which he sees performed in the bull-ring.

Jake is, in effect, an incomplete code figure because he is more of a passive, stoic sufferer ("I did not care what it was all about. All I wanted to know was how to live in it"(SAR,148).) than a man in active defiance, who feels the right and the compulsion to forge his own destiny on his own terms. Robert Jordan lives under the ominous presage of the unnameable fate Pilar sees in his palm but he carries out his task in spite of all the overwhelming odds and in the end he carefully arranges his broken body to exactly the position that

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Hemingway's own death supports this idea because he usurped the God-like power over life and death by dying by his own hand.

bests suits him in order to wipe out as many of the oncoming Fascist patrol as possible. Colonel Cantwell reaches the highest point of self-reliance and independence of any of the tyro figures. The last three days of his life are lived precisely according to his wishes. Like Jordan, he defies death on the last day of his life by administering it to others (in this case ducks) and when the first sign of the fatal heart attack shows itself he has enough time and presence of mind to theatrically write a short, last note then move into the back seat of his chauffeur-driven car, having even closed the door "carefully and well" (ARIT, 307).

The main problem with Jake is the fact that he is irredeemably hurt. He can gain nothing by fighting back so he is left with learning how to live with his weakness: "I try and play it along and just not make trouble for people" (SAR, 31). He is trapped by his impotence in a corner from which there is no exit. Trying to fight his way out like Robert Cohn is dismissed as an ineffective, romantic folly. He can only approach the semblance of an active, manly assertion of his autonomy by the vicarious fulfillment achieved at the bullfights. He develops his code against the ideal of the bullfighter but it is shaped to suit his own sterile circumstances and consequently becomes a system of stoic acceptance.

Jake is too involved with his own plight to turn the code towards more positive ends, away from those of defense and endurance. It simply amounts to a system of behavior that acts as camouflage for his weaknesses. Jake constantly stresses the importance of how one acts (the theatrical implications of the word are significant here) and he satisfies his own rigid, self-imposed rules by always behaving well himself.¹² But, typical of the tyro figure, he can never attain anything more than this appearance of the code. It is only a superficially imposed system of rules, not an organic element of his character. Jake may always behave well with others in the daytime but he is forever doomed to the bad times he has at night.

It will be seen later how Robert Jordan and Richard Cantwell move closer to adopting not only the appearance of the code but also the very character that is typical of the code hero. The code becomes for them an organic element that their lives really embody, not something that they simply act out. They are less encumbered by weaknesses than Jake because they are literally

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See Morley Callaghan, That Summer in Paris (New York: Coward-McCann, 1963), p.198.

Hemingway always seems to have placed great importance on acting in an acceptable manner. Callaghan relates that Hemingway's chief criticism of someone was that "He doesn't know how to behave."

more manly. The code, therefore, does not function solely in plugging up holes and bridging gaps; rather, it serves more active, positive ends.

Having examined Jake and his code of tight-lipped forbearance, it would now be expedient to retrace several steps and take a closer look at his system of ethics and morals to see what relationship might exist between his struggle for a peaceful existence and his adherence to values which will give him peace of conscience.

The most striking aspect about The Sun Also Rises is its emphasis on sense perceptions. The drinking, eating, fishing, and bullfighting all combine to base the novel solidly on the physical. Thinking is something one steers away from because it forces one back to reality and all its incumbent horrors. What Frederic Henry says also applies to Jake Barnes and the other characters in The Sun Also Rises: "I was not made to think. I was made to eat. My God, yes. Eat and drink and sleep with Catherine"(FTA,223). At night, when all the other diversions have ended, Jake's mind starts running wild as if to make up for all the time that it has been suppressed. In the daytime alcohol and other physical pleasures serve to block out the thought processes and focus the senses into dominance. This makes how one feels of the utmost importance because the feelings (which are associated with the senses,

not the intellect) become the standard with which one judges all values.

Of all the characters in the novel Jake has the most honest and the most valid emotional responses and they represent the point of reference from which the system of ethics in the book evolves. It is Jake who verbalizes the meaning of morality in his naive, yet extremely perceptive manner. It is a very strong force governing his behavior in spite of the fact that he apparently only stumbles across it for the first time while thinking about Robert Cohn and then, after discovering it, dismisses it as a "lot of bilge"(SAR,149): "I liked to see him (Mike Campbell) hurt Cohn. I wished he would not do it, though, because afterward it made me disgusted at myself. That was morality; things that made you disgusted afterward. No, that must be immorality"(SAR,148-9). This is not simply a hedonistic approach to ethics because it does impose very real restraints on behavior, and the restraint, although it produces a good feeling, is not in itself pleasureable. As Carlos Baker has pointed out, the rules are too extensive and complex to insist that Jake is merely a psychological or ethical hedonist;¹³ rather, he approaches

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Carlos Baker, Hemingway: The Writer as Artist (3rd ed.; New Jersey: Princeton University Press, 1963), p.158.

the utilitarian ethics of Jeremy Bentham in thinking that all good actions should have a certain usefulness and beneficial effect for the greatest number.¹⁴

There are two simple tests of morality. One is feeling good at the time of an action and the other is feeling good after an action is performed, something that is much more complicated and harder to effect than the first.¹⁵ Jake admits to himself that he enjoys seeing Mike Campbell hurt Cohn, and because of this he realizes the difficulty of behaving in such a way at the time that he will feel good afterward. Brett's decision to leave Pedro Romero is all the more rewarding and edifying afterward because of the attractiveness of the opposite inclination at the time.

The system of morality, like the code, tends to be paganistic in its emphasis on the senses. The holiday atmosphere of the festival of San Fermin supports and illustrates the nature of the system. The sacred and

¹⁴ Earl Rovit sees morality or "the good" in Hemingway as not that which man wants to do but rather "that which gives a man a feeling of self-completion ('wholeness') after he has done it." Rovit, Ernest Hemingway, p.117.

¹⁵ To my knowledge Joseph Warren Beach, in American Fiction 1920-1940, p.76, is the only critic who has made this subtle, yet important distinction.

profane aspects of the festival of San Fermin are inextricably joined together producing the atmosphere of a primitive religious ritual:

That afternoon was the big religious procession. San Fermin was translated from one church to another. In the procession were all the dignitaries, civil and religious. We could not see them because the crowd was too great. Ahead of the formal procession and behind it danced the riau-riau dancers. (SAR, 145-6)

Although Jake's moral system does have much in common with orthodox Christian morals, it is also compatible with the profane sensuality of the riau-riau dancers. Like the code, it relies on the integrity of the individual and the complete honesty of his emotional responses. More often than not, a failure to live up to the dictates of the code will also be a transgression of the moral system because they both demand that the individual respond with honest, not faked, emotions.

Orthodox religion (in this case Catholicism) has a place in Jake's values but it is weak from neglect and misuse. He recognizes its validity as a system of beliefs and he betrays a faint longing to embrace it more firmly but he realizes how little influence it has on his life. He often laments that he is such a bad Catholic, although at one point he insists to Brett that he is "pretty religious" (SAR, 209), but he does little to increase his fervor. The fact that he goes to mass several times

during the festival draws nothing more than a passing comment from him. He apparently believes in the power of prayer, but it is a child's belief that lumps all manner of frivolous requests in together:

I knelt and started to pray and I prayed for everybody I thought of, Brett and Mike and Bill and Robert Cohn and myself, and all the bullfighters, separately for the ones I liked, and lumping all the rest, 'then I prayed for myself again, and while I was praying for myself I found I was getting sleepy, so I prayed that the bullfights would be good, and that it would be a fine fiesta, and that we would get some fishing. I wondered if there was anything else I might pray for, and I thought I would like to have some money, so I prayed that I would like to make a lot of money. (SAR,97)

The list is as long, as ambling, and as naively irrelevant as a child's on going to bed. As soon as Jake realizes what he is doing he becomes aware of the mockery he is making of the sanctity of prayer:

I was a little ashamed, and regretted that I was such a rotten Catholic, but realized there was nothing I could do about it, at least for a while, and maybe never, but that anyway it was a grand religion, and I only wished I felt religious and maybe I would the next time. (SAR,97)

In spite of his obvious failings Jake is clearly the most religious person in the whole Pamplona group. He and Brett go into the chapel of San Fermin, but Brett soon leaves, saying that it makes her "damned nervous" (SAR,208). Worrying about Romero in the bullfight, she says that she hopes the wind will drop by five o'clock. Jake appears to

be almost embarrassed by his timid assertion of religious belief:

"You might pray," I laughed.
"Never does me any good. I've never gotten anything
I ever prayed for. Have you?"
"Oh, yes." (SAR,209)

Jake makes the religious implications of the festival of San Fermin quite obvious but the real moral norm of The Sun Also Rises is found, not in orthodox religion, but in the cool, clear waters of the Irati river. While fishing for trout, Jake and Bill experience an ecstasy that, like the feeling one derives from a classically executed faena, is more intense than any religious ecstasy. The sighing wind and the gurgling river make religion seem very needless and irrelevant. The trip to Burguette puts everything in perspective and eliminates the need for religion. It represents a return to the morals of the natural man. As Bill Gorton says jokingly, "Let no man be ashamed to kneel here in the great out-of-doors. Remember the woods were God's first temples" (SAR,122).

Walking up to Roncesvalles, Jake, Bill, and their new-found friend Harris decide to visit a monastery:

"It's a remarkable place," Harris said, when we came out.
"But you know I'm not much on those sort of places."

"Me either," Bill said.

"It's a remarkable place, though," Harris said. "I wouldn't not have seen it. I'd been intending to come up each day."

"It isn't the same as fishing, though, is it?" Bill asked.

"I say not." (SAR,128)

Fishing does not produce feelings of guilt, inadequacy, or hypocrisy as does religion. It is pure and natural and morally uplifting. It never gives the trapped, claustrophobic feeling of a dark church or monastery. All that is wrong and out-of-joint in Paris and Pamplona seems to be suspended during the trip to Burguette, while Jake and Bill are given new life by their symbolic re-baptism in the Irati river. Nature grants them, as it did Nick Adams, the truest and most valid understanding of the eternality of existence. It supplies, ^{as} ~~like~~ no religion is able, a natural link between themselves and their God. As Julianne Isabelle states, "Man needs to be rooted to the soil to attain full vitality. The profound relation of man, a creator, the primordial medium of his spiritual life, and the ancient bond to the earth affords a natural religion." ¹⁶

On returning to Pamplona Jake follows the way of the erring Christian by falling away from grace and sanctity into shame and degradation. ¹⁷ He commits his

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Isabelle, Hemingway's Religious Experience, p.41.

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Along with Julianne Isabelle, Nathan Scott Jr. also sees Hemingway as "at bottom, a 'spiritual writer',

greatest sin against both the code and his own moral system by arranging the liaison between Brett and Romero. Although aficionados can supposedly forgive anything of another aficionado, it is unlikely that Jake will ever again find himself in Montoya's confidence after having led Romero nearly to his ruin. By the end of the festival Jake has lost on all fronts and leaves Pamplona without dignity and in a state of moral disrepair. Once again he must undergo a physical and spiritual rejuvenation by immersing himself in the symbolic waters of baptism. His brief holiday by the sea at San Sebastian cleanses away the impurities of the fiesta and restores him to a state of 'grace' once more. Not only is he symbolically re-baptized, but he is also re-confirmed by the strength-giving water. After swimming for a short time in the invigorating sea Jake is able to approach the dark, secret shadows that lurk deep below the surface of the water. They approximate the symbolic meaning of the swamp in "Big Two-Hearted River" and it is a sign of Jake's increased psychic stability over Nick Adams that he is able to approach them fearlessly and without

for the drama being enacted just beneath the clenched surfaces of his fiction is that of the soul's journey in search of God." Ernest Hemingway (Michigan: Eerdmans, 1966), p.40. This would make The Sun Also Rises a modern-day Pilgrim's Progress and Jake a cross between Christian and the Fisher King.

flinching. He says, "Then I tried several dives. I dove deep once, swimming down to the bottom. I swam with my eyes open and it was green and dark. The raft made a dark shadow"(SAR,235). The spiritual rejuvenation that Jake undergoes at San Sebastian also marks a return to the fortitude and strength demanded by the code. He no sooner becomes 'healthy' again then he voluntarily places himself open to more frustration and anguish by returning to Madrid to help Brett out of trouble. Once again he must turn to the resources of the code to find the strength to 'hold tight'.

Jake remains trapped by the crippling effects of the war. He can perform no positive actions, only the quiet heroism of endurance. As the novel ends with Jake and Brett riding aimlessly around in a taxi, Jake mirrors the lostness of the 1920's and the torpidity of the Hemingway hero at that time. He is left "wandering between two worlds, one dead, the other powerless to be born."¹⁸

Chapter 2

Robert Jordan represents a development of the tyro figure towards a stronger, more complete character. He is more independent than Jake Barnes, being able to draw strength from within himself. Colonel Cantwell's pompous definition of a "tough boy" would fit Jordan well. He is "a man who will make his play and then backs it up"(ARIT,49). He bridges the gap between tyro and tutor but the characteristics of the two figures are never reconciled within him. He is both an experienced teacher instructing others in the art of war and the manly virtues of courage and loyalty, and an inexperienced pupil learning about life in an intensified, sped-up manner. He is both defeated and undefeated, the distinction that Sheridan Baker makes between the two different types of Hemingway hero. He is, according to Baker, "the young man crushed and defeated by a world he did not make and cannot understand, and the older battered survivor whom many crushings cannot defeat."¹

Robert Jordan is directly involved with physical

¹ Sheridan Baker, Ernest Hemingway, p.118.

violence, unlike Jake who had experienced the horrors of war beforehand and was subsequently threatened by the creeping disease of moral and psychical degeneration. The code, therefore, as John Aldridge has shown, rises directly out of violence, instead of being set against it.² Jordan does not need to seek the vicarious involvement of the aficionado because he experiences, like the bull-fighter, an immediate confrontation with death almost every day. The destructive force is real and external, not abstract and internal. Consequently, the code is more concerned with positive action and involvement rather than defense and protection, as in Jake's case. Robert Jordan is less self-conscious about how he behaves than is Jake. He is less introspective and reflective, acting more on instinct like the tutor figure. It is only during times of non-action that doubts concerning his adequacy set in. He has the same fears and weaknesses as Jake but he has the wherewithal to overcome and eradicate them.

The position that Robert Jordan takes against violence is formal and ordered like that of Pedro Romero's against the bulls. The Spanish atmosphere evoked by the setting and the language imposes a rigid, formal structure

on behavior that orders all action in the book. Jordan is careful to observe the many unwritten rules the guerillas adhere to and his command of colloquial Spanish illustrates how well he has adopted the traditional Spanish way of life. He often comments on how impressive certain things sound when said in Spanish; for example, there is the classical inversion of the sentence, "For us will be the bridge and the battle"(FWBT,47). The rigid, sometimes awkward sentence structures contribute a tone of simple nobility and formality. The use of the familiar thee and thou formalizes all interpersonal relationships and sets up semantically-based distances between characters.

Not only does Robert Jordan follow formal rules of behavior like bullfighters, but he also lives life completely, 'all the way up', like bullfighters. As Carlos Baker states, "A marked 'capacity for life', a full acceptance and love of the world, is always a driving motive with the Hemingway hero."³ In Jordan's case this capacity for life is intensified and focused into three days. He soon becomes aware that the seventy-two hours he spends with the guerillas could represent a microcosm of his life:

³ Carlos Baker, Hemingway: The Writer as Artist, p. 254.

Maybe that is my life and instead of it being threescore years and ten it is forty-eight hours or just threescore hours and ten or twelve rather. Twenty-four hours in a day would be threescore and twelve for the three full days.

I suppose it is possible to live as full a life in seventy hours as in seventy years; granted that your life has been full up to the time that the seventy hours start and that you have reached a certain age. (FWBT,182)

The seventy-two hours are to Robert Jordan as the split second of the kill is to a matador. Both are moments of such intense action that time is suspended. There is no wasted movement, no needless expenditure of energy. For Robert Jordan the three days in the mountains come to stand for the only time of significance in his life. All time is eternally present, an everlasting now. With regard to his love for Maria Jordan thinks:

You have it now and that is all your whole life is: now. There is nothing else than now. There is neither yesterday, certainly, nor is there any tomorrow. How old must you be before you know that? There is only now, and if now is only two days, then two days is your life and everything in it will be in proportion. This is how you live a life in two days. (FWBT,185)

So great is his concentration on the present moment that he even examines the philological aspect of the word "now": "Now, ahora, maintenant, heute. Now, it has a funny sound to be a whole world and your life"(FWBT,182). This focusing on the present gives great significance to all Jordan's actions because it renders all time irredeemable. The intensification of time gives a fatality and

weight to Jordan's life that is not found with Jake Barnes. It is the same as the difference between an aficionado and a bullfighter; it is both a qualitative and a quantitative difference.

The emphasis on time and the density of events in the seventy-two hour period is closely allied with Robert Jordan's degree of involvement in the Spanish Civil War. In The Sun Also Rises a sense of non-involvement is achieved by the fluidity of the narrative and the aimless movement of the central characters. The essential purposelessness of the expatriates of the 1920's is a matter that has been sufficiently examined by many writers and critics. This sense of 'lostness' that Jake Barnes and the other Pamplona revelers possess is replaced in For Whom the Bell Tolls by a spirited dedication to a definite cause. There is a return to the timelessness of the earth and the religion of the natural man that was only briefly captured in The Sun Also Rises. Jake, according to Bill Gorton, has lost touch with the soil, whereas Robert Jordan is constantly pictured lying on the ground, propped up by his elbows, or sleeping outside in his sleeping bag on a bed of pine needles. The earth figures strongly as an archetypal symbol of fertility and birth with a final return to it at death.

Although Robert Jordan is living in a foreign

country and therefore may be classified as an expatriate like Jake, he does not use Spain as a refuge from responsibility; rather, he seeks fulfillment by fighting for a cause in which he firmly believes. Moreover, he retains ties with his mother country by believing, no matter how weakly, that he will return to take up his teaching position once again at the University of Montana.

Robert Jordan believes in ideals that had no place in Jake Barnes' life. They are those abstract words which Frederic Henry considered obscene beside the numbers of towns taken and the names of roads and villages. In a passage that is remarkably idealistic for Hemingway, Robert Jordan says, "You believe in Liberty, Equality and Fraternity. You believe in Life, Liberty and the Pursuit of Happiness"⁴(FWBT, 328). The fault with Jordan's idealism is that it tends to be too dehumanized like Philip Rawlings' cause in The Fifth Column. He declares he loves Maria but depersonalizes the statement by saying, "I love thee as I love liberty and dignity and the rights of all men to work and not be hungry"(FWBT, 376). It is almost a

⁴ In a chapter heading for Green Hills of Africa Hemingway gives an ironic twist to this phrase from the Declaration of Independence by changing it to Pursuit as Happiness, a definite de-idealization of the original.

case of misplaced priorities. As Robert Lewis says,
 "Jordan cannot fight for people but only for a cause,
 the abstraction of freedom."⁵

There is an equally abstract yet sanctified quality about his politics. He has a fierce belief in the Loyalist cause but when asked if he is a communist he replies, "No I am an anti-fascist"(FWBT,72). He fights under the communists because he feels that they offer the best discipline for the prosecution of a successful campaign. He has seen the sumptuous life the communist leaders live at the Gaylord Hotel in Madrid and he realizes the discrepancies between the communist ideology and its practical application as a system of government. Although he tells himself that he has no politics, his strong support of the Loyalist movement marks him as a moderate socialist, believing in the freedom, rights, and dignity of the common man. He will not tolerate being called Don Roberto even in jest, saying, "Camarada to me is what all should be called with seriousness in this war"(FWBT,72). Pilar replies jokingly that Jordan is "very religious"(FWBT,72) about his politics. In Jordan's system of beliefs, politics quite strongly takes

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 Robert W. Lewis, Hemingway on Love (Austin: University of Texas Press, 1965), p. 151.

precedence over religion. It is the one cause for which he would, and does, gladly give up his life. Anselmo, too, shares the same feeling, having transferred his belief in God to a belief in the republic. Robert Jordan expresses his feelings towards the cause and his part in it in religious terms just as Hemingway had to turn to the expression "religious ecstasy" (DA, 196) to describe the feeling one experiences while witnessing a superbly executed faena. For Robert Jordan, however, it is a case of direct personal involvement:

You felt, in spite of all the bureaucracy and inefficiency and party strife something that was like the feeling you expected to have and did not have when you made your first communion. It was a feeling of consecration to a duty toward all of the oppressed of the world which would be as difficult and embarrassing to speak about as the feeling you had when you heard Bach, or stood in Chartres Cathedral or the Cathedral at Leon and saw the light coming through the great windows. (FWBT, 255)

The Loyalist cause, like religion, demands that one give oneself over totally and unselfishly to the execution of one's duty; in return, one receives a sense of solidarity and brotherhood. The demands of the cause are great, even extending to a form of martyrdom. As Robert Jordan says, "you gave such importance to it and the reasons for it that your death seemed of complete unimportance; only a thing to be avoided because it would interfere with the performance of your duty" (FWBT, 255).

Jordan feels he must give strict and unwavering obedience to his superiors even though it may mean following bad orders that cannot possibly be executed. The individual has to subordinate himself and part of his personal autonomy to the general movement. "Neither you nor this old man are anything," thinks Jordan. "You are instruments to do your duty" (FWBT, 48).

The measure of a man's worth is the degree to which he can sacrifice his own personal ends for the sake of the cause. This can often mean enduring severe hardships and practicing bitter self-denial, all for an abstract ideal:

You fought that summer and that fall for all the poor in the world, against all tyranny, for all the things that you believed and for the new world you had been educated into. You learned that fall, he thought, how to endure and how to ignore suffering in the long time of cold and wetness, of mud and digging and fortifying. And the feeling of the summer and fall was buried deep under tiredness, sleepiness, and nervousness and discomfort. (FWBT, 256)

This may appear to deprecate the individual but, in effect, it is Jordan's way of achieving the greatest amount of personal expression and fulfillment, just as the bullfighter reaches the highest degree of autonomy by working within a rigid framework of unalterable rules. By suppressing personal desires Jordan feels his life is more complete and more whole.

In spite of Robert Jordan's selfless and tireless involvement, there is no place in his devotion to the cause for illusions of grandeur. He truly thinks that he is only an instrument of the Republic and if he can do his job well and stay alive, all the better. With the coming of Maria into his life his desire to stay alive becomes stronger, although he insists that his resolution remains unaffected:

He would abandon a hero's or a martyr's end gladly. He did not want to make a Thermopylae, nor be Horatius at any bridge, nor be the Dutch boy with his finger in that dyke. No. He would like to spend some time with Maria. That was the simplest expression of it. He would like to spend a long, long time with her. (FWBT,180)

It is only during ruminations like this when he lets his mind wander that Jordan shows the weakness and flagging of spirit that caused Jake Barnes to become an expatriate and Frederic Henry to desert from the army. But, in effect, he does become Horatius at the bridge; the desire to spend a long time with Maria is only a pipe dream that he realizes will never become reality. What really matters is the fulfillment of his sense of obligation to the ideals of freedom and liberty for which he and the Spanish Loyalists are fighting.

Of prime concern to Jordan is the necessity of getting along well with the Spanish people and gaining

their trust and confidence. As a foreigner he feels the xenophobia that is especially typical of Spaniards and he realizes the importance of being accepted by them if he is to carry out his job properly. He respects the Spanish customs and he has both the knowledge and the sense not to try to impose his own inbred habits on theirs. His success in being accepted by the guerillas is an indication of his adaptability in a strange situation; moreover, it gives the book an authenticity that is far different from the touristy tone of The Sun Also Rises.

Robert Jordan is less bullish, less inclined to buy respect than Jake Barnes or Richard Cantwell. He relies more on the strength of his character and his knowledge of those things the guerillas hold important to gain respect. He cannot simply turn his back on someone if he does not like him, as Jake and Cantwell do, because with the unpredictable guerillas it might prove fatal.

His dictum for gaining acceptance begins with two basic rules, "give the men tobacco and leave the women alone"(FWBT,27). He is admittedly at great pains to follow the second rule because of his immediate and

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One wonders how Jake or Cantwell would make out if they were suddenly immersed in a moneyless society where they could not buy whatever they wanted.

strong attraction to Maria but he suppresses the longing to stare at her and he waits until Pilar sends Maria to him before he takes any liberties with her. On first entering the guerilla camp in the mountains Jordan stops to look at Pablo's horses since he knew it was for him to admire the horses"(FWBT,16). Just to test him Pablo asks Jordan if he can pick out any defects in any of the horses: "Robert Jordan knew that now his papers were being examined by the man who could not read"(FWBT,16). Jordan immediately gives a complete and faultless analysis of what is wrong with the horses (although where he has acquired such a veterinarian's knowledge of horses is left unexplained. This incident seems to be one of those embarrassingly snobbish shows of expertise that Hemingway seemed to delight in.).

In a subtle move towards gaining Anselmo's friendship Jordan lets the old man believe he has properly identified three monoplanes as Spanish Moscas when, in reality, they are a Fascist patrol. It is a small act of generosity on Jordan's part but nevertheless it shows that he does not need constant self-justification and self-approration. It is doubtful whether Colonel Cantwell could ever be capable of such largesse.

Robert Jordan possesses all those manly attributes of pundonor and cojones which Jake Barnes so admires in

Pedro Romero and which Cantwell brags about but no longer exhibits. He is physically strong, capable of walking many miles through mountainous country with a heavy pack of dynamite on his back, (although he does admit that the wiry old man, Anselmo, could walk him to death). He is very self-sufficient, refusing to sleep in the warm cave with the other guerillas. He prefers to sleep under the stars even if there is snow on the ground, much to the amazement and admiration of the others. At times he almost appears to draw some magical strength from his contact with the soil. He rises from the earth at the start of the novel, sleeps on the ground and makes love to Maria on the ground, and finally returns to the earth at his death.

He possesses the ability to overlook his physical needs while involved in a matter of great importance that demands extreme concentration and sacrifice: "He was often hungry but he was not usually worried because he did not give any importance to what happened to himself"(FWBT,6). He can endure hardship and pass off discomfort lightly without feeling a sense of exaggerated self-importance. As he says in an off-hand manner, "I am one of those who suffer little"(FWBT,313). The heroic proportions of this statement are obvious when its self-effacement is compared to Cantwell's grandiose self-pity.

Like all Hemingway's tyro figures, Robert Jordan makes liberal use of alcohol but he is much more serious in his drinking habits than Jake Barnes, though he is less ritualistic than Richard Cantwell. He drinks absinthe, a very strong, bitter, licorice-tasting liquor, which he rations carefully from a hip flask he always guards on his person. It is the one thing he is greedy about, giving out portions sparingly and grudgingly, but he is fortunate in that it is so strong and bitter that even the hard-drinking guerillas seldom accept his offerings. The drink fits his unique character because of its potency and strength. It tends to have a soporific and drugging effect, much more so than the weaker wine which Jordan freely avails himself of during meals. Because of its tendency to drug the mind and the senses Jordan treats his absinthe like a precious medicine to be taken only in small doses. When asked what it is for Jordan replies, "For everything. It cures everything. If you have anything wrong this will cure it" (FWBT, 55). He enjoys the slight escape from reality that it provides him but he does not use it flippantly or intemperately. He does not let it cloud his judgement and he remains free of a dependency on it, something which is the mark of a strong man. With death approaching he searches for the familiar flask but finding that he no longer has it

he shrugs off the loss and meets his fate supported only by his own fortitude and bravery without the help of his "giant killer"(FWBT,503).

The evolution of the code of 'holding tight' in The Sun Also Rises grew out of Jake's need for a system of defense against the indifference of an alien universe. He had to exercise great care and watchfulness lest his weakened psyche be overpowered by the malevolent forces around and within him. In Robert Jordan's case the code does not serve the same purpose. He has an intrinsic strength that Jake lacked; consequently, he does not need to build up a complicated system of defense. Instead, he sets up controls over his behavior to insure that he will carry out his assignments with the maximum effectiveness. Anything that might hinder him in the execution of his duty he must suppress. Pilar thinks that he is a "very cold boy"(FWBT,100) and often mistakes his cool-headedness and careful planning for cold-heartedness. It is his involvement with his work that creates this impression:

"In the head you are very cold."

"It is that I am very preoccupied with my work."

"But you do not like the things of life?"

"Yes. Very much. But not to interfere with my work"(FWBT,100).

He has a very single-minded approach to the Loyalist cause which precludes all unrelated activities. To

survive and get his job done well he must remain a "very cold boy."

He maintains a firm control over his passions because fear, anger, and sadness represent threats to the proper execution of his duty. The possibility that these passions could be self-destructive or dishonourable is not even considered. It is only in how they affect his work that Robert Jordan is concerned with them. He calls anger "another damned luxury you can't afford"(FWBT,401) and he feels that "Getting angry is as bad as getting scared"(FWBT,417). The only time that he allows his anger to go unchecked occurs after he discovers that Pablo has stolen the detonators. He then breaks into a flood of imprecations and obscenities that ends in a general damnation of all Spain. When his rage subsides he shudders to think that he would have struck Maria if she had spoken. It is significant, however, that he lets his anger run its course while he is alone so that later he does not have to regret any imprudent actions committed in a blind fury.

Another emotional state that he avoids is undue anxiety or melancholy. When he first meets Pablo he immediately distrusts his sadness, thinking, "That sadness is bad. That's the sadness that comes before the sell-out"(FWBT,15). Jordan prefers to live merrily and cheerfully: "It was much better to be gay and it was a sign

of something too. It was like having immortality while you were still alive"(FWBT,20). Being gay in the face of overwhelming odds is an act of defiance at death and for this reason it provides a feeling of immortality.

Working in a situation of unequal odds even a man of indomitable spirit may think himself into a dangerous depression. The most obvious solution and one that is commonly practised by Hemingway's heroes is simply to avoid thinking. As Jordan advises himself, "You better not think at all"(FWBT,367). Thought leads to worry and worry leads to incapacity. Jordan has to fight to maintain a strong hold on the essential facts of his assignment and to keep them unclouded by thoughts about unforeseen possibilities: "He had only one thing to do and that was what he should think about and he must think it out clearly and take everything as it came along and not worry. To worry was as bad as to be afraid. It simply made things more difficult"(FWBT,11). The secret, as Bill Gorton jokingly proclaimed, is never to become daunted(SAR,73). There is a greater-than-normal amount of inner monologue in For Whom the Bell Tolls which gives evidence to the fact that Jordan does not entirely avoid confronting bothersome issues. But he never allows them to take control of his mind or weaken his resolution. He always cuts them off whenever they threaten to take control.

The one passion that Robert Jordan does allow himself within certain limits is his love for Maria. Pilar may think that he is very cold-hearted but he is actually capable of great tenderness and gentleness where Maria is concerned. Their love affair is carried on in the familiar, unbelievable manner of all Hemingway's man-woman relationships. What makes matters more difficult in this case is the special problems imposed by the three day time span. It is extraordinarily difficult, if not impossible, for any writer to give credibility to love-at-first-sight. In Robert and Maria's case their meeting and falling in love is given some validity by the irregularity of the circumstances but one doubts whether Hemingway himself could actually believe that an American (albeit fluent in the language and customs of the country) could enter a Spanish guerilla camp and have such immediate and total success with the camp's only young girl. Maria herself has all those attributes that are found in the other Hemingway heroines like Catherine and Renata. She is characterized by a quiet obeisance that is a perfect complement to Jordan's virility and insistent, but gentle, demands. Maxwell Geismar says that she is "on the whole more theatrical than substantial. She is a sort of compendium of the

virtues of the modern proletarian mistress."⁷

In spite of the uni-dimensionality of Maria's character, the relationship between Robert and Maria is portrayed in religio-mystical terms, the climax of their lovemaking taking place in a moment out of time. During their physical union Jordan proclaims the essential oneness of their two selves: "I am thee and thou art me and all of one is the other"(FWBT,284). After Jordan is injured he orders Maria to go on, insisting that he will go with her in spirit: "I am with thee," Robert Jordan shouted. "I am with thee now. We are both there"(FWBT,500).

There is a sanctified, heroic aura about this quality of mystical unity that supposedly suffuses their relationship but at bottom it rings false with a basic flaw. In Hemingway's male-oriented and male-dominated universe a truly integrated relationship with a woman would lessen the male's strength and individuality. It would, in effect, make him less of a man. The relationship most often sought by the Hemingway hero from Nick Adams on is the brief, casual encounter where the male's sex drive is gratified and where no further obligations are

⁷ Maxwell Geismar, Writers in Crisis (Boston: Houghton Mifflin Company, 1947), p. 80.

created or expected. Frederic Henry fell into his affair with Catherine Barkley quite accidentally, surprised at how easily she was seduced; but it is unlikely he would have entered the relationship if he had known what the outcome would be.

If Jordan and Maria were truly one they would be united at all times, not just while in bed. But this is definitely not the nature of their relationship. Jordan lives two lives, one with Maria in the shelter of his sleeping bag, the other without her in the dangerous field of combat as a soldier. Both lives are mutually exclusive. As Robert tells Maria, "I cannot have a woman doing what I do. But thou art my woman now"(FWBT,81).

Before Jordan left on his assignment General Golz questioned him on the matter of women, asking him if he had many women behind the lines. Jordan replied that he had no time for girls but Golz disagreed, saying, "The more irregular the service, the more irregular the life"(FWBT,10). For a man of Jordan's singlemindedness a woman only causes trouble and gets in the way. For Golz women are objects, compensation for irregular service. Jordan ultimately subscribes to this approach in spite of his protestations of love and oneness of spirit. In Hemingway's male-oriented universe such a

relationship of sharing and oneness is impossible because a man must constantly assert his manhood and show the strength of his valor and cojones by taking part in such uniquely masculine activities ~~like~~^{as} soldiering, bullfighting, and hunting. In all of these activities the possessive companionship of a woman is not only a nuisance but it is also a source of potential danger because it can distract a man from the total concentration that is required in such circumstances. Moreover, a woman can draw one away from the hardships of war, alienate one's devotion to a cause, and mollify the cold feelings one must have to kill the enemy. Robert Jordan, therefore, is careful never to let Maria enter the uniquely male half of his world (which is, in effect, anywhere outside of his sleeping bag). A good example of this is the incident in which Jordan shoots the lone cavalryman. He had been sleeping with Maria when the horseman unexpectedly rode into the camp. Immediately after the shooting Jordan jumps out of the bag and springs into action, leaving Maria behind: "She had no place in his life now"(FWBT,288). When she playfully demands that he tell her he loves her, Jordan impatiently refuses:

"Say that you love me."

"No. Not now."

"Not love me now?"

"Déjamos. Get thee back. One does not do that and love all at the same moment"(FWBT,291).

The gravity of the situation does not allow time for the frivolous rituals of love. Jordan is all business and does not even pay any attention to Primitivo's leering questions about Maria's abilities in bed: " "Leave it," Robert Jordan said. He was looking at the position"(FWBT;292).

Robert Jordan's intermediary position between tyro and tutor is substantiated by a wealth of references in the book to the process of education in which he is involved. He is both pupil and teacher at the same time, although, admittedly, he is taught more extensively than he himself teaches. He is, first of all, a teacher by profession, a professor of Spanish for the University of Montana. The guerillas make such a joke of the fact that he teaches Spanish instead of English in an English-speaking country that they beat it to death. He teaches Augustin and Primitivo how to use a machine gun and he instructs them in the proper use of camouflage and the best positioning of gun placements. He is a bridge-blower par excellence and he directs the whole operation right down to showing Anselmo the proper size and shape of wedges to be used to hold the dynamite in place tightly. He also teaches the illiterate, but dignified old man how to keep track of all traffic on the road over the bridge by making simple, representative marks for each different vehicle. He even teaches the generally cagy Pablo how

to divert the Fascist patrol by leading one of their horses off through the woods away from the guerilla camp. Jordan is the only highly educated and well-travelled man in the whole band and so the others often turn to him for advice or corroboration. He is well versed in behind-the-lines guerilla warfare and he also understands the more general, complex workings of mass military manoeuvres. He stands as the central figure around whom all the others rotate. He is so remarkably well accepted for a foreigner because he is fluent in the language, knows the country and the people's customs and habits as well as possible, and because he is a fighter of wisdom, dedication, and courage.

For a man apparently as well accomplished as Jordan, it is difficult to picture him being as strongly in the position of tyro figure as he is, but such is the case. His whole experience in the guerilla camp and the Spanish Civil War in general is an educational process. He freely and unashamedly admits that there is a great deal for him to learn and he welcomes situations and acquaintances that contribute to his knowledge and understanding of life.

The most acknowledged source of instruction for Jordan is the Gaylord Hotel in Madrid, the center of high-ranking Communist military leaders. There he is

introduced to the decision-making men who shape the strategy of the war and he sees the corruption behind power politics. As Jordan says, "Gaylord's was the place you needed to complete your education. It was there you learned how it was all really done instead of how it was supposed to be done. He had only started his education"(FWBT,250). Gaylord's is the one institution that has the greatest part in Jordan's political education while Karkov plays the greatest role of an individual. He is a seasoned tutor figure and draws great respect and admiration from Jordan, although Jordan does not like the corrupt political practices that Karkov reveals to him. In this respect Karkov has a seasoning and maturing influence on Jordan: "I teach you a little each time. I see you and eventually you will acquire an education. It would be very interesting for a professor to be educated"(FWBT,264). In turn, Karkov likes to learn about the Americans from Jordan, so the relationship is basically reciprocal.

Among the guerillas Jordan receives the greatest part of his initiation and education from Pilar. She becomes a kind of surrogate mother figure to him with her rough, yet solicitous instruction. She reveals to him the barbaric atrocities committed by the loyalists against the fascists. The vivid story of the takeover of

a fascist-controlled town exercises a strong influence over Jordan in his adoption of a 'no-politics' approach to the war. Pilar also goes to great lengths to describe to Jordan the smell of death and she does so for the express purpose of introducing him (perhaps needlessly) to the cold facts of reality. She says, "All right, Inglés. Learn. That's the thing. Learn"(FWBT,275). Even the normally quiet Maria has a part in teaching Jordan; for her it is the account of the cruel indignities she suffered under the hands of the fascists.

Jordan's experiences with the partisans open up a whole new realm of learning for him. Although he is well versed in Spanish customs and habits and although behind-the-lines guerilla warfare is nothing new to him, Jordan constantly finds himself in new situations that are totally different from anything he has ever faced previously. The result is that he is forced to rely entirely on his own judgement without having recourse to any experiential heritage. As Carlos Baker states, in speaking of the Hemingway hero in general, "His abnegation of his inheritance from the past means that the Hemingway hero must learn his own way to a great extent independently of every other man."⁸ Jordan is not so independent and

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Baker, Hemingway: The Writer as Artist, p.156.

self-sufficient that he does not feel this sense of loneliness. To dispel it he turns to the only male father-figure with whom he can identify. He does not respect the memory of his father, "that other one that misused the gun"(FWBT,365), so he looks to his grandfather for support: "I wish Grandfather were here instead of me....I would certainly like to talk to him. Because there are a lot of things I would like to know.... I'd like to be able to talk to him now and get his advice"(FWBT,364).

Jordan has no one to turn to for advice so he must rely on his own resources of strength and ingenuity. He knows his limitations but at the same time he realizes that they are constantly expanding. The three days at Pablo's camp speed up the education process so that Jordan grows in knowledge in proportion to his symbolic growth in age. But his education is in no way complete⁹ and, far from being satisfied with the knowledge he has gained, he laments that it is so little and that he has no time remaining for any more:

⁹ This is one of the characteristics of the tutor hero, the fact that he is generally complete, static, and self-sufficient. There is no necessity for change or expansion. The tyro figure, on the other hand, is always in a state of flux or imbalance, seeking ways to improve or strengthen his precarious position.

How little we know of what there is to know. I wish that I were going to live a long time instead of going to die today because I have learned much about life in these four days; more, I think, than in all the other time. I'd like to be an old man and to really know. I wonder if you keep on learning or if there is only a certain amount each man can understand. I thought I knew about so many things that I know nothing of. I wish there was more time.

"You have taught me a lot, guapa," he said in English.

"What did you say?"

"I have learned much from thee."

"Que va," she said, "It is thou who art educated."

Educated, he thought. I have the very smallest beginnings of an education. The very small beginnings. If I die on this day it is a waste because I know a few things now. (FWBT,412)

Jordan only begins to learn the lesson of brotherhood taught by his association with the guerillas. When his development is suddenly arrested by his fatal injury he feels that he "was learning pretty fast there at the end"(FWBT,503). But the fact remains that his death finds him at a transition point moving away from the uncertain and searching nature of the tyro figure towards the more consolidated character of the tutor figure. He has just learned the rules when he is caught off base and killed.

The one basic moral problem that runs throughout the whole book is the question of killing. Robert Jordan does not employ Jake's simple approach to morality based on one's feelings, nor does he have Jake's sense of religion. Consequently, he is left unsure of his moral

position in the war because he does not have a definite set of criteria with which to satisfy himself as to what is right and what is wrong. Basically, Jordan knows that killing a man is wrong and against the natural law; but he also believes that the cause he is involved in is a just one. There is a conflict, therefore, between his moral instinct and his sense of duty. He attempts to assuage any feelings of guilt by asserting that as long as he believes in the cause and not the killing it is all right. Unfortunately, the matter is not so simple, nor so black and white. Shades of grey enter when he grants the possibility that he has enjoyed killing. He says to himself, "admit that you have like to kill as all who are soldiers by choice have enjoyed it at some time whether they lie about it or not"(FWBT,309). The admission that there is a certain pleasure in taking another man's life degrades his almost religious belief in the cause. To be free of guilt he must execute his duty efficiently and unemotionally, without the rottenness of men who like to kill. He must also guard against unconsciously transferring his belief in the cause to a belief in killing per se. The moral conflict running on within him develops as follows:

Do you think you have a right to kill anyone? No. But I have to. How many of those you have killed have been real fascists? Very few....But you like the people of

Navarra better than those of any other part of Spain. Yes. And you kill them. Yes....Don't you know it is wrong to kill? Yes. But you do it? Yes. And you still believe absolutely that your cause is right? Yes. But you mustn't believe in killing, he told himself. You must do it as a necessity but you must not believe in it. If you believe in it the whole thing is wrong.(FWBT,327)

The moral rightness of the cause has to take precedence over the natural law against killing so that shooting a man almost becomes an auto-da-fé.

In spite of Robert Jordan's attempt to rationalize his own position, he feels the bullishness of his own morals when they are contrasted with Anselmo's idealism. The old man is against all killing, even in war, and thinks that when the war is over there must be some sort of mass penance for the cleansing of all. He feels "That we should win this war and shoot nobody"(FWBT,308). With his humanity and pacif^{ic}ity he becomes Jordan's social conscience, tempering his zeal with mercy.

Focus is retained on the moral question of killing by direct reference to Anselmo's sensitivity. During their assault on the bridge Jordan disposes of his guard quickly and professionally but Anselmo has to shoot his man several times to kill him. He comes up to Jordan, tears streaming down his face, hardly able to carry out the rest of his job properly. Jordan, however, gets to work immediately and forgets the shooting. After the bridge is blown and Anselmo is killed by a piece of

steel, Jordan almost makes a game of shooting at the three men who have left their truck on the road. He asks Rafael to "Hit me one of those"(FWBT,482) and makes no distinction between Rafael firing at the men or at their truck.

With his death approaching and Anselmo gone, Robert Jordan becomes coldly courageous, an instrument of the cause to the end. He not only rejects suicide because it is cowardly but also because it would deprive him of the final execution of his duty. The certain death of Lieutenant Berrendo adds a tone of pathos to the end of the novel because it illustrates the tragedy of the senseless killing of essentially good men. But the irony of the situation escapes Jordan as he lines Berrendo up in his sights, hoping for one last kill before he himself is killed.

The threat that Jake Barnes faced was moral and psychic collapse, whereas Robert Jordan lives under the threat of real physical annihilation. The spectre of death surrounds all his actions and the thought of death is constantly on his mind. He enters Pablo's camp in the ironic position of being the replacement of a man he had to kill. When Kashkin, the one with the "rare name"(FWBT,23), was badly injured he asked Jordan to end his suffering by killing him quickly. The guerillas

make many references to Kashkin's rare qualities, forcing Jordan to retain the memory of the circumstance that brought him into his latest assignment. After Jordan arrives in the camp, Pilar semi-seriously reads his palm to pass the time. She sees an ill omen in the lines but refuses to disclose to Jordan the nature of the foreboding. Her attempts to pass it off as being meaningless do little to calm Jordan's uneasiness. In time the unfortunate incidents that plague the bridge-blowing assignment magnify the importance of what Pilar saw in Jordan's hand so that it becomes a very real force threatening his life.

The deepest psychic influence on Jordan concerning death is his father's suicide. He remembers him as a 'cobarde', a coward, and although he threw the suicide gun into a deep lake, his fear and scorn of self-destruction remains. The direct influence of his father's death on his own life produces a conscious defiance of death and a strong resolution never to succumb to a cowardly avoidance of overpowering circumstances or an inevitable fate. When his own sure death approaches Jordan briefly thinks of suicide to avoid his suffering but he quickly rejects it as the strength of his grandfather's 'juice' flows through to him.

In spite of his nearness to death and the danger of death to his own person, Jordan avoids a morbid con-

temptation of it, looking upon it as an inevitable and natural consequence of his job. Rather than accepting it, however, he defies and scorns it: "This was the greatest gift that he had, the talent that fitted him for war; that ability not to ignore but to despise whatever bad ending there could be" (FWBT, 426). When the time comes for him to actually face death himself he becomes proudly defiant, refusing to bend or break under the extreme mental and physical pressure. As Cleanth Brooks writes, Jordan is sustained by "an insistence on his freedom, an insistence that though he is defeated he shall¹⁰ be defeated on his own terms."

Jordan is not basically afraid of dying as long as it is not a slow, lingering death. As he says, "Dying is only bad when it takes a long time and hurts so much that it humiliates you" (FWBT, 504). What he must do, like the bullfighter, is approach death as the ultimate, formal opportunity to assert his courage. If he can die unflinchingly and on his own terms he attains a measure¹¹ of tragic beauty and repose. This makes Jordan's

10

Cleanth Brooks, The Hidden God (New Haven and London: Yale University Press, 1963), p. 20.

11

J. Kashkeen, "A Tragedy of Craftsmanship", American Literature and the Dream, ed. Frederic I. Carpenter (New York: Philosophical Library, 1955), p. 82.

confrontation with death an artistic and aesthetic affair, something very formal and stylized. When it is viewed in this light, the qualities of courage and dignity take on added importance because they transform death from a humiliating degradation into an ordered ritual of tragic proportions.¹² Jordan meets death coolly and bravely and, in effect, triumphs over it because he uses it as a means for his own self-ennoblement.

Unwavering resolution in a situation of tragic inevitability is a mark of the tutor figure. Jordan possesses this resolution of spirit, but it is not as instinctual as that of the full tutor figure. He has moments of weakness and doubt that make his accomplishments all the more real and heroic. He has Jake Barnes' humanity but not his ultra-sensitivity. He has fears like Jake but he does not allow them to possess him to the point where he has to sleep with the light on to keep them away. He guards his flanks against real dangers, unlike the psychic or imagined dangers against which Barnes and Cantwell shadow-box.

Jordan is, in effect, the ultimate extension

12

Pablo was very disappointed in the priest's death because he died badly, without dignity, much contrary to Pablo's expectations of a good show of courage. The death was therefore a sham instead of a tragedy.

of the tyro figure. Autobiographically, he represents Hemingway at his prime. When For Whom the Bell Tolls was published in 1940 Hemingway's creative powers were at their peak, unconstrained by either psychic or physical wounds. The pain and despair that characterized his self-portrait (except for the wound) in Jake Barnes had long faded away and the need to seek vicarious self-approbation in the mythical feats of the 'super-hero' tutor figure had not yet possessed Hemingway to the extent that it did in his later years.

Robert Jordan is spared Jake Barnes' annoying neuroses and Richard Cantwell's embarrassing pomposity. He is a tribute to Hemingway's ability to create a truly courageous character who still retains enough peculiarly human qualities to be real and life-like.

Chapter 3

Across the River and into the Trees is Hemingway's presumptuous attempt at writing his own version of a dramatic, short La Recherche du Temps Perdu. It is his own trip back in time, covering some of the more important events in his long association with war. It opens with a symbolic ceremony at the exact spot on the Piave river where it all began over thirty years earlier and it progresses through increasingly anguishing memories of senseless slaughters and lost battalions until all that has lain deep within him for many years is brought to the surface and eliminated as a psychic danger.¹ If the execution had been as well realized as the conception Across the River and into the Trees might well have been as fine a novel as Hemingway himself first thought it was. But unfortunately he was unable to create a character

1

Hemingway always felt that he had to distance his art from the experiences he wrote about by a certain length of time so that he could be more objective in his writing and less affected personally by that which he was writing about. One of the reasons that The Fifth Column was not an artistic success was the fact that he was simply too close to his subject matter at the time of composition to "see it clear and as a whole" (DA, 263). Commenting on the effect of the war he once said, "I can remember feeling so awful about the first war that I couldn't write about it for ten years. The wound combat makes in you, as a writer, is a very slow-healing one." Quoted in Lillian Ross, Portrait of Hemingway (New York: Simon and Schuster, 1950), p.35.

or a situation which could carry with dignity and credibility the weight of his memories.

The artistic problem that Hemingway met in writing Across the River and into the Trees was his inability to objectify his own experiences and transmute them into a separate, undistorted artistic entity. The myth surrounding his character that he had given birth to and which the critics and reporters had nourished entrapped his personality more than Hemingway himself ever imagined. For a writer whose art was so closely linked to his life the result was debilitating. The experiences that shaped his art in Across the River were the legendary and mythical feats that had little connection with the real events he actually experienced. Colonel Cantwell became the unfortunate product of Hemingway's distorted self-image.

It is the picture of a man who has been hit hard but lives to tell about it (again and again), who has stood unflinchingly in the face of adversity, who has drunk hard and played skilfully, and who has shown virility, endurance, and élan in his sexual relations with women (Cantwell's coital triple with Renata in the rocking gondola is Hemingway's ultimate wish fulfillment in the entire book). Writing about his imagined self in this manner Hemingway lost both the purity of emotional

response and the verisimilitude of real events. It is only in the duck shooting scene that his keen eye for exact detail shows through. The rest of the book is marred by his overwhelming self-consciousness in his effort to portray a character who is so embarrassingly similar to the legendary figure Hemingway acted out in public and eventually came to imagine himself to be even in his private life.

Cantwell is perhaps the shallowest and most unrealistic of all Hemingway's autobiographical figures.² He uses the worst of Hemingway's affected language and he is sometimes overbearingly snobbish about his insider's knowledge of Venice. He has the tutor figure's self-sufficiency but his constant assertion of his ego destroys the effect that the tutor figure's unshakeable faith in his self can have. Horst Oppel sees Cantwell as a type character: "He barely has a face of his own; his name

2

Hemingway seldom, if ever, describes the physical characteristics of his central characters. For example, Robert Cohn is described in considerable detail while Jake Barnes remains practically faceless. This is mainly due to the strong autobiographical element in his work which seemed to inhibit him in the presentation of detailed physiognomy.

Some critics attribute Cantwell's weak, artificial character to Hemingway's failure to develop. W. Frohock, in The Novel of Violence in America (Dallas: Southern Methodist University Press, 1957), p.194, writes that Hemingway "remains limited to the battered but still combative hero, the 'idyll,' violence, sport, and the contemplation of courage."

strikes one as casual also. He stands as a symbol of all who had to suffer two world wars."³ Undoubtedly the most incisive description of the Hemingway hero in general, which could, with certain reservations, be applied to Colonel Cantwell, belongs to Wyndham Lewis who writes in that caustic book of dubious critical value, Men Without Art, that the hero is "A dull-witted, bovine, monosyllabic simpleton. . . wooden-headed, leaden witted, heavy footed, loutish and oafish....of those to whom things are done, in contrast to those who have executive will and intelligence."⁴

Cantwell may well be, along with Jake Barnes,⁵ "one of the multitude to whom things are done" but he is also an aggressive fighter who refuses to submit passively to oppression. "Better to die on our feet than to live on our knees"(ARIT,40) he advises the bartender. It is this two-fisted defiance of the forces of aggression that is characteristic of the tutor figure. Without Hemingway's self-conscious efforts at portraying himself through Cantwell as the self-contained, valiant tutor

³ Horst Oppel, "Hemingway's Across the River and into the Trees", Hemingway and his Critics, ed. Carlos Baker (New York: Hill and Wang, 1961), p.216.

⁴ Lewis, Men Without Art, pp.29&40.

⁵ Lewis, Men Without Art, p.18.

hero he imagined he was he would have been immeasurably more successful in expanding the limitations of the tyro figure to contain some of the more notable characteristics of the tutor hero.

Across the River and into the Trees, like For Whom the Bell Tolls, is structured around a time span of three days covering the period right up to the protagonist's death. It has the same structural and stylistic intensity as Jordan's story and it makes consistent use of the flashback to expand the time element beyond the limits of strict chronological time. What it lacks, however, is a depth and intensity of spirit and purpose. The intensification of time is meaningless if it is not accompanied by an equally vivid impression of life and vitality. Although the central theme that Hemingway deals with has the same potential as that of For Whom the Bell Tolls, it fails to gell into a coherent, dramatic form because of Colonel Richard Cantwell's lack of any definite, singleminded sense of purpose that characterized Robert Jordan. He is too soulless to charge his plight with any dramatic intensity. His last three days, therefore, are filled with bathos, rather than pathos.

Like Robert Jordan, Cantwell inexplicably feels the ominous presage of death hanging over him. The last days of his life, however, do not become a microcosm

of his whole lifetime, filled with a depth of significance. Instead of striving to attain a final, triumphant measure of self-fulfillment, he simply seeks one last pleasure-filled weekend, a hedonist's delight. The gratification of his senses becomes his only goal and, judging from his amorous conquests of Renata and his sumptuous meals washed down by the best wines, he succeeds beyond his wildest expectations.

He makes no spiritual preparation for the death he knows is imminent. He simply acknowledges his fatal dilemma and sets out to make the best of a bad thing. His behavior in the face of death emphasizes his spiritual vacuity. Horst Oppel states that Cantwell's desire to meet death cheerfully "is only a form of hedonism and does not represent an ethical or religious change in the face of death; it is neither a stoicism based on ethical convictions nor the peace of mind of a believer."⁶

Because of his premonition that he has only a short time left to live Cantwell is bound and determined not to let anything spoil his pleasure. He fights with himself not to let the boatman's sullenness (Charon?) and unco-

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Horst Oppel, "Hemingway's Across the River and into the Trees", Hemingway and his Critics, ed. Carlos Baker, p.219.

operativeness take away from his enjoyment of the duck shoot: "Every time you shoot now can be the last shoot and no stupid son of a bitch should be allowed to ruin it"(ARIT,7). Whenever he becomes upset or annoyed he repeats to himself that he is "on a trip to have fun"(ARIT,27). This is an incisive and revealing comment on the nature of his quest. His voyage towards death⁷ is devoid of any nobility or high seriousness. He is simply out to have fun and end his life in an appropriate fashion which, for him, means the continued satisfaction of his immediate sense desires right up to the moment of death.

Cantwell, unlike Robert Jordan, does not gain any new awareness of himself because he is beyond the learning stage. He is an old dog that cannot be taught any new tricks. It is in this respect that Cantwell approaches the character of the tutor figure. He is complete and unchanging and totally self-reliant. He does not feel, as does Jordan, that he lacks knowledge of life and should therefore seek to expand his education. He is content to blunder his way forward in an unthinking, instinctual manner just like the wild boar to which he

7

The journey motif is consistently employed in Across the River and into the Trees, with even the title evoking the death-voyage image. Cantwell spends considerable time travelling through the canals of Venice by gondola or motorboat, walking around its maze of narrow streets, and being driven along the flat, straight roads of Italy.

often compares himself.

His solid military background has made him heavily dependent on orders. The command system tends to lift the necessity of thinking from action so that one carries out orders mechanically and amorally. They dehumanize people and remove the need of following social conventions. Cantwell, through his many years as a soldier, has learned to give and accept orders without a thought to the rationale or the morality behind them. Like Jordan, he believes that one must accept commands unquestioningly, even if they are bad and may produce ill consequences. As he says in his typically hard-nosed manner, "Christ, I am opposed to the excessive butcher-bill. . . But you get the orders, and you have to carry them out. It is the mistakes that are no good to sleep with" (ARIT, 188).

Cantwell is so imbued with the system of hierarchy on which the functioning of the army depends that he has come to rely solely on the power of his rank to control others rather than on knowledge, competency, or powers of persuasion. Cantwell's chauffeur, Jackson, is subjected to the brunt of his coarseness. Cantwell shows the lack of any real personal interest in him by initially mistaking him for another driver, Burnham. He alternately treats him with exaggerated friendship and vicious superiority. When they check into the Gritti Hotel, Cantwell

orders Jackson to go out and have some fun. Jackson thinks, "the old son of a bitch really is crazy as they say. But he might have called me instead of shouting"(ARIT,57-8). Cantwell demands respect instead of winning it on the strength of his own character. Robert Jordan had an equal reverence for orders but he did not use them heedlessly or as a weapon for social control. When an individual uses them in such a manner he becomes less of a human and social being. In Cantwell's case one suspects that they serve to fill grave inadequacies in his character. He can rely on his rank in situations that he would otherwise be incapable of handling as a civilian. Undue reliance on orders, therefore, creates artificial barriers and defenses that shield the individual from the pressure and strain of difficult interpersonal relationships. Cantwell, ironically, does not see his dependency on the power which his rank gives him. He cants against people hiding behind armour, (Hemingway does not enlarge upon the symbolic implications of the word), but he fails to see how he also hides behind his power to command in just the same manner. Renata asks,

"Do you have anything against armour?"
 "Yes. Most of the people inside of it. It makes men into bullies which is the first step toward cowardice; true cowardice I mean"(ARIT,145).

Cantwell's total reliance on the command system

especially in the later part of his life, points to a central flaw in his character. It is the feeling of insecurity that arises from an imagined persecution complex of the type which Hemingway appears to have suffered under for many years up to his death. Cantwell is so consciously gruff and garrulous that his behavior is obviously a masque to disguise his inner weakness and insecurity. He betrays a psychotic fear of being unprotected or defenseless to the ridiculous point of choosing a corner table in a bar in order to guard his flanks. He sees every man as a potential enemy and even the most mundane incidents as potentially dangerous situations. The scene in the bar at the dock illustrates this: "The Colonel saw that while they had been joking, he had not watched the door, and he was annoyed, always,

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See A.E. Hotchner, Papa Hemingway (Toronto: Bantam, 1967), pp.293-6. According to Hotchner, Hemingway, in his later years, had a nagging fear that he was being watched by the "feds" who were out to nab him for back taxes and for impairing the morals of a minor. He was also in the practice of breaking into sparring bouts with imaginary opponents while walking down a busy street. He even expressed his literary achievements in the jargon of the prize fighter defending his title. In Lillian Ross' Portrait of Hemingway, p.35, he is quoted as saying, "I started out very quiet and I beat Mr. Turgenev. Then I trained hard and I beat Mr. de Maupassant. I've fought two draws with Mr Stendal, and I think I had an edge in the last one. But nobody's going to get me in any ring with Mr. Tolstoy unless I'm crazy or I keep getting better." This constant compulsion to defend and protect is transferred, almost unchanged, to Colonel Cantwell's character.

with any lapse of vigilance or security"(ARIT,41). It is this pitiable need to be always on guard to the point of watching the entrance to a bar thinking that "Somebody will take me any day now"(ARIT,41) that illustrates Cantwell's persecution complex. He has been shot at once toooften and has received one too many concussions (approximately ten) not to be constantly looking over his shoulder.

He can often be totally insensitive to the feelings of others when he thinks that they have offered him the slightest offense or insubordination. When his chauffeur, Jackson, questions the wisdom of leaving the shooting gear in the car, Cantwell snaps back, "You're so damned noble that sometimes you stink. . .Get the wax out of your ears and hear what I say the first time"(ARIT,36). Stinging from the rebuke Jackson thinks, "He sure is a mean son of a bitch . . . and he can be so God-damn nice"(ARIT,37). This points to one of the basic conflicts Cantwell undergoes in the book. He realizes that he is often brusque and meanand he wishes that he were more charitable and gentle:

. . . why am I always a bastard and why can I not suspend this trade of arms, and be a kind and good man as I would have wished to be.

I try always to be just, but I am brusque and I am brutal, and it is not that I have erected the defense against brown-nosing my superiors and brown-nosing the world. I should be a better man with less wild boar blood in the small time that remains. (ARIT,65)

Cantwell's private ruminations are unconsciously ironic for, although he uses such words as kind and good; he does not realize that the conflict of bad and nice impulses is a social, not a moral conflict. He is only concerned with his social behavior and how he appears in the eyes of other men. How he appears in the eyes of his God is of no consequence to him; he never considers that being brusque and brutal may also be immoral. His inability to see the moral consequences of uncharitable behavior leads one to suspect that his insides are too vacuous (from puffing out his chest) to contain a soul. But, as often happens in Hemingway, Cantwell's social conscience produces restraints and feelings of guilt remarkably similar to those generally attributed to one's moral conscience.

An extension of Cantwell's desire to be nice instead of mean is Renata's urging that he be gentle. His brusqueness disconcerts her and frightens her. She does not feel secure in their love when he is rough and she wishes that he would temper his soldier's hardness with kindness. Cantwell sincerely wishes to improve his behavior for her with "his always renewed plan of being kind, decent and good"(ARIT,65) but he is not cut out for the etiquette of the boudoir:

"I love you when you are gentle."
 "I'll try very hard to be gentle," the Colonel
 said. "Who do you suppose that son of a bitch is
 at the table beyond them?"
 "You don't stay gentle very long"(ARIT,87).

The Colonel's brusque temperament is such that
 he even has to make a conscious effort to say please
 when asking for something. He has relied so long on the
 cold impersonality of orders that the simple social
 convention of courtesy is foreign to his nature:"Give
 me a glass of that Valpolicella," the Colonel said,
 and remembered to add, 'please '(ARIT,225).

Cantwell's conflict of manners can be directly
 related to his long history as a soldier. For many years
 war provided him with an outlet for his aggressive ten-
 dencies but in peacetime he feels the difficulty of
 acting 'nice' and conforming to accepted social conventions.
 His "wild boar truculence"(ARIT,71) may be well suited
 to war but it has to be kept in check in peacetime. In
 spite of his well-meaning attempts to be good and gentle,
 his aggressive impulses bred and nurtured in the war
 invariably seek and find an outlet in mean behavior.
 "Please don't be bad," Renata implores him. "Christ,
 Daughter, if you knew how hard I am trying not to be.
 It's easy if you're bad"(ARIT,275). Being bad is the
 most natural reaction in a stress situation because it
 is the way of behavior to which he has been trained and

for which he has been continually reinforced throughout his long years in the army, especially during times of war. Hemingway was conditioned to the same behavior and often sought an outlet in outbursts of callous anger. In a revealing comment on the effect of the absence of war-approved outlets for aggressive behavior Mary Hemingway once remarked, "I've finally figured out why Papa sometimes gets mean now that the war is over . . . It's because there is no occasion for him to be valorous in peacetime."⁹

Hemingway's inability to adjust his behavior from the out-dated soldier's ethic of the war caused him serious problems in his portrayal of Cantwell's character. What is acceptable for the war is often embarrassingly pretentious for other times. The gruff, hard-line behavior which is admired and praised during the war turns false and boring later. Cantwell's soldier's talk loses its impressiveness when set among the lavish furnishings of the Gritti Palace Hotel in Venice and all its puerility and banality shows through. What was once a noble and dignified soldier's ethic becomes bastardized into mundane tough-guy dramatics. With regard to fighting, Cantwell, advising the doe-like Renata of all people, says, "If

⁹Lillian Ross, Portrait of Hemingway, p.41.

you ever fight, then you must win it. That's all that counts"(ARIT,286). After knocking two sailors unconscious for having whistled at Renata and then refusing to identify themselves, Cantwell turns and walks slowly away without casting a backward glance. Renata asks,

"Shouldn't I have stayed and cared for them?"
 "Never," the Colonel told her. "Remember that; never. I hope they split a good concussion between them. They can rot. They caused the accident"(ARIT,286).

Cantwell's street-corner brawling and insensitive disregard for human suffering is coupled with a forced and artificial anti-romanticism. Upon kissing Renata a feeling of ecstasy flows over him briefly but, as if embarrassed by the sensation, he immediately destroys it by thinking, "And what the hell is ecstasy and what's ecstasy's rank and serial number"(ARIT,219)? When he gazes out over the river at the fishing boats he experiences a profound appreciation of their beauty but rather than expressing his appreciation in language concomitant with the sight he reverts to his rough, anti-intellectual soldier's talk: "It's not that they were picturesque. The hell with picturesque. They were just damned beautiful"(ARIT,34). Cantwell's sensitivities are constantly sloughed off or shoved under the table lest their manifestation destroy his tough-boy image. When they are expressed in

the open they are excessively anti-intellectual as if admitting to them honestly would make him less of a man.

Cantwell's love affair with Renata has all the characteristics, save one, of the typical Hemingway man-woman relationship. She is exceptionally beautiful, young (not quite nineteen), submissive to the male's demands, and a wonderful partner in bed. One immediately perceives, however, a fundamental difference between Cantwell and Renata's relationship and, for example, Robert and Maria's. The time Jordan spent with Maria was an idyllic escape from the fear and danger his work submitted him to. But Colonel Cantwell does not find such respite with Renata. He is so much of an old war-horse that he brings his memories of battles right to bed with him. In fact, the act of intercourse itself is couched in military language, with Cantwell making an "attack"(ARIT,155) and holding the "high ground"(ARIT,153). The moment they stop making love, during which time Cantwell neither thinks nor talks, he lapses into another of the endless string of stories about famous commanders and battles. Remarkably enough, Renata seems to enjoy hearing his tales of divisions, skirmishes, and military tactics even though she understands little of what he says. These stories of courage and daring-do may be sufficient to win an eighteen year-old girl's adulation for a much older man but only

the courage of tenderness will keep her in his bed. Cantwell's inability to suspend his "sale métier" (ARIT, 114) even while making love makes the already incredible love scene in the gondola psychologically inaccurate from the female's point of view. He shows none of the tenderness and sensitivity that, for Hemingway's other heroines like Catherine and Maria, is almost a biological need. Robert Jordan was able to forget the war temporarily and give Maria the gentleness and pampering she required but Cantwell appears to be constitutionally incapable of even momentarily suspending his trade of arms to give Renata the attention that love demands. He selfishly returns to his own torn memories of war while completely ignoring the possibility that Renata might want to follow her own feminine inclinations and talk of love.

Hemingway, in his uniquely masculine way, tries to give the relationship more credibility by making Renata an unnaturally eager audience for the outpourings of Cantwell's psychic hang-ups. She cannot seem to get enough of his memories of the war and begs him to tell her anything and everything that happened.

Cantwell seems to make no distinction between his love of war and his love of women. He has lost three battalions and three women (Renata is his fourth) and apparently feels that each loss is equally grave; moreover,

women and battalions are both lost for the same reasons: "You lose them the same way you lose a battalion; by errors of judgement; orders that are impossible to fulfill, and through impossible conditions. Also through brutality"(ARIT,95). The knowledge that one can lose a woman through brutality is the closest Cantwell comes to an awareness of the nature of a love relationship. He has no conception of the amount of self-sacrifice that is required for love to exist, although he does realize that it sets up certain obligations and demands:

I'd rather not love anyone, the Colonel thought. I'd rather have fun.
 And fun, his good side said to him, you have no fun when you do not love.
 All right. I love more than any son of the great bitch alive, the Colonel said, but not aloud (ARIT,71).

This clearly implies that for Cantwell loving is of secondary importance to having fun. There is no suggestion of the deep sense of fulfillment one experiences in the complete giving of oneself to another. Hemingway had much earlier shown an extremely sensitive approach to love in A Farewell to Arms when he had the priest say to Frederic Henry, "When you love you wish to do things for. You wish to sacrifice for. You wish to serve"(FTA,70). Henry, in turn, treated Catherine in just this manner. Robert Jordan felt a deep sense of oneness with Maria so that

in their lovemaking they became a world unto themselves outside of time and space. Cantwell, however, only mouths the words of love. Whenever he proclaims his love for Renata, she, in all her youthful wisdom, always hastens to add "whatever that means" (ARIT, 96). For Cantwell, whether he would admit it or not, love only means the selfish gratification of his personal desires, and for this one suspects any woman would do. While embracing under the blanket in the gondola Renata says that she would like to kiss him (rather than he kiss her) but, like a selfish child, he says, "No . . . Me again" (ARIT, 152).

In spite of this whorish approach to love and sexual fulfillment, there is the suggestion, as in all Hemingway's man-woman relationships, that the sexual union of a male and a female produces a mystical union of the two lovers. All Hemingway's females want to lose their selves wholly and become part of the male. Renata is no exception:

"Please hold me very tightly so we can be a part of each other for a little while."
 "We can try," the Colonel said.
 "Couldn't I be you?" (ARIT, 156)

Cantwell does not believe in such a spiritual or metaphysical union of their two beings but he does admit a certain sense of awe and wonderment for the momentary

physical union of their two bodies when the "great bird" (ARIT,154) flies out the window. He feels that the act of love is "the only mystery he believed in except the occasional bravery of man"(ARIT,153).

The extent of Cantwell's selflessness is his momentary impulse of largesse when he has the desire to present Renata with a gift. He considers in his typically gauche, boyish fashion a down-filled jacket, "a good Purdy 12 . . . or a pair of Boss over and unders"(ARIT,290), but fortunately he rejects them all as unsuitable. When he turns to his own resources away from such mannish articles the list becomes tragically small and valueless:

What I would like to give her is security, which does not exist anymore; all my love, which is worthless; all my worldly goods, which are practically non-existent except for two good shot-guns, my soldier suits, the medals and decorations with the citations, and some books. Also a retired Colonel's pay. (ARIT,290)

All that remains are the memories of intangible sensations which he has desperately sought for half a hundred years.

Horst Oppel sees Cantwell's affair with Renata as a deliberate attempt to avoid reality. He says, "There is, for him, no refuge in prayer. Thus, with his last strength, he clings to a love relationship of such intensity and artificially stimulated complexity that it demands all his inner resources and helps him to ignore

10
 reality." To say that Cantwell's love for Renata demands all his inner resources is blatantly incorrect, just as it is false to say that his love helps him to ignore reality. Cantwell's memories, regardless of how distorted or mythical they may be, are the only reality he knows. For him, "Every day is a new and fine illusion"(ARIT,232), except for the time that he delves into his mind and calls up all the bad memories that are such a tangible force in his lifetime.

One half suspects that Hemingway created Renata as a pawn to prod Cantwell into recalling all his war experiences. Her sole function is certainly not that of being Cantwell's "last and true and only love"(ARIT,225). Her behavior is obviously manipulated by Hemingway who needed an audience so that Cantwell's private ruminations could be made dramatic and credible within the framework of the narrative. Once Renata becomes easily recognizable in this role her complete physical presence is no longer a necessity. In the hotel room she falls asleep beside Cantwell but he carries on an inner monologue without her: "The Colonel told her all about it; but he did not utter it"(ARIT,248). The portrait that she gives to him further obviates the need for her to be physically present; Cantwell simply props it up against a chair in his room

and talks to it as freely as if Renata herself were actually there.

I mentioned in Chapter 1 that Jake Barnes was a type of erring Christian following a cyclical pattern of sin and absolution. He vacillated between the purifying waters of the Irati river and the sea and the degrading force of Brett, his Circe who turned men into swine. The moral and religious allusions of Across the River do not fall into the same pattern. Renata is no temptress luring Cantwell into sin. On one level of interpretation she is Venus rising out of the sea, a fresh and innocent eighteen years old; her love, unlike Brett's is pure. On another level she is a confessor-figure, trying to direct Cantwell to salvation; she wants him to "die with the grace of a happy death"(ARIT,240).

The scenes involving Cantwell and Renata take on a pseudo-religious confessional tone. She asks him if he ever lies and he replies, "I've lied four times"(ARIT,116). She recognizes the therapeutic value of re-living at a safely objective distance the traumatic experiences of one's past and she encourages Cantwell to be completely open and honest about his. When she says that she would like to know about his wrong decisions he is hesitant: "They'd bore you . . . They beat the hell out of me to remember them"(ARIT,94). But she remains kindly insistent,

wanting to bear part of the burden of his cross: "Wouldn't you tell me about them? I would like to have a share in your sad trade"(ARIT,94). He soon assents and launches into a detailed examination of some of the murderous débâcles in which he had a part. The deeper he probes into the past the more apparent it becomes that he is just not re-telling oft-told stories but that he is also confessing them. The act of describing his experiences in the war takes on semi-religious connotations: " 'So we made the mucking break-through,' the Colonel said, and now his head was turned to her head, and he was not lecturing; he was confessing"(ARIT,222).

Although Cantwell does not like to admit it, he has an inescapable psychological need to confess and purge himself of the trauma of two wars. His solitary ritual on the banks of the Piave effectively deals with the painful memory of his wounding in the first world war. His conversation with Renata and her picture is the means by which he purges himself of his experiences in the second war. It is Renata who first suggests the real nature of what he is doing. She is fully aware that his death is imminent and is determined to prepare him for it by having him purge his bitterness(ARIT,240). He feels that the only horror he has to purge is "heavies being used tactically"(ARIT,225). The experience of being mistakenly

bombed by the allies with first the heavies and then the mediums had a permanently unsettling effect on his psyche. By recalling this incident to Renata, along with other tragic blunders like the infamous battle of Hurtgen Forest, Cantwell is able to eliminate the inner sense of fear that might hinder him from meeting his death bravely and defiantly. Indeed, the very act of calmly remembering the terrors of the war requires a certain degree of courage to begin with. By recalling the memory of these horrors as objectively as possible Cantwell can put them at a distance and gain mastery over them.¹¹

In spite of the many allusions that substantiate Cantwell's recollections of his war experiences as a process of confession and purgation, such an approach to his

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See John Aldridge, After the Lost Generation, p. 157. He sees Hemingway consistently exploring this pattern of behavior throughout all his major fiction. He says that Hemingway "returns compulsively to the circumstances which induced his trauma, reproduces in the form of artistic pantomime the loss of soul or consciousness, the psychic death, which he himself experienced in those circumstances, shows how this loss occurs in the symbolic terms of the breakdown of the code, and achieves, through the process, a purgation of his own sense of fear as well as the dramatic climax of his art."

For a deeper psycho-analytic approach to Hemingway's fiction see Philip Young, Ernest Hemingway, p.137. He sees the compulsive return to the wound as the "repetition-compulsion" which is a contradiction of Freud's pleasure principle, the theory that dreams are wish-fulfillments.

character has only a limited validity. Cantwell is not concerned with the morality of his actions as a soldier. He does not experience Robert Jordan's battle of conscience over killing. He is coldly mathematical in his knowledge that he has 122 "sures"(ARIT,123) to his credit and he suffers no remorse or bad dreams, while Jordan, significantly, does not even like to think about how many men he has killed let alone keep an accurate record of the count.

Cantwell, like Jordan, feels a common bond between himself and the enemy, a bond which eliminates a feeling of hate for them. He is simply a soldier doing his job and that job means killing other soldiers like himself. There is no personal connection of antagonism between himself and the enemy which motivates his actions. In a moment of unusual sensitivity and perception he explores the question of killing and arrives at approximately the same conclusion that Robert Jordan's much longer and more agonizing periods of introspection produced:

I can't hate Fascists, he thought. Nor Krauts either, since unfortunately, I am a soldier. "Listen, Portrait," he said. "Do I have to hate the Krauts because we kill them? Do I have to hate them as soldiers and as human beings? It seems to easy a solution to me"(ARIT,176).

He shows much the same attitude towards the Russians.

When asked by Arnaldo, the waiter, how he feels towards

them he replies, "They are our potential enemy. So, as a soldier, I am prepared to fight them. But I like them very much and I have never known finer people nor people more as we are"(ARIT,70).

The bond that Cantwell feels with the enemy is the respect of one soldier for another. This respect, in the case of great soldiers, can be magnified into a type of love. While talking about Rommel, Renata asks Cantwell,

"Did you really like Rommel?"

"Very much."

"But he was your enemy."

"I love my enemies, sometimes, more than my friends"(ARIT,286).

This love of which Cantwell speaks is, in effect, a great esteem for those qualities of strength and courage which he so admires in any man. It is an extremely impersonal love and requires no direct personal interaction. It is the feeling of comradeship that often springs up when two forces of indomitable wills face each other (like Santiago and the marlin) in a fierce contest to the death. Moreover, this feeling of brotherhood and professional admiration, removes, in Cantwell's case, some of the moral uncertainty that might arise when he kills another human being because he is clearly aware that it could just as easily be him who is killed, in which case he

would accept his fate with resignation and without malice towards the other soldier who came out of the encounter alive. For a professional soldier like Cantwell it is undoubtedly the most suitable philosophy for preserving his mental and emotional stability under the unceasing threat of immediate and violent death.

Cantwell does not, as John Atkins has pointed out, indulge in Jordan's political self-searching.¹² He is more concerned with the mechanics of military manoeuvres and strategy than with the morality of war in general. Leading a whole battalion of men to their death is a colossal military blunder but the thought of the moral consequence of such an action never enters Cantwell's head. He is insensitive to even the most elemental instincts of man as a moral being. When he beats the two sailors into unconsciousness he leaves them lying in the gutter with the comment, "They can rot"(ARIT,286).

He expresses no sorrow or regret for his actions, distorting Pope's adage "Whatever is, is right" into an amoral resignation to the cruel injustices of war and life in general. Although he has no regret for his own errors of judgement, he is bothered by the bad commands of others that he has to carry out. In reply to Renata's

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John Atkins, The Art of Ernest Hemingway (London: Nevil, 1952), p.34.

lament that she is "sorry about things" Cantwell says, "Never be sorry . . . Never discuss casualties, Daughter" (ARIT,216). His one great sorrow, as he tells Renata, is "Other people's orders"(ARIT,210), but he effectively relieves himself of any moral responsibility incurred while leading men to their deaths by transferring the blame to someone higher in command: "There was nothing to it, gentlemen. All a man need ever do is obey"(ARIT,243) and, Cantwell might add, his sins will be on his commanding officer, not on himself.

For those bothersome twinges of conscience that do manage to make themselves weakly felt Cantwell simply exercises the tried and true Hemingway formula of turning his back on them and thinking of something else more pleasant. Since the present is of the greatest importance with man being like a trapped animal making the best of what he has and since the past is irrevocable and cannot be changed, it is an exercise in frustration to dwell on what might have been. Renata asks Cantwell to forget about possibilities long made impossible by time:

"Please hold me very close and let's not talk, or think, about how things might have been different."

"Daughter, that's one of the few things I know how to do"(ARIT,210).

Cantwell is able to completely forget both his mistakes.

and the consequences of those mistakes. What might have been and what actually was have equally little significance in his system of thought. Earl Rovit sees "the ability to forgive oneself one's past"¹³ a basic lesson of the code that each tyro hero learns. But Cantwell never really forgives himself his past; he does not have the depth of soul and perceptiveness and strength of conscience that is necessary if one is to admit one's past faults and face each new challenge with a newly confirmed will. He is too unthinking and instinctual to even begin to comprehend the ambivalent moral position that he holds as a soldier. He is a product of the military system, long entrenched in the soldier's way of life and far past the point where he might question the morality of his sad trade.

In The Sun Also Rises the code that Jake Barnes strove to follow was portrayed by the objective analogy of the classical encounter of the matador and the bull in the bull-ring. In Across the River and into the Trees an unhappy parallel is set up between the code and the secret Order of which Cantwell is the Supreme Commander (ARIT, 60). As John Aldridge writes, "The code . . . is now literally and consciously the joke-etiquette and

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Rovit, Ernest Hemingway, p.110.

tipsy mumbo-jumbo of an imaginary barroom secret society."¹⁴
 The full title of the Order is "El Ordine Militar, Nobile
 y Espirituoso de los Caballeros de Brusadelli"(ARIT,56).
 Cantwell and the head waiter of the Gritti Palace Hotel
 in Venice founded it "after a particularly notorious
 multi-millionaire non-taxpaying profiteer of Milan, who
 had, in the course of a dispute over property, accused
 his young wife, publicly and legally through due process
 of law, of having deprived him of his judgement through
 her extraordinary sexual demands"(ARIT,57). The requir-
 ments for admission to the Order can only be met by a
 long and usually painful involvement in life. The members
 must show grace and courage and a cheerful defiance of
 even the most oppressive adversities. One of the members,
 a cook, appears to have gained entrance to the Order
 solely on the strength of a notable sexual performance:
 "We have ascended the cook at the Magnificent to the rank
 of Commendatore. He comported himself as a man three
 times on his fiftieth birthday"(ARIT,60). The proof that
 he was not lying lay in the fact that "He looked ruined"(ARIT,60).

The Supreme Secret of the Order appears to be less
 non-sensical on close examination than at first glance.
 After swearing in Renata as Super Honorary Secretary,

¹⁴
 Aldridge, After the Lost Generation, pp.163-4.

Cantwell reveals the secret: "Love is love and fun is fun. But it is always so quiet when the gold fish die"(ARIT,271). Although Hemingway may have meant it as a joke lure for critics and symbol hunters (and consequently chuckling in his grave over my meagre attempt to make sense out of it), it suggests the essential emptiness and futility behind Cantwell's sense-oriented life. Trapped in a situation of no escape he can only make the best of a bad thing by the gratification of sense desires, but when his death comes, nothing of value remains. Whether this explanation makes sense or not, the fact remains that the comical non-sensical sound of the Supreme Secret further undermines any dignity that Cantwell's code might have had.

Cantwell's code has grown out of violence, as was the case with Jake Barnes and Robert Jordan. But, unlike his predecessors, Cantwell can only feel an affinity with others who have undergone the same trial by fire that he has experienced. Jake admired Pedro Romero greatly but he was also capable of a deep feeling for Bill Gorton and the Englishman, Wilson-Harris, both of whom apparently did not have personal histories of unusual violence. With his annoying pretentiousness and chest-thumping bravado Cantwell declares that he only likes people who have been hit hard:

He only loved people, he thought, who had fought or been mutilated. Other people were fine and you liked them and were good friends; but you only felt true tenderness and love for those who had been there and had received the castigation that everyone receives who goes there long enough. (ARIT,71)

While being taxied to the hotel in a beautifully varnished boat in desperate need of a new engine, Cantwell absently promises the boatman that he will try to pick up a used jeep engine for him. When the boatman tells Cantwell that all five of his brothers were killed in the war, Cantwell is immediately filled with understanding and hard-nosed sympathy for him and replies, "I'll get you the God-damned jeep complete with handles" (ARIT,47).

Concomitant with his love of people who have been hit hard is Cantwell's almost perverse pride in the number of times he has been struck down by fate. He accepts his fortune but he retains his autonomy and fulfills his own personal wishes within the framework of an unalterable, and often tragic, existence. By accepting his fate and making the best of what he has he gains a large measure of self-fulfillment. This stoic stance, which is the ultimate assertion of the individual against an alien universe, also characterized Jake Barnes and Robert Jordan. Cantwell accepts his lot in his typically tough, 'what-the-hell' manner of speech: "I guess the cards we draw are those we get. You wouldn't like to

re-deal would you dealer? No. They only deal to you once, and then you pick them up and play them. I can play them, if I draw any damn thing at all"(ARIT,179-80).

Like all other Hemingway heroes, Cantwell appreciates the importance of luck but he does not rely on it to take the place of his personal resources. He must make the best of what he has and if he is fortunate enough to have good luck his position is merely strengthened. Primarily, the immediate responsibility for one's actions returns to the individual. As Cantwell says, "you can't fight on luck. It is just something that you need"(ARIT,232).

In spite of the many crushing blows Cantwell has received in his lifetime, he attempts to maintain a basically happy constitution that seems to flourish in the face of adversity. The Gran Maestro of the Order exudes the same happiness in spite of misfortune:

"And how are you, yourself?"

"Awful," the Gran Maestro said. "I have low blood pressure, ulcers, and I owe money."

"Are you happy?"

"All the time"(ARIT,61).

Cantwell has an unusual capacity for happiness that overrides the pain and anguish to which his sad trade often subjects him. It is apparently for this reason that Renata loves him:

He did not know, among other things, that the girl loved him because he had never been sad one waking

morning of his life; attack or no attack. He had experienced anguish and sorrow. But he had never been sad in the morning. (ARIT,289)

Unfortunately, this innate optimism, often unsupported by physical contentment, does not find full expression in Cantwell's behavior. He is too gruff, aggressive, and self-pitying for one to believe that he has "never been sad in the morning"(ARIT,289). Moreover, he puts too much emphasis on the gratification of his immediate sense desires for his inner, unshakable, enigmatic happiness to be credible. When confronted with the idealistic comment from Arnaldo, the waiter, that he cannot find happiness at Harry's bar (a belief which is consistent with Cantwell's insistence that happiness is some fortuitously acquired inner quality) Cantwell exclaims, "I'll damn well find happiness, too . . . Happiness, as you know, is a movable feast"(ARIT,68). Cantwell, like Hemingway himself, has spent a lifetime desperately following life's movable feast.

Cantwell's active, aggressive search for happiness (or more accurately, fun) rises directly out of his knowledge that his death may confront him as suddenly and unexpectedly as one of the dead-end streets in Venice that he makes a game of avoiding. He has an equal amount of reverence and scorn for death, one time calling

it "sleep's other brother"(ARIT,219) and another time "a lot of shit"(ARIT,219). It has been a part of his trade to face violent death every day and hear it come whistling in on bombs and shells. As with Robert Jordan, it has always been an exterior, tangible force. Towards the last days of his life, however, especially the final weekend focused upon in the book, there is a shift to the unsubstantial, interior forces of destruction of the type which Jake Barnes had to face. In Cantwell's case it is an aging and battered heart that finally overcomes him. It is the threat of this chronic defect that he has to meet with strength and courage. By scorning both the effects of this physiological weakness and the unalterable fact of death itself Cantwell achieves the ultimate fulfillment of his harsh, self-imposed code.

These two elements receive elaborate development through the use of numerous symbols. The pathetic fallacy, which played such an important role in the symbolic structure of A Farewell to Arms, is carefully detailed to show Cantwell's valiant defiance of the most elemental forces of nature. Upon entering the hotel room he has the windows opened wide to the cold blasts of the north winds coming down from the hills across the Grand Canal. The blustering winds take their toll while he is walking with Renata: "They started to walk, arm through arm, and

as they went up the first bridge, the wind lashed at them. When the twinge came, the Colonel said to himself the hell with that"(ARIT,105). The cruel buffeting of the winds on his weakened body represents the malign forces of nature against which he is powerless to defend himself. It is a mark of his tenacious and defiant spirit, however, that he voluntarily places himself before these forces in flagrant disregard of the effect they may have on him.

The rising waters of the tide signify the approach of death. After making love, Cantwell notices that the gondola just barely passes under the bridge and he comments, "The tide is very high and we only just made that last bridge"(ARIT,156). In spite of the knowledge that over-exertion may prove to be fatal, Cantwell makes the comic-heroic effort of making love to Renata for the third time in a row with the scornful, yet misguided, protestation that it will not hurt him: "Hurt me? . . . When the hell was I ever hurt"(ARIT,157)?

Cantwell's heart and broken body are often portrayed as a piece of machinery that is on the verge of breakdown. While riding the hotel's elevator the operator explains to Cantwell that it does not run properly because the current is not stable. After getting into the boat that takes him to the hotel he notices

that the engine sounds "like a stricken tank"(ARIT,43). He makes the parallel between himself and the old boat even more obvious when he thinks, "Every move she makes . . . is a triumph of the gallantry of the aging machine . . . We have the gallantry of worn-through rods that refuse to break; the cylinder head that does not blow though it has every right to"(ARIT,52).

All these allusions, as in the case of the motor-boat engine, do not go unnoticed by Cantwell. In fact, he is overly conscious of the fact that he is a 'slug-nutty' army Colonel, a half a hundred years old, hepped up on nitroglycerine pills to keep his faltering heart ticking. He feels the odds against himself and he seems to delight in his tenuous, unstable condition. He has a much older man's honest awareness of death but his close contact with violent death all his life has exaggerated this awareness into an obsession. His self-consciousness deflates the dignity and seriousness of his plight and belies his underlying insecurity. He has inured himself to the thought of death to the point where he calmly considers where he would best like to be buried:

I'd like to be buried out there (by the Brenta river), he thought. I know the place very well. I don't believe you could fix it though. I don't know. I know some people that might let me be buried on their place. I'll ask Alberto. He

might think it was morbid, though.

For a long time he had been thinking about all the fine places he would like to be buried and what parts of the earth he would like to be part of. (ARIT, 34-5)

Robert Jordan also lived under the constant threat of death but he never allowed himself to become fascinated with it to the point where he contemplated "for a long time" (ARIT, 35) where he would like to be buried. He considered such thoughts unhealthy and dangerous to his resolution and the execution of his duty. But Cantwell knows that he is "no longer of any real use to the Army of the United States" (ARIT, 306). He can afford the grim luxury of contemplating his own death while defying and scorning it by shooting ducks on the last day of his life.

When Cantwell is struck by three successive heart attacks the clearness of his thinking and the lucidity of his speech overstep the bounds of credibility. His death becomes too planned and too theatrical. He speaks none of the "delirious crap" (ARIT, 307) that Thomas (Stonewall) Jackson (from whose last words the title of the book is derived) is reported to have muttered before dying. Hemingway has become so caught up in trying to portray Cantwell as the hardened, instinctual hero that he forsakes the demands of realism and betrays his own distorted thinking. The potential pathos of Cantwell's death is never realized with the result that his life ends neither with a bang nor with a whimper.

In writing Across the River and into the Trees

Hemingway shows himself as an old man trying to capture at too late a date, through the autobiographical character of Colonel Richard Cantwell, the independent, self-assured spirit of the tutor figure, a spirit which he was unable to possess when he was younger because of the unsettling and traumatic effect of his involvement and injury in the war. But he is too self-conscious now of both his strengths and weaknesses and he turns the purity of his intent into a sham by over-articulation. Even the validity of the senses as a gauge of morality has become falsified by the overly hedonistic emphasis on having fun. Cantwell fails as the embodiment of Hemingway's wish to create a self-portrait of the type of man he long imagined himself to be. Cantwell's calm, unwavering stance in the face of death is unreal, his emotional responses artificially intense, and his soldier's ethic mere tough-guy dramatics.

Conclusion

Cantwell's death marks the end of the tyro figure in Hemingway's fiction, but the evolutionary process does not stop with him. Santiago, Hemingway's last fictional figure, represents a curious union of the qualities of the two separate hero types. He is basically a tutor figure but he also has many of those traits which I have shown to be characteristic of the tyro. Philip Young sees in Santiago a narrowing in the gap¹ that existed between Hemingway and his code heroes. This gap is widest at Nick Adams, the young initiate who is first introduced to a world of pain and violence. The evolutionary path that the tyro hero follows is one of education and accustomization, learning how to live in such a world. He turns to the experienced tutor for an example of one who is able to cope with life's hardships and endure with fortitude and grace.

Jake Barnes labors under what is perhaps the greatest incapacity of any of the Hemingway heroes. He has suffered a crushing physical wound and the subsequent disorientation of his whole life. He must endure the

¹
Young, Ernest Hemingway, p.97.

constant frustration of his relationship with Brett while maintaining an outwardly placid demeanor. The grace under pressure that he seeks to achieve is epitomized by Pedro Romero in the bull-ring. Romero never makes any brusque or contorted movements and he always works close to the bull. He holds "the purity of his line through the maximum of exposure"(SAR,168). Jake has a tremendous admiration for Romero and his courage. The extreme gap that exists between Jake and Romero is brought into focus when Jake meekly, yet unapprovingly, delivers Brett to Romero for their liaison. He is in no position to protest so he must suffer the humiliation and frustration of seeing another man effortlessly capture the heart of his long-standing love. To realize the change in character that takes place from Barnes to Cantwell one only has to compare how quickly Colonel Cantwell leaps to the defense of Renata's integrity at the slightest sign of provocation with Jake's utter helplessness in protecting his interest in Brett.

Jake adopts a very definite set of rules to control his actions so that he will always behave properly but he remains in a position of relative imbalance with regard to formulating a set philosophy of life. He readily admits that his ideas and way of thinking may change completely in the future. For instance, he believes that

the world is "a good place to buy in"(SAR,148) but he hastens to add, "It seemed like a fine philosophy. In five years . . . it will seem just as silly as all the other fine philosophies I've had"(SAR,148).

Jake, therefore, is still reeling from the war and its effects on his body and mind. He is doomed at night to the frustration of long, sleepless hours and in the daytime to the unceasing pressure of maintaining a tight control over his emotions in order to project an easy-going composure. He is powerless to shape his own destiny. He can only agree with Brett, with cutting irony, that they could have had such a good time together. The only glory that he can extract from the horror of life is a fitful heroic stoicism. He is left with simple endurance, for, as Hemingway writes in Death in the Afternoon, "there is no remedy for anything in life"(DA,9).

Robert Jordan is far better equipped than Jake to handle the mental and physical stresses of life. He is the most objectified character of all the autobiographical Hemingway heroes; consequently, he is free from the debilitating effects of former war experiences that plague all the other heroes. He is coolly professional in the execution of his work as a dynamiter and he manages to establish good working relations, based on respect and friendship, with the rough guerillas, an accomplishment

which speaks highly for his own personal qualities. Although his father was a suicide, Jordan has the fortitude and strength to meet courageously whatever blows life might deliver, even violent death. He passes off his more notable qualities in an off-hand, self-effacing manner, much the opposite of Cantwell's chest-thumping, braggadocio style. He is tender and loving in his relationship with Maria, straightforward and comradely with the men. He is perhaps the most capable and self-reliant of all the tyro figures while still retaining those characteristics which keep him in a state of flux and imbalance. He has doubts about the future, about the success of the bridge-blowing, and about his own courage in time of great stress. Such questions have no weight or significance with the tutor heroes. Jordan is much more able than Jake to take command of a situation and see it through to its completion. He has a more autonomous spirit than Jake and is more the master of his own destiny, as far as is possible in an unalterable, deterministic life. Robert Jordan represents the farthest development of the tyro in the line of heroes from Nick Adams to Colonel Cantwell.

Colonel Richard Cantwell, in spite of all his obvious deficiencies, does begin to bridge the gap between the autobiographical Hemingway hero and the code

hero. Hemingway's intention, I believe was to create a final extension of the tyro figure, to show Nick Adams or Jake Barnes in later life, preparing for death. Hemingway saw himself as others saw him, as "Papa", the worldly-wise father figure. When he created the autobiographical figure of Richard Cantwell this self-image of an independent and self-reliant personality naturally altered the characteristics of the tyro figure. (Cantwell calls Renata "Daughter" just as Hemingway called a number of the younger women in his life "Daughter".) In theory (and in Hemingway's mind) the tyro, or beginner, no longer existed; but in actuality Cantwell carries the same inadequacies and the same insecurities as the earlier tyro figures. He has simply hidden them behind a facade of truculence and bravery. He is, in the final analysis, an artistic failure, a reflection of Hemingway's ambiguous, two-sided personality. Cantwell's attempts to bury the memories of his youth on the banks of the Piave river and purge the bitterness of his middle age are never totally effective. They do not lift from him the characteristic marks of the man who has been "hit solidly" (ARIT, 71) and never fully recovered. Like Jake Barnes, he still cannot get a full night's sleep.

Hemingway's failure to develop Cantwell into a complete, credible character is due to his own inability

to understand himself properly. Cantwell is a study in unresolved inconsistencies, a cross between the Hemingway hero and the code hero, the tyro and the tutor. At one time he embraces Renata with a kiss that is "worse than desperation" (ARIT, 152), while at his death he has the quiet control of the totally self-reliant individual to be able to calmly and lucidly write a short note directing the disposition of his goods before climbing into the back seat of his car, closing the door "carefully and well" (ARIT, 307), and dying.

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