# THE FEMININE PRINCIPLE IN HEMINGWAY

# THE FEMININE PRINCIPLE IN HEMINGWAY

By

JANE COBURN VINCE, M.A.

A Thesis

Submitted to the School of Graduate Studies

in Partial Fulfilment of the Requirements

for the Degree

Master of Arts

McMaster University

November 1971

MASTER OF ARTS (1971)
(English)

McMASTER UNIVERSITY
Hamilton, Ontario

TITLE: The Feminine Principle in Hemingway

AUTHOR: Jane Coburn Vince, M.A. (University of Akron)

SUPERVISOR: Professor J. Sigman

NUMBER OF PAGES: v, 115

SCOPE AND CONTENT: I suggest that Hemingway's prose works externalize his fear of the feminine principle in the world and that Hemingway's heroes, projections of the author, himself, are in flight away from the feminine principle originating in the Dark Mother. First, I examine the hero's attempts to escape the biological cycle of birth-procreation-death and to seek refuge on his own terms in an Eden-like Moment with a woman. But the Edenic Moment is subject to Time, Flesh, and a sexually-based Invidia, and as an actual experience is transitory. Second, I examine the Hemingway man's escape into self-fulfillment through work as an effort to maintain his masculine individuality. But progressively throughout the works, the Hemingway man loses his ability to cope with the forces which disrupt his work, and the nature of the forces opposing man's successful escape into work is seen as feminine. And finally, I relate the elemental forces bent on the destruction of the Hemingway man's autonomy and on the bending of him to their will to Woman as Dark Mother. Woman is associated with desire, with mutability, and ultimately with death and decay in the cyclical renewal of nature. Nothing is permanent in such a world. In the increasing association of the artist-figure with mutability, one can conjecture that even art, for Hemingway, came increasingly under the all-pervading influence of the Great Mother, and perhaps provides an insight into his final despair.

ACKNOWLEDGEMENT

I wish to thank Professor J. Sigman for his scholarly counsel and guidance during the preparation of this thesis.

T A B L E  O F  C O N T E N T S

CODE OF TITLES CITED IN TEXT

| | |
|---|---|
| ARIT | Across the River and Into the Trees |
| DA | Death in the Afternoon |
| FTA | A Farewell to Arms |
| FC | The Fifth Column |
| FWBT | For Whom the Bell Tolls |
| GHA | Green Hills of Africa |
| IOT | In Our Time |
| IS | Islands in the Stream |
| MWW | Men Without Women |
| MF | A Moveable Feast |
| OMS | The Old Man and the Sea |
| SS | The Short Stories of Ernest Hemingway |
| SK,OS | The Snows of Kilimanjaro and Other Stories |
| SAR | The Sun Also Rises |
| TH,HN | To Have and Have Not |
| TS | Torrents of Spring |
| WTN | Winner Take Nothing |

# INTRODUCTION

Critics consider Hemingway's world as solely male. But they have overlooked the importance of the role played by women, or more specifically the feminine principle in Hemingway's works. Any effort to deal with the women characters at all, and efforts are few, suggests either that they are subordinate to some other concern or that they are one-dimensional characterizations which fall into neat categories. As representative of the former view, Robert William Lewis argues that the women in Hemingway's works serve merely to provide pleasurable interludes in man's moral journey from profane to sacred love, which was the novelist's main concern:

> Hemingway's concept of love and its role in the lives of his characters gradually changed and matured from a negativistic disillusionment with romantic love to an acceptance of agape or brotherly love.[1]

Lewis considers women in man's journey as meaningless but pleasurable interruptions, for "erotic love is at all times a source of pleasure that is commendable but morally neutral".[2] But Lewis poses an overriding moral quest in Hemingway's novels that I do not think exists.

As representative of the latter view, Leon Walter Linderoth attempts to organize the female characters into

six categories: mindless "love objects", "naive, loving, trusting" heroines, women who are potential bitches and who inhibit the hero, "bitches by circumstance only", "pure bitches", and those women like Pilar and Marie Morgan who "seem to represent the essential goodness and naturalness of the earth".[3] Linderoth's study and his underlying assumption that a women's "principle function" in Hemingway's works is "to love and be loved by her man"[4] is too facile and leaves much of motive in Hemingway unexplained. I suggest that the importance of women in Hemingway has been underestimated or overlooked.

Understandably, critics of Hemingway's work have emphasized the hero. Philip Young notes, "things like the 'Hemingway style', the 'Hemingway hero', the 'manner' and the 'attitude' of Hemingway are very widely recognized".[5] Emphasis upon the hero is an outgrowth of the idea that Hemingway's works are biographical to a greater extent than works of other authors. As Young points out in 1968, discussing his own earlier treatment of Hemingway in 1948:

> There are two arguments among several to be found in that strenuous effort, as in this book, which are necessary to an understanding of subsequent events. First: the notion that the so-called "Hemingway hero" as I defined him was pretty close to being Hemingway himself. Second: that one fact about this recurrent protagonist, as about the man who created him, is necessary to any real understanding of either figure, and that is the fact of the "wound", a severe injury suffered in World War I which left permanent scars, visible and otherwise.[6]

While I hesitate to attribute Hemingway's subsequent output to a wound received in World War I, I agree as do many critics with Young's first point, i.e. that the main male characters in Hemingway are close to self-projections. Andrew Lytle notes of Hemingway's artistic endeavors that the artist's struggle is the

> struggle between the ego and its transformation in the artifact. Most craftsmen suffer this conflict, and either end up as artists or personalities. Apparently Hemingway never made the choice, even if he was aware that a choice existed.[7]

Such an argument leads one to conclude that since Hemingway did not resolve the conflict he did not achieve either result and emerged neither artist nor personality. Instead of moralizing over Hemingway's "mistakes" as he proceeds to do, Lytle should have stopped with his observation that the artist's struggle is between ego and its transformation into artifact, as this observation applies so well to the tension in Hemingway's works. If I cannot go as far as Delbert E. Wylder, who maintains that the interpretation of the Hemingway hero as biographical "has frequently forced a pre-conceived and rigid pattern upon the interpretation of some of Hemingway's novels"[8] and then proceeds to point out that the heroes are different rigid masks or "versions" of the hero,[9] I can agree with him that Hemingway's works are a projection of his inner life.

That the author's inner life was complex one may

safely assume from the complexity of his works. Many studies, however, oversimplify Hemingway in their emphasis upon the hero to the exclusion of all else. Not only is the main male character seen as a projection of Hemingway, an idea with which I agree to a great extent, but also as a Ulysses figure in a modern quest for something like either the old Christian values or spiritual perfection, an idea with which I do not agree. William Bysshe Stein, in insisting on a Christian context for Hemingway, notes of his short stories: "In every case . . .the achievement of ultimate felicity depends upon the ability of the individual to climb his own particular hill of calvary".[10] Stein believes that Hemingway was concerned with the nihilism of his age to such a degree that in such works as A Farewell to Arms and To Have and Have Not the author takes note of contemporary defections from the principles of Christianity.[11] However, Stein's view that Hemingway's primary concern is the reestablishment of orthodox Christian values I find unwarranted. I believe his treatment of values went deeper. Along much the same lines Taylor J. Golden argues that Hemingway's overriding concern is a secularized search for spiritual perfection:

> The central concern of religion, the achieving of integrity by the individual, which is a sort of secular equivalent of the salvation of the soul. Ignoring any institutional imperatives or supposed divine absolutes, it affirms that a man must be true to what is ultimately sacred to himself.[12]

In the light of this view Golden holds that Harry's artistic ideal in "The Snows of Kilimanjaro", "exemplifies a striving for spiritual excellence akin to religious commitment".[13] Golden seems to equate the soul and artistic energies when he maintains that "Snows" is "the death-bed repentance of a prodigal artist who has wasted his soul".[14] But I don't believe that Hemingway's work stresses any such single-minded drive to spiritual perfection. Furthermore, I don't think Hemingway's work shows concern so much with the Christian ethic as with those myths underlying the ethic, or more specifically, those myths which Christianity remade in its own image.

At the opposite end from Stein's Christian interpretation is John Killinger's identification of much in Hemingway with Sartrean atheistic existentialism.[15] Killinger seems closer to the mark than Stein in his observation of Hemingway's emphasis on both man's efforts to retain insular integrity and the importance of omnipresent death. Killinger, however, relates the two concerns to existentialism, notably the atheistic philosophy of Sartre. Killinger notes, "The basic attempt of all existentialism has been to establish the separate identity of the individual",[16] and "Death forces us to forego the demand for an explanation of everything and to concentrate on giving meaning to life through action".[17] He argues in terms of Sartre, to whom a man is the sum total of activity at the time of his death. So Hemingway's depiction

of love is deemphasized by Killinger, who concludes that it is merely one of many activities interrupted by death. But in Hemingway, death is not so much an inconvenient interruption as it is an omnipresent force and an ultimate conclusion. In his work, love in its relationship with death is more important than Killinger would have us believe. Moreover, his thesis, that Hemingway's heroes strive to simplify their existences, is challenged by John Glendenning, who suggests that there is more ambivalence in Hemingway's view of the universe than Killinger would allow.[18] Killinger is right in that love infringes upon the hero's personal integrity, but he under-estimates the importance in Hemingway of love as a force. Glendenning points out that Killinger tries to explain the basic contradiction in Hemingway between his heroes' drive to simplify their lives and their choice of "complicating" their lives with love,

> by arguing that love in Hemingway's view is necessarily related to sexual copulation and is therefore a kind of violence, not related to death. Violence and death of course complement the existential world view.[19]

Killinger tries to explain away the contradiction instead of examining the issue more closely. Love -- or at any rate mating -- is intimately related to death in the procreative cycle in nature. One can agree that man in Hemingway may seek to establish and to maintain a separate identity but he also is compelled by his biological nature to seek woman's

companionship. The tension between these two interests provides much of the artistic power in Hemingway.

Critical "heroic myopia" not only leaves much unanswered but has proved to a great extent unsatisfactory. The difficulty has been to explain Hemingway's men as heroes in the traditional heroic sense, based perhaps on the mistaken assumption that the men in Hemingway are in control of the situation. But I suggest that men in Hemingway are not so much in search of something as they are in flight from that which infringes on their autonomy. The emphasis only seems to be upon heroics and heroic endeavor; closer examination reveals that the true emphasis is on escape from something feared. This phenomenon may be related not only to the artistic projection but also to the artistic inception. Earl Rovit, writing of Hemingway's aesthetic both structural and philosophical, not only acknowledges the close psychological relationship of Hemingway to his heroes (projection), but also the need of the artist to withdraw to create (inception). Withdrawal is not only an "instinctual need to defend himself in a hostile world",[20] but for the artist, Hemingway, a necessity to produce a work enduring and lasting. The implication is that nothing endures but the result of creative activity or, by extension, the results of some other kinds of labor. (For Hemingway, creative activity and labor are often indistinguishable.)

Rovit notes further that Hemingway's vision of heroism was "the proof that the individual could still wage solitary battle against the elemental forces that oppress mankind".[21] But what are the "elemental forces" Rovit mentions against which the end product of creative activity is the only enduring reality? He doesn't say. Hemingway's heroes, and by inference Hemingway, are usually engaged in some endeavor or other, of which the successful completion demands the hero's complete integrity as a man. If indeed love is merely an interlude enroute to some goal or merely an impediment to a withdrawal from society, why then do Hemingway's heroes sacrifice autonomy for a love relationship which can only weaken a man's integrity? Rovit observes that "a love affair can conceivably expose the man to the shock of his partner's impregnating personality; for this to happen, however, there must be at least a relaxing of the taut barriers with which the male protects his inmost self".[22] Why then should a man become involved at all? None of the critical studies seems to answer these questions satisfactorily. I suggest that Hemingway's works externalize his fear of women, or rather his fear of the feminine principle in the world. His flight from this feminine principle takes two forms. First, his creation of an Edenic love relationship is an effort to control biological self-fulfillment on his own terms. And second, his emphasis on self-fulfillment through work is not

an end in itself but an effort to maintain individuality in the face of an overwhelming elemental force which originates with Woman as Dark Mother, upon whose altar man is sacrificed for biological perpetuation. Hemingway's treatment of the feminine principle originates in this fear.

In writing of the women in Hemingway I have avoided as too facile the temptation to categorize the female characters. Such an approach leads to a belaboring of thesis and a restricting of some characters to groups to which they do not belong. It is also an approach too limited to be useful. Although I note changing trends, I have not placed emphasis on any developing or changing female image, as such an approach depends upon a chronology of composition of works and the changing psychological outlook of the author toward women as specific creatures. It also shifts the main emphasis to biographical sources, which are not my main concern. Instead I will emphasize an examination of the published works with respect to the way in which women function as creatures of a larger feminine principle originating with the Dark Mother.

Chapter I deals with man's efforts to escape the biological cycle of birth-procreation-death and to seek refuge on his own terms in an Eden-like Moment with a woman. This Moment exhibits to a great extent the "return to Eden" motif in Hemingway, the search for a simple, pre-pubic if

not actually a pre-natal innocence and its attendant tranquillity. And to a great extent the Hemingway Moment possesses the emotional innocence one associates with the pre-lapsarian Eden devoid of the complications caused by reproductive pressure. But the happiness therein is impossible to maintain. Perhaps because of its anti-reproductive nature, the Moment is prey not only to outside forces originating in a destructive sexual drive, but also to corruption within, since one-half of the union, by nature of her sex, is suspect and the other half is corruptible. The Edenic Moment is subject to Time, Flesh and a sexually-based Invidia, and as an actual experience is transitory.

Chapter II examines Hemingway's escape into self-fulfillment through work as an effort to maintain his masculine individuality, autonomy, integrity. Work for the Hemingway man can be the playing of sports, or the earning of a livelihood in activities sometimes considered sports (i.e. fishing); the performing of duty, usually in the form of militaristic activity; or creative activity, the highest and most desirable work for a writer. A man must do his work well. The ability to do so is often presented in terms of sexual potency, seemingly ability's correlative. However, man's effort to maintain his masculine individuality through work is played out against destructive forces which threaten to sidetrack him and weaken his potency. Hemingway's works

are then examined in terms of man's ability to work and in terms of the nature of the forces opposing his success. Progressively throughout the works, the Hemingway man loses his ability to cope with the forces which disrupt his work. The position of the writer, as the embodiment of creative activity, becomes progressively ambiguous in that he tends to become associated with the enemies of work. And finally, the nature of the forces opposing man's successful escape into work is seen as feminine.

In Chapter III, I relate the elemental forces bent on the destruction of man's autonomy and on the bending of man to their will to Woman as Dark Mother. Any efforts by man to control his own destiny in a biologically-controlled world are thwarted by the feminine principle unsympathetic to his individuality. Man is trapped by his own biological nature. Procreation implies death, an ultimate physical termination as well as a draining of potency which, sublimated in work, can reinforce a man's autonomy. Man then becomes a sacrifice to continuation of the species. This force is present in the physical world, even at its most benign. Sorties back to an innocent pre-natal tranquillity are temporary, for in the cycle of birth and death the Hemingway man can only anticipate his end and is far removed from his beginning in point of view. Woman as temptress to procreativity and hence biological death is the enemy, for

she represents the cyclical renewal of nature of which man as species is only one small part. But biological purpose spurned becomes destructive feminine principle. In Chapter III, I focus on imagery connected with Aphrodite-Artemis-Hecate as aspects of the same Dark Mother. Woman is associated with desire, with mutability, and ultimately with death and decay in the cyclical renewal of nature. Woman stands for change and death. Nothing is permanent in such a world. In the increasing association of the artist-figure with mutability, one can conjecture that even art, for Hemingway, came increasingly under the all-pervading influence of the Great Mother, and perhaps provides an insight into his final despair.

## INTRODUCTION

## FOOTNOTES

[1]"Preface", Hemingway on Love (Austin: University of Texas Press, 1965), p. vii.

[2]Ibid.

[3]"The Female Characters of Ernest Hemingway", Diss. Florida State University, 1966, pp. 105-110.

[4]Ibid., p. 113.

[5]"Preface", Ernest Hemingway: A Reconsideration, 2nd ed., rev. (University Park: Penn State University, 1968), p. vii.

[6]Ibid., p. 6.

[7]"A Moveable Feast: the Going To and Fro", Sewanee Review, LXXIII (1965), 340.

[8]"Introduction", Hemingway's Heroes (Albuquerque: University of New Mexico Press, 1969), p. 5.

[9]Ibid., p. 225.

[10]"Love and Lust in Hemingway's Short Stories", Texas Studies in Language and Literature, III (Summer, 1961), 234.

[11]Ibid.

[12]"Hemingway on the Flesh and the Spirit", Western Humanities Review, XV (1961), 273.

[13]Ibid.

[14]Ibid., 275.

[15]*Hemingway and the Dead Gods: A Study in Existentialism* (Lexington: University of Kentucky Press, 1960), p. 6.

[16]*Ibid.*

[17]*Ibid.*, p. 19.

[18]"Hemingway's Gods, Dead and Alive", *Texas Studies in Language and Literature*, III (Winter, 1962), 489-502.

[19]*Ibid.*, 491.

[20]*Ernest Hemingway*, Twayne's United States Author's Series, Sylvia E. Bowman, ed. (New York: Twayne Publishers, Inc., 1963), p. 23.

[21]*Ibid.*, p. 27.

[22]*Ibid.*, p. 23.

# CHAPTER I

## FLIGHT INTO EDEN

Man in Hemingway exists in a biologically-controlled world, a fallen world, in which the most powerful imperative is procreation rather than spiritual redemption. To a Hemingway man, such a world signifies loss of control over his destiny and destruction of his autonomy. He tries to escape the biological cycle of birth-procreation-death and to seek refuge on his own terms in a sexual, Eden-like Moment with a woman. This Moment exhibits to a great extent the "return to Eden" motif in Hemingway, the search for a simple, pre-pubic if not actually a pre-natal innocence and its attendant tranquillity.[1] And to a great extent the Hemingway Moment, devoid of complications caused by reproductive pressure, possesses the emotional innocence one associates with the pre-lapsarian Eden. But, in that it is outside nature, it is unnatural and impossible to maintain. The Edenic Moment is subject to forces of time, flesh (biology), and a sexually-based Invidia which ultimately destroy it.

While one can find idyllic moments throughout Hemingway's work, one sees Eden most clearly set forth in A Farewell to Arms, For Whom the Bell Tolls and Across the River and Into the Trees. Initially Eden is presented through

a setting usually containing water in small amounts, such as streams. It is nature, uncomplicated by society and innocent, and offers the refugee tranquillity. Such is the Edenic setting of Nick Adams in "Big Two-Hearted River", Parts I and II.[2] The lush green foliage contrasts sharply with the burned scar he traversed to get there. One can go by himself or with a friend, as in The Sun Also Rises Jake Barnes is accompanied by Bill.[3] The contrast is clearly set up between the peaceful mountain retreat and the destructive, debilitating world from which they came. Such a retreat is usually masculine. The priest in A Farewell to Arms longs to return home to the simplicity of mountainous Abruzzi: "where it was clear and cold and dry and the snow was dry and powdery and hare-tracks in the snow and the peasants took off their hats and called you Lord and there was good hunting".[4] However, there is a suggestion that both men and women were in Eden in childhood. The mountains remind Pilar of her encroaching age and she finds them tauntingly irritating:

> the three of them sat down under a pine tree and looked across the mountain meadow to where the tops of the peaks seemed to jut out from the roll of the high country with snow shining bright on them now in the early afternoon sun.
>
> "What rotten stuff is the snow and how beautiful it looks," Pilar said. "What an illusion is the snow."[5]

Those women who are innocent Eves can reenter Eden. It is perhaps significant that Brett never meets Jake and Bill

fishing. Henry and Catherine actively seek a mountain refuge (FTA), and Jordan and Maria find each other in the mountains of Spain (FWBT). But for a man and woman to enjoy the Edenic Moment together the setting is secondary to the state of mind; and such a Moment is not possible for everyone.

Some characters are so related to destructive forces in the world that they have lost the capacity to escape. There may be no understanding at all between marital or love partners. Mrs. Adams exhibits complete withdrawal from her doctor husband. She draws the blinds against the outside world in a complete refusal to recognize that the sexual contest between her husband and Nick Boulton took place and to sympathize with her unsuccessful husband. Christian Science literature is scattered on the bedroom table in negation of her husband's medical profession ("The Doctor and the Doctor's Wife", IOT, 29 and 31).[6] There may be the total misunderstanding which exists between the Richard Gordons in which he does not value his wife's qualities and seeks experience with her superficial opposite.[7] Or the wife may be the offender and bully her husband as Robert Jordan's mother drove his father to suicide (FWBT, 339). For Lady Brett Ashley, who has never experienced an Eden (SAR, 203-4), any possibility of a Moment with Jake Barnes or the bull-fighter is too late. Brett is past the point of necessary innocence and Jake is already maimed beyond hope of a sexual

Eden. Romero is too young, something Brett, herself, realizes: "'I'm thirty-four, you know. I'm not going to be one of these bitches that ruins children.'" (243). For his own part, Romero is vaguely distressed by Brett's cropped head and feels she needs to be more womanly (242). The union may so lack in intensity that blowing up trains is the only sexual expression left, as with Pablo and Pilar (FWBT, 86). On the other hand, one partner may be homosexual in complete negation of a normal relationship ("The Sea Change",[8] and "Mr. and Mrs. Eliot", IOT). Or the relationship may be completely homosexual, as exhibited by the characters of Gertrude Stein and Pussy, whom Miss Stein implores not to leave her.[9] Hemingway's work is full of relationships which miscarry and of men and women who do not complement one another. The most intense experience is that between man and woman, and the momentary experience, if it comes at all, comes only once. The possibilities available for flight to Eden are limited.

The Moment transcends in feeling the ordinary, casual encounter. Generally, the sense of Eden evolves for the man out of what may be just another relationship. The attraction is immediate, however. Robert Jordan feels a "thickness in the throat" at the first sight of Maria (FWBT, 22). But the man may feel that he has no intention to love. While Frederick Henry thinks Catherine Barkley

"very beautiful" and he takes her hand (FTA, 26), he thinks in terms of a casual affair:

> I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards . . .nobody had mentioned what the stakes were. (31)

But Catherine, perhaps geared more to the procreative and the permanent, is willing to accept the relationship on Henry's terms although it seems strange to her. She mentions perceptively, "'This is a rotten game we play, isn't it?'" (FTA, 31), and asks "'You will be good to me, won't you? . . .Because we're going to have a strange life.'" (27). But as the love affairs unfolds, the man has a sense of discovery, of coming into a relationship which answers his needs of sexual self-fulfillment and deep feeling without involving him in a relationship geared to procreation. Robert Jordan feels ecstatic: "happier than he had ever been, lightly, lovingly, exaltingly, innerly happy and unthinkingly and untired and unworried and only feeling a great delight" (FWBT, 72). He realizes, "You do not run into something like that. Such things don't happen" (137). Colonel Cantwell wonders what Renata sees in him and decides, "it is damned fortunate and you are very fortunate".[10]

The relationship soon transcends the casual not only in extent of happiness but also in meaning. For the man there is a sense of union, of fulfillment only in the loved

one, and a shedding of old ways of looking at things and their accompanying fears in their relationship. Maria and Catherine become "wives" (FWBT, 262; FTA, 115), but not in conventional marital terms. The attachments in Hemingway's Edens are deeper than in marriages geared to procreation. Maria acknowledges this bond: "I am thee and thou art me and all of one is the other.'" (FWBT, 262). Frederick Henry, unlike Robert Jordan whose recognition of the Edenic Moment is immediate, must come to realize the value of the relationship he has unwittingly stumbled into. The love-union starts for him with a "lonely and hollow" feeling when he can't see Catherine (FTA, 41) and progresses to love in spite of his fear of attachments (92-3). His physical upheaval reflects his emotional and psychic upheaval as his former conventional way of looking at things is discarded: "When I saw her I was in love with her. Everything turned over inside of me." (91). The union becomes a closed corporation with one living in the other. Catherine reflects this when she says:

> "You're just mine. That's true and you've never belonged to any one else. But I don't care if you have." (105)

They feel fulfilled only in one another and are lonely in crowds (132). This is a unique development for Henry: "We could feel alone when we were together, alone against the others. It has only happened to me like that once" (249).

The walls of Eden, then, develop from within.

The significance of the union becomes metaphysical. It becomes "life", in the sense of that which opposes death, amidst death,[11] in the sense of that which represents manifestations of the procreation cycle. Robert Jordan holds Maria tight the night before the bridge "as though she was all of life and it was being taken from him" (FWBT, 264), as though she were "making an alliance against death with him." (264). Not only is it life, but the union seemingly transcends in meaning the formal religion of the outside post-lapsarian world. Catherine refuses to enter a cathedral and indicates that other couples can "have the cathedral" (FTA, 147). She tells Frederick Henry "'your're my religion.'" The possibility of a religious bond existing between two people in love is confirmed by the worldly-wise count, who has waited his whole life to become devout, who notes that love, itself, is a religious feeling (FTA, 263). All trappings of organized religion are ineffective and meaningless in Eden, even those not directly related to the love union. Just as Frederick Henry is wounded wearing a Saint Antony's medal to protect him from harm (FTA, 45), Robert Jordan aims at the Sacred Heart medal of the cavalryman he kills (FWBT, 269). The only "religion" is a universal love evolving from love for one another, universal in the sense

that the love act is capable of transcending the world and of achieving timelessness:

> hung on all time always to unknowing nowhere, this time and again for always to nowhere, now beyond are bearing up, up, and into nowhere, suddenly, scaldingly, holdingly all nowhere gone and time absolutely still and they were both there, time having stopped and he felt the earth move out and away from under them. (FWBT, 159)

This is the experience Maria refers to as la gloria (379). The union comes, then, to achieve a life, a religious bond, and an ecstatic onesness which sets it apart from the world.

The Adam and Eve participating in the Edenic Moment exhibit certain qualities. First, the man and the woman are emotionally innocent. Innocence, as sometimes represented by strawberries, is connected with idyllic retreats in Hemingway. On their fishing trip, a return to a state of innocence for Bill and Jake, they gather wild strawberries (SAR, 117). And Pilar suggests that Jordan and Maria pick wild strawberries, in effect saying that their simple joy in each other is innocent (FWBT, 92). But innocence does not mean that the man and woman may not have enjoyed previous sexual encounters, for Eden is an island created by the individuals. Both Frederick Henry (FTA, 13) and Robert Jordan (FWBT, 344) are portrayed as experienced men of the world. Richard Cantwell has been married before, divorced (ARIT, 180) and in love with three other women before Renata (82). The woman may have been romantically involved before,

although not in any meaningful way. Catherine Barkley, when first seen by Henry, is carrying an ineffectual relic of her first love, a boy killed at the Battle of the Somme: "a thin rattan like toy riding crop, bound in leather" (FTA, 18). Maria has been raped by the Fascists (FWBT, 71, 353). In To Have and Have Not in which the relationship of Marie and Harry Morgan exhibits some Edenic qualities, Marie Morgan is a battle-scared veteran of love, but has experienced nothing like Harry nor will after: "There ain't no other man like that" (115). The one exception is Trudy Gilby in "Fathers and Sons",[12] who has been little affected before and is not likely to be greatly influenced by Nick Adams. But Nick's and her "love" is pre-lapsarian joy in the act. The couple in Eden find a deeper experience, but the simple and innocent enjoyment is still akin to that of Trudy and Nick. Catherine Barkley wishes they could "do something really sinful" because "Everything we do seems so innocent and simple" (FTA, 153).

In addition to emotional innocence, one finds a likeness between certain lovers in Eden, as if Eve were indeed formed from Adam's rib. Pilar mentions that Maria and Jordan resemble one another at least in their longings: "'You could be brother and sister by the look.'" (FWBT, 67). Maria's hair is like a wheatfield (345), Jordan is blond (210), and Maria thinks their hair could be cut in a similar fashion,

so "'I would look like thee,' she said and held him close to her. 'And then I would never want to change it.'" (345). Catherine expresses the desire to be twins with Frederick: "'we'd be just alike only one of us blonde and one of us dark'" (FTA, 299). Harry Morgan is blond (TH,HN, 128), and he thinks Marie is "beautiful" when she bleaches her hair in Cuba (259). The wife of Ad Francis and Ad, himself, were said to look so like brother and sister that they were suspected of incest ("The Battler", IOT, 77). There is not only the desire to be, but also the feeling that they are indeed "one flesh", which manifests itself in physical similarities between a few of Hemingway's "Adams" and "Eves". But there is also the suggestion, especially in the relationship of Maria and Jordan, that the woman's desire to be "one" in looks is a desire to absorb the man. Maria tells Jordan: "'I would have us exactly the same'" (FWBT, 262) and "'I would be thee because I love thee so.'" (263).

To those involved, the love-union of Eden transcends that of mere man and woman to include all relationships in microcosm. It encompasses brother-sister, son-father and daughter-father relationships. Maria cuts Harry's food: "She cut the meat as for a small boy" (TH,HN, 126). The position of sleep is important in the universality of the relationship. It can indicate innocence, vulnerability, if not actual return to childhood. And this brings out maternal

or paternal feelings in the partner toward the lover. The man becomes boy to the woman as Catherine notes of Frederick: "'You sleep like a little boy'" (FWBT, 104). Renata tells Cantwell about a dream: "'You were with me and you were asleep like a baby.'" (ARIT, 170). P.O.M. is "lovely to look at asleep" curled in a fetal position.[13] A perversion of the idea that the innocent position of sleep indicates innocence occurs with Pablo, who after a day of revolutionary bloodletting, a form of catharsis, "slept that night like a baby" (FWBT, 128). But aside from Pablo, wholesomeness is indicated by attractive sleeping posture. Richard Gordon, one notes, sleeps with his mouth open (TH,HN, 186). On the other hand, aboard a yacht a man's wholesome, handsome wife "looks attractive as she sleeps" (TH,HN, 239). The reversal of maternal to paternal is also evident in situations other than sleep. The boy is man and the woman functions as daughter. Jordan calls Maria "my daughter, and I will never have a daughter" (FWBT, 381). Maria seems to occupy a particularly subordinate position, perhaps because of her youthful age (156). In Across the River and Into the Trees there is again an age difference. Renata is "Nearly nineteen" (71), and in this work, too, Cantwell constantly refers to his love as "daughter". There are also strong suggestions that for the man the woman's role in Eden transcends mere sex to a uni-sexual-all, which

is all-functioning, all-fulfilling. Cantwell addresses Renata's portrait: "'Boy or daughter or my one true love or whatever it is; you know what it is; you know what it is portrait.'" (ARIT, 147). But she is all-functioning and all-fulfilling on his own terms.

It is significant that for the Eve in Eden, Adam comes first, above all else. Maternal and paternal feelings do not extend beyond the union, for that would be post-lapsarian propagation. Marie Morgan would leave her children for Harry (TH,HN, 116-17). Catherine Barkley does not intend to permit the expected child to spoil their happiness (FTA, 304). For Maria, love and maternal care of Jordan are inseparable (FWBT, 172). The woman in Hemingway's Eden is compliant and subordinate to the man. She is the ideal companion, as P.O.M., who is present quietly but there when called upon to participate, to console and to understand (GHA, 32, 35). She is like "a little terrier" in search of game, remarks Hemingway affectionately (GHA, 69). And P.O.M. is also "girl" (20) and "Mama" (48-9) to Hemingway's "Papa" (28). There is only one instance of any attempt on woman's part to both serve and command, and Renata is quickly squelched: "'Did you say have to, Daughter?'" (ARIT, 123). Renata protests "'But I don't want to command.'" (123). But with this one exception, an Eve strangely dark in other respects, the women remain docile, loving, pre-lapsarian Eves.

Another important aspect of Hemingway's Edenic Moments is an emphasis upon physical comeliness. A beautiful body is necessary for Adam's love object. Nick Adams remembers Trudy's "plump brown legs, flat belly, hard little breasts, well-holding arms, quick searching tongue, the flat eyes, the good taste of mouth" ("Fathers and Sons", SK,OS, 63). Catherine has a lovely body (FTA, 114) and Colonel Cantwell appreciates Renata's "wonderful, long, young, lithe and properly built body against his own body" (ARIT, 93). And Robert Jordan notes about Maria, that "in a fine body there is magic" (FWBT, 161). There are several parts of the body, however, which emerge symbolically more important in Hemingway than the body entire. Hair is a symbol of sexual potency. Catherine has a long blonde fall:

> I would watch her while she kept very still and then take out the last two pins and it would all come down and she would drop her head and we would both be inside of it, and it was the feeling of inside a tent or behind a fall.
>
> She had wonderfully beautiful hair and I would lie sometimes and watch her twisting it up in the light that came in the open door and it shone even in the night as water shines sometimes before it is really daylight. (FTA, 114)

And Colonel Cantwell contrasts the "glorious, dark, silky annoyance" of Renata's hair with "tight and subjected" hair up in pin curls (ARIT, 152). Long hair, wild and free hair

represents, traditionally, the release of inhibitions, of which there can be none in Eden. In contrast are the cropped heads of Maria, which reflects her possible sterility (FWBT, 354), of Lady Brett, which manifests her incapacity for a deep relationship, and of the girl in "The Sea Change", which reflects her lesbian relationship (WTN, 53).

In addition to length and luxuriance of hair, Hemingway believes that faces, again traditionally, reflect purity of one's inner being. The Eves in Eden have comely faces. Catherine has "a lovely face" and "lovely smooth skin" (FTA, 114). Maria has "tawny brown" skin, "high cheekbones, merry eyes and a straight mouth with full lips" (FWBT, 22). Renata has a "profile to break your heart" (ARIT, 71). Marie is described as "still handsome" (TH,HN, 116). Coeval with emphasis upon Eve's comeliness is a distrust of paleness (ARIT, 44). Colonel Cantwell does not like the pallid bartender (57) nor trust the writer, whose ambiguous face is "as pock-marked and as blemished as the mountains of the moon seen through a cheap telescope" (75), and who "has no heart" (119). Paleness is suspect. Rinaldi fears he has contracted syhilis and his "thin face was white" (FTA, 174). The sudden alcoholic fades of the character, Fitzgerald, are proceeded by a "waxy color" (MF,

136). Paleness may also indicate moral degeneration of varying degrees. Brett's face is significantly white in the dark of the taxi as the reader is made aware that she and Jake feel a passion for one another which can never be realized (SAR, 25). In a markedly extreme case of degeneration, the homosexuals in The Sun Also Rises have "white faces" (20), as does Ad Francis, whose decayed, pallid visage reflects his exchange of wife for a male lover, who is not only his wife's dark opposite but a perversion ("The Battler", IOT, 68). Paleness may also indicate encroaching age as Pilar exhibits (FWBT, 154), or death as the grey color of Catherine's face (FTA, 331) or the "waxen white" faces of the vampirish old women in Pilar's death-to-come analogy (FWBT, 225). Paleness, then, indicates the death-in-life of illness, or moral degeneration or death. It seems connected with the destructive forces antagonistic to Eden and, as a specific indicator of those forces, will be dealt with further in Chapter III..

Hands are probably the most important symbols in Hemingway's Eden. They are the most accurate measurement of sexual potency and fertility, and as such are indicators of sexual ability necessary to reach the ecstacy of la gloria. Catherine holds a relic from an old love in her hands on her first meeting of Henry, but he takes her hand (FTA, 18) as if consigning her potential to himself. Maria has "handsome

brown hands" (FWBT, 22), and Marie's big-handedness reflects her nature and womanly capacity for love (TH,HN, 116). Hands communicate sexual excitement. Catherine and Henry find that, "If we let our hands touch, just the side of my hand touching hers, we were excited." (FTA, 112). Brett "turns all to jelly" when Jake touches her (SAR, 26) and her "hand trembling" indicates her mounting passion for Romero (183). Jordan feels the rising excitement of Maria through her hand: "something came from her hand . . .a current" (FWBT, 158). Hands are capable of sustaining the closeness of union. Jordan tells Maria: "'No, I have they hand. Thy hand is enough.'" (160). But hands in Hemingway have a more important role as indicators of diminishing potency, not only in connection with ability to work (to be discussed in Chapter II), but also as a measure of physical potency in Eden. All of the men seem to discover Eden battle-scarred from the world, and their diminishing potency is reflected in their hands. The least affected is Frederick Henry, whose hands are blistered rowing across the lake from Italy to Switzerland (FTA, 274, 284). But Robert Jordan's hand foretells his death to Pilar (FWBT, 91). Jake Barnes's "wound" is more specifically sexual (SAR, 115). Although Romero's green trousers (165) are in direct opposition to Jake's wound, Brett takes Romero's hand, ostensibly to tell

his fortune. It is a hand which is "very fine and the wrist was small" (185). Both trousers and hand indicate his youth and his potential sexual ability. It is important to note, too, that the white hands of the homosexuals, with whom Brett enters the novel (20), reflect the destructive sexual tone of the work. Richard Cantwell not only has a deficient body, which although "hard and good" is also "beat up" (ARIT, 94), and a broken nose (96), but also a split hand (113), all results of war injuries. It is significant that he loves Renata more deeply after he has proven himself in a fist fight with two sailors (237). But Renata seems to love these deficiencies, marks of diminished potency delivered by the world: "'I love your hard, flat body and your strange eyes . . .I love your hand and all your other wounded places'"(121). One notes Harry Morgan's amputated arm, "like a flipper on a loggerhead" (TH,HN, 113), and his "broken face" (128). And Santiago in a different situation, an idyllic setting turned menacing, wounds his hands terribly in his greatest battle with the sea. Nor is his "little hand", Manolo, present.[14] (Both will be referred to in Chapter II in the context of potency and the ability to work). Jordan ironically is "glad" to have the problem of blowing the bridge under his hand (FWBT, 25) -- Jordan, whose hand presages disaster and who increasingly loses the ability to control events throughout the novel. He believes that Pablo

has a good hand in the dark (404), a sign of a man's trustworthiness, and yet this same Pablo murders his own men (455). Not only does Jordan's hand contain signs of death to those who can read them, but he is also deficient in judgement or ability to assess others. It would seem, then, that increasingly throughout the novels Hemingway's Adams stumble into Eden battle-scarred from the world and already deficient in themselves.

Eden cannot last. It is momentary. One or both partners are betrayed out of Eden by three forces perhaps best designated as Time, Flesh (biology), and a sexually-based Invidia. Although Time may be temporarily arrested in some great moment, as it is for Jordan and Maria's Great Moment on a Spanish hillside when time stands absolutely still (FWBT, 159), the participants in Eden are always aware that time is running out on them. Jordan knows he will have only "Two nights to love, honor and cherish" (FWBT, 168):

> Not time, not happiness, not fun, not children, not a house, not a bathroom, not a clean pair of pyjamas, not the morning paper, not to wake up together, not to wake and know she's there and that you're not alone. No. None of that. (168)

In their last night together, "He lay there holding her very tightly, feeling her breathe and feeling her heart beat, and keeping track of the time on his wrist watch." (FWBT, 371). The reader is constantly made aware of time in For Whom the

Bell Tolls (292), not only in connection with Jordan's hand in the psychic realm---

> "There is not much time."
> "Did you see that in the hand?" (91)

-- but also in connection with the duty of blowing the bridge. In A Farewell to Arms, mention of Catherine's pregnancy stirs Henry to quote Marvell: "'But at my back I always hear / Time's wingèd chariot hurring near /'" (154). "'It's nearly time to go'" ends the tryst and "'You can make it time if you want.'" (155). But the lovers run out of time with the coming of the Italian police and are forced to row across the lake to Switzerland. And then, for Catherine, Time runs out completely. Time, too, is measured out in heartbeats, "twinges", for Colonel Cantwell in Across the River and Into the Trees (90). An attempt at permanence is reflected in the gift of the portrait, which is already dated. Perhaps Time changes all relationships. Young Nick Adams tells Marjorie goodby because, "'It isn't fun anymore.'" ("The End of Something", IOT, 40). Edenic relationships are especially affected by Time and change.

Just as Time destroys Eden, so too does Biology. One or both partners are betrayed by the flesh, or biology. Both the woman and the man decay physically if they do not die outright. In several instances an idyllic relationship is betrayed by desire, as with the character Hemingway:

> When I saw my wife again I wished I had died before I ever loved anyone else again. She was smiling, the sun on her lovely face tanned by the snow and sun, beautifully built, her hair red gold in the sun. (MF, 208)

And he observes ruefully: "I love her and I loved no one else . . .it wasn't until we were out of the mountains in late spring and back in Paris that the other thing started again." (208). Nick Adam's night nurse, Luz, falls in love with an Italian major in Nick's absence, a major who never marries her, and Nick gets gonorrhea from a sales girl in a Chicago taxi ("A Very Short Story", IOT). One is not only betrayed by fleshly desires, but also by the gradual decay of the body through aging. Fear of old age permeates Hemingway's works, and even though one has the noble portraits of Anselmo and Santiago, we also have character sketches such as the shriveled Wanderobo-Masai (GHA, 218). Although he willingly staggers under loads too heavy for him and amiably stalks game, he is one of the first to be paid off and left behind. However, he still wants to travel with the hunting party and to be useful. The old man is left running behind the lorry in the gathering dusk. Santiago and the aging Adam, Colonel Cantwell, are betrayed by their own bodies, although the spirit remains indomitable. Catherine Barkley is trapped biologically (FTA, 139). Although having babies is a "natural thing" (138), it is not natural in Eden and

the trap closes on her:

> Poor, poor dear Cat. And this was the price you paid for sleeping together. This was the end of the trap. This was what people got for loving each other. (320)

For Robert Jordon and Harry Morgan the end is also death. It is betrayal by the flesh in that the flesh stops a bullet. But the survivors of Eden suffer, too. The man usually leaves disillusioned, with a great sense of loss. He may try to recapture the Moment as does Nick Adams in aimless seeking of casual encounters ("A Very Short Story", IOT). Or he may experience the profound hollow loss of Frederick Henry as he "walked back to the hotel in the rain." (FTA, 332). The woman may be left only death-in-life as is Marie: "You just get dead like most people are most of the time" (TH,HN, 261), or share in the physical corruption awaiting Trudy:

> Nor the sick, sweet smell they get to have. Nor what they did finally. It wasn't how they ended. They all ended the same. Long time ago good. Now no good. ("Fathers and Sons", SK,OS, 63)

There are two exceptions. Renata, who ironically is not involved in Eden to any great extent, since a life exists for her without it, will continue on. And Maria, "the little rabbit" (FWBT, 69), whose fate is not known but for whom references to rabbit stew (23), flayed rabbit (310), and hares caught in love-making (274) do not auger well. Both partners, then, can be betrayed out of the Edenic Moment by

the Flesh, and the result is some form of death.

The third factor preying upon Eden is a sexually-based Invidia (destructive envy), both specific and general. Even such a generous character as Pilar experiences jealousy of the young couple's happiness (FWBT, 156). Jordan senses that her questions to Maria about her sensations during the sexual act are not evil, but they are, nevertheless, menacing:

> Pilar did not even speak to him. It was not like a snake charming a bird, nor a cat with a bird. There was nothing predatory. Nor was there anything perverted about it. There was a spreading, though, as a cobra's hood spreads. He could feel this. He could feel the menace of the spreading. But the spreading was a domination, not of evil, but of searching. I wish I did not see this, Robert Jordan thought. But it is not a business for slapping. (173)

With Pilar it is loss of her ability to reach again the happiness experienced by the lovers, a recognition of not only her own physical ugliness, but also her age as Joaquin had brutally and unwittingly brought home to her. Jordon realizes this, but he also recognizes that Pilar is still a force to be reckoned with should she become evil:

> I thought she took a beating up on the hill but she was certainly dominating just now back there. If it had been evil she should have been shot. But it wasn't evil. It was only wanting to keep her hold on life. To keep it through Maria. (176)

Another character who experiences envy out of her own loneliness is Fergy. She denounces Catherine for having no shame and Frederick, the "dirty sneaking American Italian" (FTA, 247), for getting Catherine pregnant. Then she sobs in

apology:

> "You mustn't mind me either of you. I'm so upset. I'm just not reasonable. I know it. I want you both to be happy." (247)

However, a few lines later she denounces them again with what may well be the real reason for her distress, loss of Catherine's companionship and a yearning for a happiness she has not experienced:

> "You do want to go. You see you want to leave me even to eat dinner alone. I've always wanted to go to the Italian lakes and this is how it is. Oh, Oh," she sobbed, then looked at Catherine and choked. (248)

One also notes the jealousness of the character, Miss Stein, who envies Hemingway's love for his wife and their idyllic relationship (MF, 21). It is also significant that Miss Stein doubts such happiness can last, and unfortunately, the marriage does not.

Jealousy is often connected, in Hemingway, with a more universal Invidia, sometimes represented by hawkishness. The hawk often represents specific invulnerability, cruelty or malevolence. Colonel Maggiore's hawk-like demeanor is representative of his hardness toward life ("In Another Country"),[15] but he is not ultimately invulnerable. The predatory, malevolent Zelda Fitzgerald possesses hawk-like eyes ("Hawks Do Not Share", MF, 178). A hawk, an ominous sign in Hemingway, circles at the close of Jordan and Maria's ecstatic experience (FWBT, 160). The leader of the four

cavalrymen, who come to look for their dead companion, has a "hawk nose" (FWBT, 281), and they are the vanguard of those who destroy Sordo. And Jordan's decision that it would be useless to go to Sordo's aid is accompanied by the flight of a hawk (297). Such treatment suggests an envy beyond the merely personal.

Corrosive envy of the lover's Eden is more pervasive than specifically emanating from one person or source. Invidia seems part of the post-lapsarian atmosphere of the world. Ironically, the wounds of the men hospitalized in "In Another Country" have been to parts of the body which meant the most to the wounded. The hand of the man who fenced (MWW, 64), the knee of the American who played football, and the nose of the boy of old family (66) are all maimed. Colonel Maggiore believes one should be hardened to things like that. But the Colonel, who is most hawk-like and seemingly invulnerable, cannot resign himself to his wife's death. Apparently no one, no matter how courageous or self-sufficient, is immune to this strange force which attacks men in their most vulnerable spots. Frederick Henry observes, in thinking of Catherine's bravery during her pregnancy, that courage only seems to make one a target for the corrosive force:

> If people bring so much courage to this world the world has to kill them to break them, so of course it kills them. The world breaks every one and afterward many are strong at the broken places. But those

> that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry. (FTA, 249)

And Catherine cries out near the end: "'I'm not brave any more darling. I'm all broken.'" (323). "'Stay around long enough,'" thinks Henry, "'and they would kill you.'" (327). "They" and "it" refer to the dark force in the world, antagonistic not only to man's happiness in Eden but also to man at work. The plight of Harry Morgan upholds this view. Harry, who only has his "cojones to peddle" (TH,HN, 147), and Santiago, whose courage is not enough to bring the marlin home safely, are both victims of a malevolent force beyond their ken. Manolo consoles Santiago: "'He didn't beat you. Not the fish.'" And Santiago replies: "'No. Truly. It was afterwards.'" (OMS, 124). It is the whores and scavengers, the predatory death-in-life creatures which beat the Old Man, the fisherman who dreams of lions.

Eden is transitory. Man, even involved in the Moment, is prey to a malevolent blighting force which eventually destroys his Moment, and man outside Eden must decay and die. The images of death are sexual, recalling the sexually-based Invidia destructive to Eden. Death is presented as love's opposite number (ARIT, 184). Death can "take your scythe and stick it." (210). But references drawn at length are specifically feminine. In a poem Hemingway says: "'Now

sleeps he with that old whore Death who yesterday denied her thrice,'" and "'Do you take this old whore Death for thy lawful wedded wife?'"[16] Sordo dies on a hill, he notes sardonically, "like a chancre" or like "the breast of a young girl with no nipple" (FWBT, 309). One is reminded of Pilar's images of the smell of death-to-come (FWBT, 254-6): part smell of brass on a pre-storm ship, part vampirish old woman's breath, part scent of wet earth and discarded flowers (and one recalls here Henry's smelling of discarded flowers just before he returns to the death-watch at the hospital, FTA, 315), and part diseased prostitute's offal mixed together in a gunny sack. The sack ironically recalls the bedroll, shaken in the dew (FWBT, 170), in which Jordan and Maria have known such Edenic joy. The force of death and the malevolent, corrosive force are one and the same, and "it", more often than not, is feminine in nature.

There are several unsettling aspects inherent in the Edenic Moment. First, the Moment seems contrary to the nature of things and must be snatched or contrived. One is left with the uncomfortable suggestion that the Hemingway Adams are outsiders in the very settings in which they find sexual Eden. Robert Jordan does not belong in Spain. He is always Inglés, even to Pilar (FWBT, 217). Agustin wants to know if Jordan has "known many girls of this country" (291). Jordan

tells Pablo that in his country "a man does not eat before his woman" and Pablo replies: "'That is thy country. Here it is better to eat after.'" (FWBT, 205). To Pablo he is an interloper with dangerous ideas: "'This foreigner comes here to do a thing for the good of foreigners'" (FWBT, 54), and although Pablo is motivated by fear, his frame of reference is correct. Spain is not Jordan's native ground. Neither does Frederick Henry belong in Italy. Both were visitors to the country for a study, and both were swept up by idealism. Both became, in varying degress, disillusioned. Colonel Cantwell is an interloper in aristocratic Venetian society. All Edenic settings seem to have in common wars (a past war for Colonel Cantwell), in which the Hemingway Adams are outside the native issues involved. A sexual Eden seems possible only in those places dominated by the destructive force of war. Such a setting contrasts sharply with a childhood Eden of innocence and water sought in places away from forces destructive to man. One wonders, then, if a sexual Eden is not doomed before it is begun. Adam also becomes progressively older and less able to ward off the forces destructive to Eden.

Second, the Eves become progressively detached spiritually from Adam's view of the Moment and finally downright suspect, a process reflected both in hair coloring and actions. Blonde Catherine Barkley, Eve in her purist form,

sees that their life together will be a strange one. Blonde Maria seems desirous of becoming one with Jordan to the point of absorption, dangerous to Jordan's masculine individuality. Renata, of the dark, luxurious tresses, is suspect. Time may be running out for Colonel Cantwell, but Renata seems more concerned with her self-esteem. She says, strangely for Eve:

> "I would probably end up as an unncessary please myself. That is the good thing about you going to die that you can't leave me." (ARIT, 178)

She gives him a dated portrait of herself as well as a gift of emeralds as proof of her affection. But significantly, it is a gift which honorably must be returned. One finds, too, in references connecting Renata and the tall, shy, young Barone, with whom Cantwell hunts, the suggestion that another relationship may develop within aristocratic Venetian society after the interloper, Cantwell, is dead. Renata asks Cantwell:

> "Can I come duck shooting?"
> "Only if Alvarito asks you."
> "I can make him ask me."
> "I doubt that."
> "It isn't polite to doubt what your daughter says when she is old enough not to lie." (ARIT, 122)

And then:

> "We knew each other as children," the girl said. "But he was about three years older. He was born very old." (111)

After Alvarito appears, to confirm plans for the duck shoot, "The girl had been quiet and withdrawn since she had seen

Alvarito." (113). One has the sense that the Colonel is a respected guest, but that life will continue after him. The Barone, for his part, does not seem indifferent to Renata:

> "I love the shoot," the Colonel said. "And I love Venice."
>
> The Barone Alvarito looked away and spread his hands toward the fire. "Yes," he said. "We all love Venice. Perhaps you do the best of all."
>
> The Colonel made no small talk on this but said, "I love Venice as you know."
>
> "Yes. I know," the Barone said. He looked at nothing." (250)

Man, to Hemingway, is a progressively deficient Adam perhaps never really in Eden.

In the final analysis Hemingway seems to reject the validity of the attempted flight to Eden. His last two books, A Moveable Feast and Islands in the Stream, suggest this. The first looks back nostalgicly from the point of view of a world-weary Adam, to an idyllic innocent relationship long lost. The forewarnings of its destruction are contained within the memory. The second opens on an idyllic, Eden-like, seemingly womanless world of battle-scarred veterans, children, and sea (less controllable than a stream). But even here the destructive, antagonistic forces wait in the wings in the ominous form of woman. Flight to Eden emerges, then, as temporary at best.

## CHAPTER I

## FOOTNOTES

[1]Carlos Baker quotes Hemingway's "'the garden a man must lose'", Ernest Hemingway: A Life Story (New York: Charles Scribner's Sons, 1969), p. 460. It concerned the projected Garden of Eden, a novel Hemingway was working on in the mid-1940s to be along the same theme as FTA and FWBT. See Baker, pp. 460ff.

[2]In Our Time (New York: Charles Scribner's Sons, 1925).

[3]The Sun Also Rises (New York: Charles Scribner's Sons, 1926), pp. 117ff.

[4](New York: Charles Scribner's Sons, 1929), p. 13.

[5]For Whom the Bell Tolls (New York: Charles Scribner's Sons, 1940), p. 154.

[6]Robert Murray Davis also sees the doctor's cleaning of the gun as "resistance to his wife", "Hemingway's 'The Doctor and the Doctor's Wife'", Explicator, XXV (September, 1966), Item 1. The doctor and his wife have reached an empassé.

[7]To Have and To Have Not (New York: Charles Scribner's Sons, 1937).

[8]Winner Take Nothing (New York: Charles Scribner's Sons, 1933), p. 59.

[9]"A Strange Enough Ending", A Moveable Feast (New York: Charles Scribner's Sons, Ltd., 1964), pp. 116-17.

[10]Across the River and Into the Trees (London: Jonathan Cape, 1950), p. 74.

[11]Carlos Baker also connects life and the mountains

and death and the plain much along the same lines. "The Mountains and the Plain", Virginia Quarterly Review, XXVII (1951), 410-18.

[12]The Snows of Kilimanjaro and Other Stories (New York: Charles Scribner's Sons, 1927).

[13]The Green Hills of Africa (London: Jonathan Cape, 1936), p. 77.

[14]The Old Man and the Sea (New York: Charles Scribner's Sons, 1952).

[15]Men Without Women (London: Jonathan Cape, 1928).

[16]Quoted by Baker, Life, p. 432.

[17]Islands in the Stream (New York: Charles Scribner's Sons, 1970).

## CHAPTER II

## FLIGHT INTO WORK

There are values in the Hemingway world other than those seemingly offered in idyllic Eden. When Robert Jordan calls to Augustin to come out of the cave, there is cavalry out, he has finished with Eden for the time:

> As he knelt to put on his rope-soled shoes, Robert Jordan could feel Maria against his knees, dressing herself under the robe. She had no place in his life now. (FWBT, 276)

Another value is one's "work", more desirable than Eden because a man can retain his masculine individuality. Work for the Hemingway man can be sports, or the earning of livelihoods in activities considered sports; the performing of duty, usually in the form of militaristic activity; or creative activity, the highest and most desirable work for a writer. Manhood is based on doing one's work well; it is ability to deal with a situation "good". One feels "good" about doing a job well, one makes love "good" (FWBT), and one even dies "good" (IS, 365, 442). One must strive to play the game with a certain style. To do so a man must possess courage, self-confidence, independence, and he must deal with situations in an active, dominant way. The ability "to do his work well" is in turn often presented in terms of sexual potency, seemingly ability's correlative. One has the

cojones to do a job or not.[1] Sexual potency is related to ability to cope in a positive, active way. However, man's effort to maintain his masculine individuality is played out in opposition to destructive forces which threaten to side-track his purpose and weaken his potency. An examination of the short stories and the novels reveals those negative forces opposing masculine insular integrity.

In Hemingway, especially the short stories, Death in the Afternoon, The Green Hills of Africa and The Fifth Column, the reader is made suspicious of money, alcohol and women. Apparently too much money is destructive to a man's purpose and too little can cause him to lose his individuality. Alcohol can be good as an anaesthetic but too much is damaging to purpose. Woman is a more complex threat and seems to relate somehow to the other two. Too much of any of the above three can lead to a form of death-in-life, a dropping out of the game.

Wealth seems to belong to the blighting, negating powers of the world. Acquisition for its own sake is negative. In "After the Storm" (WTN), the main character stumbles upon a wrecked pleasure cruiser through the portholes of which he can see great wealth just beyond his grasp. He can see the body of a woman floating, long hair streaming in the water. The hands with diamond rings tantalize him to smash a porthole. But he is unable to do so and when he returns,

Greek scavengers have stripped the vessel. He had nothing, he still has nothing. Wealth, represented by a feminine cadaver, belongs to the scavengers of the world more powerful than he. A drifter and hence a loser in the Hemingway world, the main characters fails at the only work for which he has suited himself and the incident has only further demonstrated his inability to cope with the world. One must also share one's money for it is unmanly to be ungenerous. One is informed that Mr. Wheeler is both very careful about money and "doesn't care for women" ("Portrait of Mr. Wheeler", "Homage to Switzerland", WTN, 109). And Paco, the homosexual bullfighter, is tight to the point of not paying his debts and of burying his mother in a temporary grave ("The Mother of a Queen", WTN). In Paco unmanly has become homosexuality.

Not only is the handling of money important but also the effect of money on a man. Surrender to the pleasures of wealth is a surrender to creative impotency. Hemingway says as much in The Green Hills of Africa in which he, in an evening conversation with Pop and P.O.M., catalogues those worldly things a writer who wishes to be productive should avoid, among them alcohol, women, and monied interests (28). No where is surrender to wealth as negation of creativity more pronounced than in "The Snows of Kilimanjaro", in which Harry, who had the talent to be a writer, is facing

death with his talent unrealized. His wife, Helen, whose money has been "my armour. My Swift and Armour" (SK,OS, 9), becomes the focus of his self-hate:

> this rich bitch, this kindly caretaker and destroyer of his talent. Nonesense. He had destroyed his talent himself. Why should he blame this woman because she kept him well? He had destroyed his talent by not using it, by betrayals of himself and what he believed in, by drinking so much that he blunted the edge of his perceptions, by laziness, by sloth, and by snobbery, by pride and by prejudice, by hook and by crook . . . .It was a talent all right but instead of using it, he had traded on it. It was never what had done, but always what he could do. (11)

Love of money has buried his talent. Harry muses that, "It was strange, too, wasn't it, that when he fell in love with another woman, that woman should always have been more money than the last one?" (11). Helen is never described by Harry except in terms of wealth: her people, her "Old Westbury, Saratoga, Palm Beach people" (6) and her "well-loved face from Spur and Town and Country" (18). Love of wealth for Harry has turned the promise of his youth into a "dunghill" (8), circled round by vultures, hyaenas and death. As with the cadaver in "After the Storm", Woman represents the deadening influence of wealth and that at last she should be faceless in terms of wealth for Harry is a measure of the extent to which she has been identified with the force itself. Wealth and the woman, or the series of women identified with wealth, have drained Harry of creative drive so that he has ended in a form of death-in-life, in part represented by

the dunghill. With his last antagonist, death, Harry cannot fight, because to a great extent, he has lost the ability to struggle. Hemingway censured writers who appeared to have "sold out". There is a suggestion of this in Torrents of Spring,[2] a parody of writing techniques used by authors whose methods Hemingway found deficient (most notably Sherwood Anderson in Dark Laughter). The Indians, who seem to Yogi Johnson to know all the secrets of Spring, rejuvenation, and potency, are ironically only interested in pawning Yogi's shed clothes and in the arrival of Spring only because the white man's madness during that season releases more jobs at the pump factory for the Indians (TS, 154). Economics has invaded an idyllic situation. The ideals presented by these writers are inundated with economic concerns. Wealth, for a creative writer, is to be avoided.

Alcohol, too, is suspicious. It can be an anaesthetic which provides temporary relief and rests the body and mind from life, but too much is a dead-end escape from which one cannot return to useful activity. And for those so trapped Hemingway has only pity (TH,HN, 64; IS, see treatment of Eddy, Part I). Flight into drink as an anaesthetic occurs in "The Three Day Blow" (IOT), in which Nick Adams and Bill get drunk, to a great extent because the finality of Nick's breakup with Marjorie had disturbed him:

> It was all gone. All he knew was that he had once had Marjorie and that he had lost her. She was gone and he had sent her away. That was all that mattered. He might never see her again. Probably he never would. It was all gone, finished.
> "Let's have another drink," Nick said.

A more serious instance is that of Harry in "The Snows of Kilimanjaro" (SK,OS). Harry, even if one considers the seriousness of the injury, still has the alcoholic response to any struggle. A perhaps more pitiful condition is that of the eighty-year-old, would-be suicide who drinks by himself every night in "A Clean, Well-Lighted Place" (SK,OS). In a few rare instances of deadend escape from life, alcohol is replaced by drugs. In "A Pursuit Race", William Campbell, a cyclist, has dropped out of the race. He lies in a Kansas City hotel, high on drugs and hiding from the world under the bed sheets, to which he makes love:

> "Pretty sheet. You love me don't you sheet? It's all in the price of a room. Just like in Japan." (MWW, 194)

Women seem to be at fault, since he warns Sliding Billy Turner, owner of the burlesque show, that women give you venereal disease, and then he retreats behind the bed sheets. The bed and the sheets may represent a temporary return to the womb, a refuge, as in "The Killers". Ole Andreson has temporarily taken refuge, from the men sent to kill him, in his rooming house bed facing the wall. But unlike William Campbell, Ole Andreson will eventually come out. Perhaps a retreat into alcohol represents a return to womb-like forgetfulness as with the bed, but at any rate, there is a con-

nection between inability to cope and alcoholism.

Although sexual potency is a correlative of success in work, too great an involvement with women hinders work. In the first place, the Hemingway man biologically must prove himself, for confidence in his masculinity affects his success at work. Women, Nick Adams learns early, are the standard by which to judge potency. Girls are something to "get" ("Ten Indians", MWW, 164-5), girls are "good" (165), and "Carl ain't no good with girls" (164). When his father reports having seen Prudence Mitchell, the object of Nick's young affection, "threshing around" in the woods with Frank Washburn (169), Nick cries. The reader believes from the context that Nick cries not out of any deep feeling for Prudence, but because he feels momentarily that he is not "good" with girls and not a man. Women may also stifle a man's ability to work well by deadening his confidence in his potency, something also learned by Nick Adams early in life. Lying in an Italian Hospital, he recalls his mother, who designed the house in which they lived. She had once burned his father's old specimen jars, which represented a world removed from her artistic pretensions and apart from her control, while his father was away ("Now I Lay Me", MWW, 213). But John, his married Italian orderly and the father of two daughters and no son (219), believes marriage to an Italian girl solves everything, although he admits that his

wife runs his place "fine" without him (217). Nick tries to think about girls as wives but they become one: "and finally they all blurred and all became rather the same and I gave up thinking about them almost altogether" (222). But this "one" is antagonistic and Nick continues his prayers both for his parents and for John.

But in the second place, confidence in one's masculinity increases a man's ability to cope and hence his independence of women -- a state of affairs women resist. Margot Macomber stops her husband, whether consciously or not, from experiencing the full range of his new-found confidence and capacity for success in sports, here representative not only of "work" but also of life. Margot, according to her husband, prefers a hold on people ("The Short Happy Life of Francis Macomber", SK,OS, 147). The weak, the lame need others; the strong, apparently, do not. Woman can rob man of any virility he might feel. In a story prefaced by a puking bullfighter, Mrs. Elliot withdraws genteely from her aspiring-poet husband until she is sleeping with her girl friend and he is drinking heavily (a sign of his virility fears) and writing poetry, a dubious combination in Hemingway ("Mr. and Mrs. Elliot", IOT).

Not only is Hemingway concerned with a man's "coming of age" biologically and realizing his full potential for work, but he is also concerned with fertility and productivity

in later life. Many of his short stories deal with waning potency and waning success in work. In "Out of Season", which is prefaced by a bullfighter who has had his pigtail cut by the crowd and then gets drunk, Peduzzi is an erst-while fishing guide who drinks heavily and is no longer useful to his community (IOT). He attempts to act as guide on an abortive fishing expedition. The fisherman is quite relieved that he forgot the lead on his line. One is reminded once again of the old Wanderobo-Masai, a man who has outlived his usefulness to his tribe and to the hunting expedition, and the picture of the aging boxer in "Fifty Grand" who "'[has]n't got anything inside anymore'" (MWW, 123). When they suggest to Jack Brennan that he ask his wife out to the boxer's training camp, he replies "'No, I'm too old for that.'" (123). Although he misses his wife, it is not so much her physical person he misses as it is the secure world where his virility is not constantly tested. Perhaps his dependence on her may cause him to lose any edge in the fight, but she does not belong in the world of champion Jack Brennan and Hemingway. Jack loses the fight on a foul but retains his claim to manhood in that he fights fiercely to the end. Another of the same is Manuel, an aging matador ("The Undefeated", MWW), whose predicament is more serious in that he starts in the hospital and ends back in the hospital. He can still execute the moves, but he cannot

drive the sword (phallus) in straight. Manuel's ability, as with Jack Brennan's, is judged mercilessly by the world, but whereas Brennan cannily equalizes the economics of the fight for himself, Manuel does not. It is pure phyical context for the matador, but his game efforts in the bullring entitle him to keep his coleta.[3]

As Jack Brennan knows, women can hinder a good performance. A man should be strong enough to set them aside. In The Fifth Column, wealthy Dorothy Bridges interferes with Philip Rawlings' devotion to duty. As Max points out, Dorothy drains away Philip's humanitarian ambition:

> Max: I told you she was bad for you.
> Philip: Or good for me I've been doing this so long I'm bloody well fed up with it. With all of it.
> Max: You do it so every one will have a good breakfast like that. You do it so no one will ever be hungry. You do it so men will not have to fear ill health or old age; so they can live and work in dignity and not be slaves.[4]

Dorothy and the pleasurable security she offers are set aside and Philip returns to duty and the less-confining embraces of the casual Anita. Entangling alliances must be avoided, something women resist vigorously and even viciously. And woman occasionally fights back by becoming a destructive force within man's world of the casual, sexual relationship.

The major novels enlarge the scope of the destructive forces threatening the masculine world. In the world of duty, while alcohol and wealth are still of some concern,

women and especially war are the main corrosive forces. Moreover, a chronological view of Hemingway's depiction of duty shows that although the world of duty receives the main thematic treatment, a secondary concern is the increasing separation from it of the sphere of creative activity and the corresponding figure of the writer. In The Sun Also Rises Mike and Brett represent the negative influence of wealth and alcohol which contribute to the general atmosphere of ennui in the novel. They spend their time going from place to place for relief from boredom -- a form or symptom of non-productive death-in-life. They drink too much to be productive. They toil not neither do they spin, but they are provided for by their allowances, which enable them endlessly to pursue pleasure. Of the pair, Lady Brett by her very feminine nature is the more corrosive. The other blighting female, who is also linked to money, is Francis.

On the other hand, those characters who are able to do their work well are described in terms of potency. Romero, whose potency is ritualized in the bullring, Jake Barnes and Bill, who are practicing journalists, and Robert Cohn, who has had a book accepted "by a fairly good publisher" (8), are attempting to work well. Work and fertility are most clearly equated in the character of Romero and his emblematic green trousers (165). It is Brett's fascination with his potency which precipitates their love affair and which is

broken off by Brett when she realizes that matadors should not become seriously involved with any woman: "'He shouldn't be living with any one.'" (241). The idea that a good matador can be permanently damaged by a woman is reinforced by Montoya, who fears that Jake has contributed to Romero's ruin by introducing him to Brett (209), and by Hemingway's attitude in Death in the Afternoon that for a bullfighter to become involved seriously with a woman is very risky to his craft: "But as bullfighters many are ruined if they marry if they love their wives truly".[5] However Romero, like Pilar, is outside Hemingway's treatment of work and will be dealt with in Chapter III.

Jake and Bill belong on the edge of the expatriate crowd and are curious figures in the Hemingway world. They are successful journalists, and in that sense cope ably. But while they work at a livelihood, they are partially impotent: Jake is, literally, with his "wound", and Bill is with his heavy drinking, a form of dropping out. Jake asks Bill about his recent trip to Vienna:

> "Not so good, Jake. No so good. It seemed better than it was."
> "How do you mean?" I was getting glasses and a siphon.
> "Tight, Jake. I was tight."
> "That's strange. Better have a drink."
> Bill rubbed his forehead. "Remarkable thing," he said. "Don't know how it happened. Suddenly it happened."
> "Last long?"
> "Four days, Jake. Lasted just four days." (SAR, 70)

In a sense the fishing trip is an effort to renew spiritual productivity through a return to nature and innocence, an impetus not uncommon in American literature.

Neither Jake nor Bill falls prey to either of the two feminine blighting forces in the novel, for neither Brett nor Francis are disinterested helps to man's work, and neither Bill nor Jake can really offer them anything. Robert Cohn, the only other member of the group who is successful at work, never really belongs to the social group and is unsuccessful with women. He provides a mean by which the reader can assess the motives of both Francis and Brett. Francis measures time spent with a man like money, as profit or loss on the marriage market:

> "I should say it is rotten luck. I've wasted two years and a half on him now. And I don't know if any man will ever want to marry me. Two years ago I could have married anybody I wanted, down at Cannes. All the old ones that wanted to marry somebody chic and settle down were crazy about me. Now I don't think I could get anybody." (47)

Cohn was a bad investment. Francis only wishes to exploit creativity economically, a sure way to deaden it, and is probably the character most closely equated with the destructive force of wealth. Brett, on the other hand, is a law unto herself and is fiercely independent. But because she is so likeable, she is probably the most subversive, negative force in Hemingway's works. She also is "one of the chaps" (22, 57) and relentlessly practices the masculine

pursuit of non-entangling alliances. The negative influences in The Sun Also Rises are represented by female characters, and no one seems successfully to combine both ability to work well and biological potency except Romero, who eschews feminine alliances only through a kind impulse of Brett's. Those who are engaged in creative activity, however, are in one form or another impotent and so without entangling alliances with women. Hemingway seems already to have begun divorcing the writer-figure from the correlatives of biological potency and ability to work well.

A Farewell to Arms contains no creative activity, only duty of a dubious sort. The destructive force is war which renders all unproductive, incapable of coping, and infertile. Those who try to cope positively with the situation either die (often in a meaningless way), anticipate getting killed like the officers in the mess who bait the priest to take their minds off war (7, 173), or contract venereal disease like Rinaldi (175). The only one who seems to survive is the priest, but the suggestion is that the priest in his simplistic, child-like faith is not really coping as a man. He has not come of age. The priest tells Henry that he believes and he prays something will happen to end the war, but that talking to Henry depresses him:

> "That's why I never think about these things. I never think and yet when I talk I say the things I have found out in my mind without thinking." (179)

The world and the war are troubling to him and he wishes only to return to the idyllic simplicity of Abruzzi. His is an attitude of retreat, not of action, but then so is the flight of Frederick Henry from duty. From the general darkness of meaninglessness and the specific anarchy of retreat, Frederick flees back to Catherine and Eden. But it is a flight which admits defeat; he cannot do his work well. And as has been illustrated in Chapter I, Eden is itself a retreat from activity. Catherine, for all her qualities, is a hindering force and her death releases Henry, perhaps into a darker world than Eden, but at least back into the struggle. Nothing is accomplished in this world of destruction, in which the gun is an image of perverted potency. The novel opens with a sterile landscape (4), Rinaldi, who does his work well, is rendered impotent (however temporarily), and Henry's child is stillborn. War is the destructive force, and Catherine, while herself specifically trapped in the situation, seems connected with the general atmosphere of sterility and death.

In To Have and Have Not Richard Gordon, the character engaged in creative activity (writing), is secondary to Harry Morgan, the character struggling with duty, in this

case the necessity of supporting his family. For the former, the opposing force is feminine as it is connected with Richard Gordon's biological potency and his ability to manage his career well. For the latter, Harry Morgan, the negating, blighting force is economic deprivation and the corrosive influence of those who have wealth. But the two opposing forces of women and wealth seem related. For the hero, Harry, the whole novel is an economic spiral downward to defeat and death. The three thousand dollars refused by him to smuggle Cubans to Florida (3) dwindles to twelve hundred to land "Chinks" on U.S. soil (33). On the next trip Harry loses his boat and his arm, the loss of which represents Harry's loss of the boat as his means of earning a livelihood. For his last job Harry has to steal his boat from U.S. Customs to land Cubans in Cuba for a mere three hundred dollars and is shot to death by Cuban officials. The guns are destructive tools of power and wealth, and Harry's death by shooting merely ends his inability to cope with the force they represent. The governments of the U.S. and Cuba seem to be general representatives of the specific monied interests who prey upon the hand-to-mouth "conch" existence and who set up Harry for his downfall. Mr. Johnson, who, after destroying Harry's fishing tackle, his means to an honest livelihood, leaves Cuba without paying for either charter or tackle, is just the first such "scavenger". Of

the same ilk is Frederick Harrison, who is "going to be governor-general of . . ." (80) and who is ultimtely responsible for Harry's loss of his boat. Harrison's self-interested, relentless pursuit of Harry is condemned by Captain Willie:

> "He's got a family and he's got to eat and feed them. Who the hell do you eat off of with people working here in Key West for the government for six dollars and a half a week?" (81)

For his own private ends Harrison needs to capture Harry and his boat, but as a public official he represents the general economic squeeze. As Captain Willie puts it:

> "Ain't you mixed up in the prices of things that we eat or something? Ain't that it? Making them more costly or something. Making the grits cost more and the grunts less?" (84)

But the Harrisons of the world have their way and Harry Morgan is destroyed. Although he struggles to the last (181), he is ineffectual, and in the manner of his death anticipates that of Thomas Hudson.

Richard Gordon's work in To Have and Have Not is writing, a creative activity. In him one sees the relationship in Hemingway between writing well and being biological potent. Gordon is a bad writer and he is unsuccessful with women. He is an oddly obtuse observer for a writer. Noticing Marie Morgan, who has just learned of Harry's death, her eyes red from weeping, Gordon is sure he perceives "the whole inner life of that type of woman":

> Her early indifference to her husband's caresses. Her desire for children and security. Her lack of sympathy with her husband's aims. Her sad attempts to simulate an interest in the sexual act that had become actually repugnant to her. It would be a fine chapter. (177)

He totally misreads the womanly Marie. Not only is he not a discerning observer, but he seems to have sold out and is not true to his craft. Gordon's wife cries out at him:

> "If you were just a good writer I could stand for all the rest of it maybe. But I've seen you bitter, jealous, changing your politics to suit the fashion, sucking up to other people's faces and talking about them behind their backs. (186)

He is inept at his chosen work.

Gordon is also an unsuccessful lover. He is as unsatisfactory at home with the dark-haired Helen as he is about the town with the bright-haired, predatory Helène Bradley. The Gordons' love has been the sterile relationship of the couple in "Hills Like White Elephants" (MWW) without that story's "final solution":

> "Love is that dirty aborting horror that you took me to. Love is my insides all messed up. It's half catheters and half whirling douches. I know about love. Love always hangs up behind the bathroom door. It smells like lysol . . . .Love is all the dirty little tricks you taught me that you probably got out of some book. (186)

Neither is Gordon the man of the world he would like to be. The appearance in the bedroom doorway of Helène Bradley's husband, Tommy, who "knows about these things" (189), renders the seemingly meaningful experience meaningless and Gordon cannot complete the act:

> "You must," Helène had said. He could feel her shaking, and her head on his shoulder was trembling. "My God, don't you know anything? Haven't you any regard for a woman?"
>
> "I have to go," said Richard Gordon.
>
> In the darkness he had felt the slap across his face that lighted flashes of light in his eyeball. Then there was another slap. Across the mouth this time.
>
> "So that's the kind of man you are" she had said to him. "I thought you were a man of the world. Get out of here." (189-90)

After his exposure to the sterile relationships of the wealthy Bradleys and his wife's leaving him for Professor MacWalsay, a professor of economics on sabbatical leave (139), Richard Gordon begins his alcoholic descent to a form of death-in-life on land which is neatly juxtaposed with Harry's death at sea. Neither the character actively engaged in the duty of earning a livelihood nor the character engaged in creative activity is able to cope with the opposing forces of wealth and women.

For Whom the Bell Tolls produces no character engaged in creative activity. Robert Jordan has left behind in civilian life his only relation to the creative arts, a professorship of Spanish literature. Although he has an occasional thought that he "might write again" (165), Jordan is engaged in duty, specifically to a mission and generally to an ideal. The antagonistic force is the war and death, only here and there specifically associated with the Royalist forces. More closely related to disenchantment with the ideal, and so more spiritually corrosive to an idealist than

actual combat, are the powers controlling the war who live in "corrupt" luxury at Gaylords (231) while the peasants risk their lives in the hills. Jordan arrives on the scene totally committed, "cold in the head" (91). Since he fulfills the mission of blowing the bridge, he, in duty, can be said to have worked well. But he succumbs to the antagonistic force of war, which, as with A Farewell to Arms, is destructively represented by guns. Jordan's defeat begins at his arrival at the rebel camp, and his final defeat, as with that of Harry Morgan, is affected by means of a gun, an image of perverted biological potency. The specific enemy of Jordan and his mission is Pablo, associated throughout with guns. The role of explosives in the love relationship of Pablo and Pilar has already been noted in Chapter I. It is not strange that Pablo should resent, the danger of the assignment aside, Jordan's intrusion into the group with his explosives and his usurption of Pablo's place of masculine importance. It is understandable that Pablo should steal the detonators, not only to stop the project, but also because of what the explosive represents to him. And it is also understandable that Pablo should have tried to drop out through alcohol once he realized his potency was diminished. But Pablo, a specific agent of the antipathetic force of war and death, returns to power. He fights his way back to control of the group with plans not only to aid in blowing

the bridge but also to lead everyone (probably excluding Jordan) to Gredos (393). After killing his companion (455), Pablo like Antaeus,[6] whose power grows after contact with his native element earth, increases in power after his emersion in death. He bursts back on the scene, his return to power represented by the pursing whippet tank (453).

While the antagonistic force, represented specifically by Pablo, has grown in power, Jordan has been dallying in Eden. Maria has supplanted the ideals he has fought for:

> "I love thee as I love all that we have fought for. I love thee as I love liberty and dignity and the rights of all men to work and not be hungry. I love thee as I love Madrid that we have defended and as I love all my comrades that have died . . . . But I love thee as I love what I love most in the world and I love thee more. (348)

Jordan has been sidetracked from duty not only by Maria but also by Pilar, who arranged the union. Pilar has acted as procuress, and her destructive identification with Pablo and the antipathetic forces in the novel has been noted in Chapter I. As if Jordan realizes he has betrayed the trust he was fighting for, he turns away from Maria after his stupidity in trusting Pablo and not watching the detonators. But it would seem he has lost the advantage. Mishaps occur and Jordan at the end of the novel is finished, while Pablo, Maria and Pilar move on controlled once again by Pablo's leadership.

Across the River and Into the Trees is concerned with the declining physical ability to cope with duty and

the waning sexual potency of its hero, Colonel Cantwell. The present as it has been conditioned by the past is the enemy; more specifically the enemy is time and death. The Colonel's heart is damaged by his past hard life. The sport of duck shooting, which opens and closes the novel, is cyclically aborted by the past. The game-keeper had been "over-liberated" by the Moroccans, who "raped both his wife and daughter" (250). He becomes angered by the Colonel's old battle jacket and frightens the ducks away. On the other hand, the Barone, suggested rival of Colonel Cantwell for Renata, is "top gun" and kills forty-two ducks (248). Lacking the ability to perform his duty well or to compete successfully in sports, Colonel Cantwell can no longer cope biologically. One notes that the Colonel's concern with his lapses in vigilence (36, 86) and his concern with bridge clearance on the canal during the love act (133, 136) jar with his "wild boar truculence". Aside from the one leisurely sexual act in the gondola, most sexual desire is sublimated in equally leisurely dinners. There is an unreal quality about the love affair, an effort to make one beautiful memory, one Moveable Feast before night closes. It is Eden at twilight. Everything must be perfect: the wines, the foods, the girl-woman. The Colonel explains to the "Gran Maestro" of their war-brotherhood about the wine:

> ". . .it isn't Chambertin."
> "What did we use to drink?"
> "Anything," the Colonel said. "But now I seek perfection. Or, rather, not absolute perfection, but perfection for my money." (112)

Renata, herself, is a strangely ambiguous Eve-figure, at once innocent girl and dark woman; at once creating experience and draining vicarious war experiences from the Colonel. His past seems to be Cantwell's fascination for Renata in the present. Time as it is in the present is negative and presented in terms of wealth. One notices the post-war rich and his "hard" but beautiful mistress (34), who jar with the old setting. Cantwell refers to the United States in which one has soda fountain beauties made queens overnight, unless their names happen to be Schlitz (205) and "unsuccessful haberdashers" made president (190). The novel closes as the Colonel has a fatal heart attack in an "over-sized luxurious automobile" (254).

Creative activity is touched upon by Colonel Cantwell, but not directly. The position of the writer is ambiguous if not completely negative. One writer-figure is his former wife, a journalist, who "had more ambition than Napoleon and about the talent of the average High School Valedictorian" (178). She seems to have sold out completely to economic interests, for she is a woman

> who could not even make a child. She hired out for that. But who should criticize whose tubes? I only criticize Goodrich or Firestone or General. (227)

But more ambiguous is the figure of the writer in the present. For skirting around the twilight union of old warrior and young girl is the pock-marked writer whom Cantwell does not trust. It is as if he fears that if he does not jealously guard the Moment, an exercise in recapturing the past, the writer will live vicariously on his experience. Both the writer and Renata (whose imagistic connection will be discussed in Chapter III) seem to have this in common: Cantwell is more valuable for his past abilities than those abilities he possesses in the present. The hero in the present can no longer cope. The man of action seems to have become successively older in the novels and less successful in coping with his work. The writer has degenerated from impotency, which prohibited women, to unsuccessful lover of women, to vampire-like creature associated imagistically with women.

In The Old Man and the Sea Santiago is no longer sexually potent nor is he able to work well at fishing, usually a sport but here a livelihood. His wife has died and has not been replaced. He fishes in company of Manolo, who does the strenuous work. The significance of Mano (hand) is obvious. Santiago can only dream of lions, which represent the strength and potency of his youth:

> He no longer dreamed of storms, nor of women, nor of great occurences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy. He never dreamed about the boy. (25)

Only once does he depart from the dream of lions and that is when he has hooked the giant marlin, and he dreams "not of lions but of porpoises at their time of mating" (81). Hooking the fish is a sign of potency; losing him of impotency and inability to do his work well. Santiago does not like to look at what the scavengers do to the marlin:

> He did not like to look at the fish anymore since he had been mutilated. When the fish had been hit it was as though he himself were hit. (103)

Perhaps it reminds him of what lies in wait for the helpless, those who can no longer fight back. In the end the depth of Santiago's fatigue and the nakedness of the fish skeleton are juxtaposed (121). Santiago was a great fisherman in his day; the size of the fish skeleton bears witness to his former skill:

> "What a fish it was," the proprietor said! "There has never been such a fish." (123)

But the day is past. For his part, Santiago is glad to be back in Manolo's company, but something in his chest feels "broken" (125). He again dreams of lions (127). The chief antagonistic force with which Santiago can no longer cope is the sea, which is feminine and will be discussed in the next chapter. The marlin belongs to the scavengers of the

deep, her minions, as the wealth had belonged to the human scavengers in "After the Storm". Santiago is defeated mainly because he is biologically no longer able to do his work, although his spirit is still willing.[7]

The last two published works, A Moveable Feast and the posthumous Islands in the Stream, comment upon the treatment of man's work in the major novels. Man's ability to do his work well, in the areas of sports, duty and creative activity, and its correlative, biological potency, are again subject to the antipathetic forces of alcohol, wealth and women. In the area of duty the main antagonist is still war since duty is militaristic. The main concern of A Moveable Feast is the creative activity of writing and its now blatant connection with sexual potency. The two writers set up in opposition to one another are the characters Fitzgerald and Hemingway. Fitzgerald is presented as only partially productive, not living up to his potential, prone to alcoholism (150, 164, 179, 181), and unvirile. His appearance is almost pretty:

> fair wavy hair, a high forehead, excited and friendly eyes and a delicate long-lipped Irish mouth that, on a girl, would have been the mouth of a beauty. His chin was well built and he had good ears and a handsome, almost beautiful, unmarked nose. This should not have added up to a pretty face, but that came from the coloring, the very fair hair and the mouth. The mouth worried you until you knew him and then it worried you more. (147)

The ambiguity of this description is carefully nurtured

throughout. Fitzgerald is a "man who looked like a boy" (147), suggesting a Francis Macomber who has not come of age. Like Francis, Scott has a wife who is not going to permit him to reach any full measure of ability to do his work well. Zelda is presented as "jealous of Scott's work" (178) and she even "castrates" him by telling him he was not built to satisfy any woman (188). His fears are presented in "A Matter of Measurements" (188). Fitzgerald is contrasted with the productive Hemingway, who is presented as so steadily improving in his craft that the rich are attracted enough to come to him in Schruns (205-7), and who is father of a son.

The negating, blighting force antipathetic to creative activity, in addition to destructive women as represented by Zelda, is presented in terms of wealth and alcohol. Hemingway likens the rich to a school of scavenger fish recalling the scavenger fish who destroy Santiago's marlin: "The rich have a sort of pilot fish" (205) and "it is only those who trust him who are caught and killed." (205). The rich are drawn to successful artists. They take nourishment and pass on to "leave everything deader than the roots of any grass Attila's horses' hooves have ever scoured." (206). The artist who permits himself to give in is destroyed much in the fashion of Harry in Snows. But an artist cannot sell out to economic interests either. This is condemned throughout Hemingway. The character, Hemingway, in A Moveable

Feast takes Fitzgerald to task for "whoring" to magazines to make money (153). The artist must keep his integrity.

The other danger to the artist is too much anaesthetic: i.e. alcohol, or its occasional alternate, drugs. In "An Agent of Evil", Pound leaves opium with Hemingway for Ralph Cheever Dunning, who is supposed to be drying out from the habit. Hemingway, hearing that Dunning is up on the roof seemingly in extreme withdrawal, rushes over with the opium, only to have it hurled back at him along with a milk bottle (143), an indication that Dunning is back on opium again in breach of Pound's faith. The picture is ugly. The character in A Moveable Feast who uses alcohol as a cure-all is Scott Fitzgerald. The suggestion is that the character is a hypochondriac (160-4) and cannot hold his liquor (164), both undesirable in a man trying to succeed. While A Moveable Feast presents a central figure who copes successfully with situations and who is biologically potent, it is written in a spirit of nostalgia and follows The Old Man and the Sea in which dreams are all which remain of potency. The spirit of "looking back in anger", which accompanies discussion of the rich, suggests that the young successful writer in the novel later succumbed to both the temptations of wealth and the accompanying female. He was sidetracked by pleasure and his biological drives. For a man to do his work well, Hemingway advocates both be kept under control.

Islands in the Stream provides the final discouraging word on the relationship between success in work and biological potency. Hemingway has switched creative vocations, as Thomas Hudson is a painter rather than a writer. Roger Davis, the writer, cannot seem to write his novel. He cannot acquire the sureness to write (161). His hand, in several Hemingway works associated with ability to earn a livelihood, is used as an ashtray by a destructive female. The book opens on an idyllic scene in which Thomas Hudson creates paintings by morning, enjoys his male children and the company of Roger Davis by afternoon. It is a creative Eden without females, the antagonistic element in the first segment: the boys are there courtesy of their mothers (6, 7). Only one harbinger of disaster appears to spoil tranquillity. A shark, scavenger of the sea, almost gets Davy, but fittingly the shark is destroyed by a machine gun fired by Eddy. Significantly, Thomas Hudson is inept at warding off the shark from his own son. Later in the segment, the two boys, Davy and Andrew, are killed in an automobile accident with their wealthy mother, who Medea-like seems responsible for their deaths (195). The second segment opens on the death of Tom in war (263). Hudson has wearied of the "game" of life (196), given up creative activity and turned to the duty of submarine chasing. Tom's mother offers an Edenic Moment but his breaking the news of Tom's death to her spoils it

(322) and duty calls. She offers to wait:

> "Couldn't I stay here and be with you?"
> "I don't think it would be any good because I have to go out as soon as the weather is possible. You never talk and you bury anything I tell you. So bury that."
> "But I could be with you until then and I could wait until you're back."
> "That's no good," he said. "I never know when we'll be back and it would be worse for you not working. Stay if you want until we go." (322)

Hudson leaves for duty then and does not return to the house. He responds to her not in the spirit of Robert Jordan but of Santiago. He has lost interest and she returns to her boyish general. In the third segment the antagonistic forces are the submarine wolf-packs which infest the ocean, spoken of (like Santiago) as the dishonest She (371). Hudson can only dream, like Santiago, of sexual potency (345). Guns take over his world. Hudson speaks of his pistol as "his girl" (338) and the gun pressing against his genitals is a woman in his dream. With his children dead, Thompson sub-machine guns become niños (374). All positive creative and biological drives are perverted to weapons of destruction in terms of another scavenger, the wolf-pack, which preys on shipping. Hudson is left with nothing but death. Even nostalgia, the Moveable Feast, has soured. Thoughts of his children and his former wives bring only pain (444-9). Hudson the creative writer is lost. He speaks of dishonesty and selling out as being final, but mainly of death as the ultimate finality to everything (449). Even his mission is

abortive as he and his men fail to capture a German prisoner. When Hudson is machine-gunned by the perverted children of destruction, he does not die heroically like Robert Jordan nor struggling like Harry Morgan. His is not the final dignity of an authorial coup de grace; he seems neither living nor dying but incapacitated. All effort has been futile and of no use (464). One is left with a sense of ennui more discouraging than that of Santiago. Hudson speaks of living (464), but the reader wonders, "Why bother?".

Hemingway's escape into work has failed. The forces of destruction have defeated man at every turn and finally drained him of desire to work. In a chronological view of work in the novels one notes that the hero becomes progressively older and less able to cope successfully with either work or sex. The figure of the creative writer seems to separate from the world of work and sexual potency to become biologically incapable and finally a creature suspiciously connected with women. For the Hemingway man concerned with doing his work well, be it duty or sports, the forces of adversity become stronger as his ability and his spirit to cope with them become weaker. And the gender these forces most often wear is feminine. Alcoholism can be a womb-like retreat, a negation of life. Wealth is a faceless woman or a female cadaver. The rich are scavenger fish or "kindly caretakers" of dead talent. War is death.

Death can be the scavenger sharks, minions of a feminine sea, or a hill shaped like a nipple-less breast (FWBT). The smell of death is the smell of an old whore. Death is a whore. Both escape into Eden and escape into work are ultimately useless. Man succumbs to forces intent on destruction of his masculine individuality. By having his desire to work drained away, man must become part of the feminine whole. In Islands in the Stream both hunter and hunted are "trapped" (443) and "deads" (452) and "womans" are the only terms used in the generic plural. The principle underlying these destructive forces is feminine and will be examined in Chapter III.

## CHAPTER II

## FOOTNOTES

[1]See FWBT for cojones and IS for use of balls in the same context.

[2](London: Jonathan Cape, 1933).

[3]It is an interesting aspect to the issue of potency that, that which no longer functions is turned into that which cuts. The factory workers, primitives working in breech-clouts in Torrents of Spring, turn unusable pumps, in context a not too subtle sexual image, into usable razor blades. And Ad Francis goes mad when Nick Adams will not relinquish his pocket knife -- behavior which is a sign of Ad's homosexuality ("The Battler", IOT, 72). In A Moveable Feast Hemingway tells Gertrude Stein that young men carried pocket knives as defense against homosexual hoboes: ". . .why you carried a knife and would use it when you were in the company of tramps when you were a boy in the days when wolves was not a slang term for men obsessed by the pursuit of women." (18).

[4]The Short Stories of Hemingway: The First Forty-Nine Stories and the Play The Fifth Column, The Modern Library (New York: Random House, Inc., n.d.), p. 79.

[5](New York: Charles Scribner's Sons, 1932), p. 104.

[6]Son of Poseidon, see Herbert Spencer Robinson and Knox Wilson, The Encyclopaedia of Myths & Legends of All Nations, Barbara Leonie Picard, ed. (London: Edmund Ward, 1950), p. 67.

[7]Stanley Cooperman sees Santiago as a triumphant "reaffirmation of isolation", "Hemingway and Old Age: Santiago as Priest of Time", College English, XXVII (December, 1965), 220. I cannot agree with this view. While Santiago triumphs over the fish, both are defeated by the scavengers of the sea. And Hemingway stresses Santiago's need for the companionship of Manolin: that Santiago misses the boy is mentioned three times.

## CHAPTER III

## THE FACE OF THE ENEMY

> "All the rivers flow to the sea; yet the sea is not full" (Ecclesiastes, Preface, SAR)

Any effort on man's part to control his own destiny is thwarted in Hemingway's biologically controlled world in which woman is the enemy. According to man's biological drive, if not his will, he must reproduce, a function which is inherent in his nature and which leaves him susceptable to women. But if procreation fulfills a natural drive to prove virility, reproduction also implies death, an ultimate physical termination. Death, it has already been noted, can appear feminine. The autonomy of the Hemingway man is threatened on all sides. Any efforts on his part to avoid involvement in the reproductive process are thwarted. He is still left with the biological necessity of proving his virility. Escape to an Edenic Moment on his own terms is unsuccessful since the Moment is prey to the antagonistic forces of Time, Biology and a sexually-based Invidia, all directly related to biological death. Man cannot thwart nature so easily. Nor is an escape into work in an effort to maintain his masculine integrity successful. He is still prey to vengeful, destructuve forces. Man is biologically trapped by nature, which is feminine.

Since for a Hemingway man there is no solace in acquiesing in nature and continuing himself through progeny, he seemingly can only anticipate his end. For in the cycle of birth and death the post-pubic male is far removed from his natal beginning in point of view. As the Hemingway man is sexually post-adolescent, women in Hemingway represent those aspects of nature related to reproduction and death. Women appear as aspects of Aphrodite-Artemis-Hecate: lover and potential mother, mutability figure and death figure. The concept of the world as inherently biological and antithetical to a man's autonomy is extended to Hemingway's view of physical nature. Hemingway opens A Farewell to Arms with an image of death which is all-pervasive:

> in the fall when the rains came the leaves all fell from the chestnut trees and the branches were bare and the trunks black with rain. The vineyards were thin and bare-branched too and all the country wet and brown and dead with the autumn. There were mists over the river and clouds on the mountain and the trucks splashed mud on the road and the troops were muddy and wet in their capes; their rifles were wet and under their capes the two leather cartridge-boxes on the front of the belts, gray leather boxes heavy with the packs of clips of thin, long 6.5 mm. cartridges, bulged forward under the capes so that the men, passing on the road, marched as though they were six months gone with child. (FTA, 4)

On the first pages of the novel, Hemingway connects war and death in nature; it is one instance of a connection developed elsewhere in Hemingway between the forces antithetical to a man and an all-pervasive feminine principle. Nature takes on aspects of the primitive Earth-Mother: in certain instances

she provides purifying waters of a pre-adolescent innocence (if not actually pre-natal), in others she reflects qualities of human sexual relationships, and in still others, she is capable of cosmic and amoral effects upon the affairs of man. The streams of the earlier works become the less controllable, menacing sea of the later novels. But since all streams flow to the sea, which is insatiable, man cannot move backward to innocent boyhood, but only forward to sexual death. As they represent sexual death, women in Hemingway emerge as multi-faceted, sometimes ambiguous but essentially destructive, creatures.[1]

One of the aspects of the nature goddess suggested by the women in Hemingway is that of Aphrodite as not only lover and potential mother but also as dark participant in her lover's destruction. The imagistic context surrounding those love goddess characters suggests the role played by Aphrodite in the myth of Aphrodite and Adonis. Hemingway's imagery suggests the bright goddess of love but the Aphrodite imagery in later works is unflattering enough in context to make the imagery suggest not so much love as destruction, death and decay. The duality of the goddess emerges in the myth of Aphrodite and Adonis as well as in Hemingway's application, mainly in the Edenic Eves. Woman as goddess of love can be Venus Rising from the sea, fresh and full of promise of love. One cannot help wondering if Hemingway was

acquainted with Botticelli's "Venus Rising", for Catherine's blonde hair is like water (FTA, 114), and Maria's wheat-colored hair "end[s] as in a wave of sea curls" (FWBT, 346). But the sea is not only womb but grave to which all returns in death. Renata, with whom the image of Aphrodite and water is most closely connected in watery Venice (Venus?) and who engages in acts of love in gondolas on green water (ARIT, 128ff), is dark and says that her hair after a swim is like a "dead rat" (83).[2] Green is the color of fertility, and Renata presents Cantwell with emeralds (89), astrologically the stone of Aphrodite, but they are a cold representative of love. Aphrodite as love can be a destructive taker, as the cupids festooned across the destructive and blonde Helène Bradley's bedroom suggest (TH,HN, 189). The suggested emergence in Renata of the dark aspect of Aphrodite as lover-destroyer can be part of Cantwell's dread of his imminent biological death. But it also suggests that the Hemingway Escape to Eden may not succeed because Eve, herself, precipitates those feminine forces destructive to Eden.

The dark-light duality of Hemingway's Aphrodites is inherent in the Aphrodite-Adonis myth itself. One wonders if Adonis might not have been able better to acquit himself with the boar, albeit a god in disguise, had not his fighting powers been drained through erotic interludes with Aphrodite.

Certainly the aspect of Adonis as fertility-renewal sacrifice suggests that Aphrodite as one manifestation of the original nature-earth goddess more precipitates his death than serves as passive bystander. But whether initiator-priestess or bereaved mourner, she is involved in her lover's destruction. The boar is her agent. The boar, in myth a disguised, jealous Ares, god of war,[3] emerges in Hemingway's Pablo. He has "small eyes" (FWBT, 9), "like a boar's" (211) and "drunken pig's eyes" (227). The association of Pablo with the force of war and death and death's connection with the feminine has been demonstrated. Pablo was finished, "ended as a boar that has been altered, Anselmo thought" (193), and as such he is dangerous to an "Edenic" Adonis. His implacable hatred for Jordan has been mentioned, as has the weakening of Jordan's power to control events through his Edenic dalliance with Maria. Boars are sacred to the moon, especially that aspect of Aphrodite-Artemis associated with killing and seasonal change:[4] this suggests that the boar is not merely jealous god acting for himself, but rather agent in the ritual-sacrifice of Adonis. In some versions of the Adonis legend, the destructive boar is Apollo, god of music, poetry and the literary arts.[5] As has been noted in Chapter II, the artist-writer becomes divorced from the masculine world of potency and ability to do work to come under the influence of women. One wonders, then, about the

later Hemingway comment, "'I am like a blind pig when I work.'" (MF, 99). Both Eden-like retreats and work are subject to the all-pervasive feminine.

The Adonis myth merges generically with scapegoat-fertility-sacrifice.[6] In the bullring, the encounter of Adonis and the bull-boar is ritualized (DA, 8) and the outcome left to the strongest. In this situation, Apollo, not Ares, is the jealous, destructive god. Bulls are sacred to the sun-god, and the afternoon, significantly when the sun's influence is greatest, is prime-time for a bullfight. Heat and passion are strongest ("The Undefeated", MWW, 51); the adversary is most difficult to overcome. The bullfight seems to be a ritualized projection of man's struggle with his passions. In this sense, an Adonis-matador can be destroyed by his own unbridled passions in the form of the bull, as Hippolytus is torn apart by the horses of his (precipitated in some versions by a white bull from the sea).[7] Thus a matador could be destroyed by a woman if his strength were weakened and the bull-boar figure made stronger. Romero as fertility-Adonis figure, complete with green pants, could then be weakened by Brett's love and fall prey to the jealous bull. The exultation involved for the crowd, and more specifically Hemingway, comes from sharing through the bullfighter "the feeling of rebellion against death that comes from killing" (DA, 233), and perhaps the "tragedy" Hemingway

ascribes to the conflict (DA, 6) arises from defeat and the fulfilling by the matador (and by extension Hemingway) of his role as sacrifice. For Hemingway death is the end of a biological cycle involving woman. Woman is present in the bullring as an absent Aphrodite to Adonis. Not only is the passion to be conquered sexual, but Aphrodite directly or indirectly precipitates the encounter with the boar-bull and, by "loading the dice" against Adonis through a draining of his energy, seems darkly to seek the destruction of her lover. Bullfighters who marry and who "love their wives truly" are ruined as bullfighters (DA, 104).

A more pronounced image than Aphrodite as love goddess in an Edenic Moment, a figure both light and dark, is the dark aspect of the nature goddess as Artemis. The moon is connected with not only chastity and sterility, but also with seasonal change, mutability and death. The moon is connected with the killing-sacrifice portion of the fertility-god cycle.[8] Blonde Catherine Barkley (FTA, 18) belongs more to Artemis, chaste moon-goddess, than to positive regenerative forces. Rinaldi describes her as a "lovely cool goddess", who is "only good for worship" (66), and she is linked contextually with the virgins (197). Henry, the first time he calls for her, waits for her in a hospital office filled with marble busts and which resembles a cemetery (28). When he says goodby to her for the last time, it is like "saying

goodby to a statue" (332). For Catherine, chaste, cold goddess, to give birth is unthinkable. She is afraid of rain, a symbol of regeneration, which, as has been noted, is in A Farewell to Arms significantly ominous. Rain is emphasized early in the book but is supplanted by the growing power of the moon until after Catherine's death, at which point Henry walks out into the rain (332). Drizzle hides the moon (125), but the moon shines on the snow of Switzerland (271), its rising and falling is noted (274), the moon shines on the bedroom window (300) and actually enters the room and shines on Catherine's face (301). The moon also presages disaster to Hemingway's love for Hadley:

> But Paris was a very old city and we were young and nothing was simple there, not even poverty nor sudden money, nor the moonlight, nor right and wrong nor the breathing of someone who lay beside you in the moonlight. (MF, 57)

The moon seems linked to those forces destructive to Eden, those forces which, blocked from regeneration, turn to perversion and death.

The moon represents not only chastity and sterility, but also perversion, mutability and death. The moon shines upon Nick's breakup with Marjorie (IOT, 39) and he sees her last "afloat on the water with the moonlight on it" (41). Brett suffers her craving for Romero against the backdrop of a town silhouetted against the moon (SAR, 182-3): "'I've never felt such a bitch'", she tells Jake (184). The snow,

which adds an obstacle to Jordan's work, occurs in the moon of May (FWBT, 177), and the ill-fated soldiers at the saw-mill discuss snow and the moon of May (194). One notes the moonlight shining upon the dying Harry Morgan and the carnage in the death-ship's cockpit (TH,HN, 173, 175). Guillamo's widow cries in the night over the carnage in the square while the "moon shone on the face of all the buildings in the square" (FWBT, 129). After Renata mentions that the boy painter was attacked by other boys in a full moon (ARIT, 83) and now goes with many women to hide what he is (83), Renata expresses a desire to be the moon (86). "The moon is our father and mother" she tells Cantwell (98). Viewed in terms of Cantwell's imminent death and the dual nature of the love goddess imagery surrounding Renata, Renata's wish is seen connected with the moon as image of mutability and death. Cantwell is in the autumn of his life, and the autumnal tone of the love relationship is augmented through references to the moon.

The moon, water and the feminine are linked in Hemingway. The moon affects the tides of the sea, womb-mother and ultimate grave of all nature. Santiago relates the moon and the sea and women when he refers to the sea as a woman, wild and fickle: "The moon affects her [the sea] as it does a woman he thought." (OMS, 30). He loves her although she can be indifferent and cruel (30), and the sea

is full of creatures of decay, of whores, Portuguese Men-of-war (35), and scavengers of the deep, sharks (116-19), as well as creatures of life. The brief encounter of Liz Coates and Jim Gilmore is by the dark water of the lakeshore on a misty night ("Up in Michigan", SS, 85), after which Jim only "curled tighter" (86) in sleep and the foetus position, which recalls both the birth and death inherent in the love act but also the significance of the water.[9] The moon and the sea are related in a short story significantly entitled "The Sea Change", in which a young girl rejects her lover for the sterility of a lesbian relationship (WTN). Her preference for a female lover is a perverse aspect of chaste Artemis and her hunting company of young maidens. The young girl has just spent a good summer with her male lover. Now the season is autumn, especially subject to the moon as she heralds change and death of the fertility cycle, and one recalls that the season of the year in Across the River and Into the Trees is also autumn. The use of "sea" in the title, "The Sea Change", and nowhere else in the story suggests the author placed emphasis on the fickle femininity of the sea and the changeableness of the season. One also recalls the mermaid-like body of a woman, "hair floating all out" ("After the Storm", WTN, 7), both death-figure and enticement to ocean treasures just beyond grasp. The moon, the sea and the female seem inextricably bound up together as various

physical manifestations of the same natural force.

That man may find anything permanent in a world ruled by the moon, flux and change is doubtful. Even work as a means of self-fulfillment seems to offer little that is lasting. For Hemingway work was writing and the position of the writer, progressively ambiguous from first to last in the canon, seems to come increasingly under the moon's influence. One finds a man with a "bland pockmarked face" (SAR, 154) leading children like the Pied Piper in a dance with his reed-pipe. "'He must be the village idiot,' Bill said." (154). The children follow "shouting and pulling at his clothes" (154) much as the young boys dance around the carcass of the slain bull (220). One notes the inability of Richard Gordon to establish a productive sexual relationship with his wife or even to produce good work (TH,HN), and finally the writer with "craters of the moon face" (ARIT, 110) waiting, it seems to Cantwell, vampire-like for some tidbit of experience to be purloined into a book. In the writer's association with the moon he is connected imaginistically with Renata, who seems desirous of living Cantwell's war experiences and his feelings in battle through their love affair. The Orphean figure with reed pipe is Dionysian and connected with seasonal fertility rites in certain aspects as well as the literary craft, especially poetry. (It is interesting to note that the Maenads who

destroyed Orpheus were members of the bull cult suggesting a traditional antithesis between the arts and biological potency.[10]) However, Orpheus is merely suggested. The association of pockmarked face of writer and pockmarked moon perhaps indicates that to Hemingway the impermanence associated with the moon extends itself to a writer's work. In Hemingway's last published work when Thomas Hudson thinks of Roger's wasted creative life and his romantic entanglements, the moon is shining in on his head (IS, 104). In this case, the writer, Roger Davis, has so come under the moon's influence that he can no longer function creatively.

The third aspect of the nature goddess is the dark Circe-Hecate and her connection with Dionysian sacrifice. Hemingway's use of Circe-Hecate imagery is within the context of the fiesta, which emerges as a dark fertility rite in which eating and drinking play no small part. Prominent in the rite and connected with it as goddess-priestess and sacrifice are the figures of Circe (the witch goddess) and Dionysius. Brett Ashley is identified explicitedly with Circe, who turns men into swine (SAR, 144), or by extension turns jealous gods into boars. Her single-minded longing for Romero has already been mentioned. She is a figure of insatiable sexual consumption, a dark enchantress to whom men are drawn and indifferently destroyed. Brett exhibits goddess-like detach-

ment to her role and indifference to love and death. She says of Cohn, "'I hate his damned suffering'" (182), and negligently leaves Romero's offering, the bull's ear, in her hotel room (199). Brett finds the bulls "beautiful" as means by which destruction, or sacrifice of Adonis, can take place, and over which Brett will preside, if not as actual goddess then at least as high priestess.

Closely linked with her is Dionysius, to whom the agricultural goddess of harvest, Hecate[11] (to whom Circe is linked), is connected in relation to the early use of festival or feast in agricultural fertility rituals in which Dionysius was himself sacrifice and, as god of wine, aid to sacrifice.[12] In myth Circe put her potion into wine, and one is reminded of Cantwell's medicinally-doctored wine. Brett is first heralded as an image of the goddess in the fiesta rite in a dark wine shop, in which men singing "Hurray for wine" (SAR, 154), significantly in hard voices (155) for sentimentality has no place here, elevate her to a wine-cask throne and garland her with garlic flowers (158). She is an unholy goddess, unrecognized and without the bounds of Christian orthodoxy. One notes that Brett cannot pray (prayers are to a later patriarchal god and she represents an earlier goddess) and feels out-of-place in a church (SAR, 155). Much in the same spirit, moon priestess-sacrifice Catherine refuses to enter one (FTA, 147). The

fiesta turns into baccanale (SAR, 155), reminding us once again that Dionysius is party to sacrifice. Brett seems the center of the fiesta. Jake observes, "I looked up and saw her [Brett] coming through the crowd in the square, walking, her head up, as though the fiesta were being staged in her honor, and she found it pleasant and amusing." (206). In the Baccanale-fiesta, Brett's compulsive union with bull-fighter Romero, as fertility-sacrifice Adonis in green trousers (176), is the culmination. For the other participants, however, the fiesta turns into a "wonderful nightmare" in which the hangover has already begun:

> "I [Jake] feel like hell," I said.
> "Drink that," said Bill. "Drink it slow."
> It was beginning to get dark. The fiesta was going on. I began to feel drunk but I did not feel any better.
> "How do you feel?"
> "I feel like hell."
> "Have another?"
> "It won't do any good." (222-3)

The climax of the festival has been reached and passed. The celebrants cannot sustain or recapture the emotional peak preceeded by and aided by Dionysius. Strangely, Brett renounces her role of Circe-Aphrodite and gives up her Adonis (241). Realizing that he could weaken in his conflict with the bulls-boars, she is unwilling to destroy him. Adonis is saved by whim. While Jake strokes her hair, Brett tells him she is "'not going to be one of these bitches that ruins children'" (243), which recalls her earlier "'I do feel such

a bitch'" (184) in her passion for "the Romero boy" (183). Romero has already suffered damage as Cohn, boarlike, broke in on their idyll and "massacred the poor, bloody bullfighter" (201). In this instance, too, "bulls have no balls" (175, 6) as Cohn, the steer (141), has been unmanned by Brett-Circe-Aphrodite. Unmanned bull is steer is boar, which progression in spirit links Cohn and Pablo, who is like all the bulls which Finito, Pilar's old lover, spent his life killing (FWBT, 190). The affinity between bull and Dark Goddess is seen in Pilar's union with Pablo and Brett's attraction to the bulls. The sun and Brett are related contextually (SAR, 207), as are Brett and the bull (216), and the sun and Maria (FWBT, 159). In this identification of sun with the female is seen the earlier, matriarchal agrarian worship, in which the male lunar bull, lover-consort-sacrifice, is consumed by the female solar eagle (one recalls the image of the hawk and its connection with the forces destructive to man's autonomy) for the renewal of the earth.[13]

In addition to the ultimate relation of wine to sacrifice, bulls and Dionysius are linked, too, not only in the role of Dionysius as sacrificial victim, but also in the use of a ceremonial drink preceeding sacrifice. Alcohol in Hemingway, like too much love, can diminish a man's capacity to control a situation. Bulls as representative of brute animal force (SAR, 197) connected with passion, or man's

biological need for women, in the bullring, and the connection of the bull to man's sacrifice to the earth goddess have already been mentioned. Diminished control on the part of the victim and the relation of wine to sacrifice can be seen in the following instance. The bull, Bocanegro, tosses a drunk in the crowd (SAR, 197). The drunk later dies and his coffin is accompanied to the train by the drinking and dancing societies of Pamplona (198). Hemingway goes on to say that Bocanegro is overcome by Romero-Adonis in the ring and the bull's ear given to Brett (199), who negligently leaves it in her hotel room. That aspect of Dionysius, a god at once of the vine and also womanish, is seen in Hemingway. To be powerful is to be masculine and autonomous. Wine diminishes vital, sexual powers until a man is prey to woman and unwilling partner to fertility rites: an idea found also in myth as Adonis is somewhat effeminate.[14] Jim Gilmore copulates with Liz Coates after a drinking spree ("Up in Michigan", SS, 83, 85), initially masculine in nature, and then "dies" in mist and next to water , representing both womb and grave, in symbolic termination of his function. Henry becomes drunk and then goes to see Catherine Barkley (FTA, 40, 41), but Catherine, who belongs to the moon of chastity and not the sun of regeneration, is not there. Later, although she drinks vermouth (101, 110), and gets with child, she is reclaimed by the moon. Henry himself becomes drunk

on brandy and drunk and sick on grappa (77), as if the association with wine and sacrifice is too much. Miss Van Camp puts a niggardly amount of sherry in his eggnog as if the gesture were as far as she would associate herself with regeneration (87). Rinaldi habitually drinks brandy and falls prey not to the regeneration he so assiduously avoids, but to the vengeful forces of the Earth-Mother goddess whose drive to copulation and regeneration is blocked (176). Rinaldi then gets drunk on brandy as if in negative "celebration" of a negative situation. Pablo is not only lost in wine, but is also unmanned and vengeful (FWBT, 204; 332-3). Renata, both Aphrodite and Circe, is associated with wine (ARIT, 102, 110, 127).

Wine, drinking and eating as part of biological functions needed to sustain life, and conversely connected with agrarian celebration and sacrifice rituals to fertility are prevalent in Hemingway, although food imagery seems more closely associated with the sexual act than is wine. The cowardly bullfighter talks of having Paco's sister for dessert ("Capital of the World", SS, 41) in much the same vein as prostitutes are fruits and vegetables ("Che Ti Dice La Patria?", MWW, 103). The prostitute, Alice, who lost her love many years ago, now weighs 350 pounds ("Light of the World", WTN, 30), but, although her sexual drives have been sublimated in eating, she emerges as a more likeable character

than the homosexual cook (39), whose drives are unnatural. Cantwell, whose sexual drives are not yet exhausted, notes that the sexology and beautiful foods of the Ladies Home Journal makes him hungry (ARIT, 176). But in practice, as mentioned before, most of Cantwell's sexual drive is sublimated into dinners with Renata. Eating bores old Santiago (OMS, 27), whose vital forces are dying. In contrast, one notes the "hungry purple stripes" of the powerful, hooked marlin (72). Wine represents not merely sexual drive but primitive agrarian worship connected with the birth-death cycle in nature. Fontan is almost a personification of Dionysius. His agrarian ties are most explicit in Hemingway, and Dionysian-like, Fontan becomes drunk on his own wine. The young men and women who gorge and become ill on Fontan's meat and drink ("Wine of Wyoming", WTN, 175), like Frederick Henry, perhaps have come too close to the fertility-sacrifice basis of life and are sick from a surfeit thereof. One notes, too, the wine chilled in spring water of Jake's and Bill's retreat back to boyhood innocence. The water and wine are connected here not so much to the Christian Mass but to their origin in agrarian renewal rites and birth and death. Suggestions of fertility sacrifice are even present in Hemingway's "Edens".

In Hemingway is an all-pervasive fear of death, which is in his works associated with cyclical renewal of nature

in its most general implications and propagation in its specific application. Water in Edenic streams suggests man's birth. And water in the later novels has become the sea, a Jungian womb-grave to which all nature returns, including man. Primitive birth-death motifs are present in Hemingway's view of nature, the physical manifestation of the goddess upon whose altar man is biological victim. A Hemingway man may find an Edenic setting to which he returns as Nick Adams ("Big Two Hearted River", IOT) and as Jake Barnes and Bill (SAR) return to an idyllic setting of rivers and fishing. The return to a pre-adolescent or even pre-natal existence may be to renew youthful strength or to escape a world which conspires to end a man's corporeal existence. In "Big Two Hearted River" Nick Adams finds the green of the river foliage contrasted with the burned earth of man and beyond that, a world of death, a contrast accentuated by green and black grasshoppers. Similarly in The Sun Also Rises, the fishing trip is in contrast to a world which seems meaningless. But the refugees return from fishing to Pamplona to celebrate a dark fiesta, redolent with fertility-sacrifice imagery. Moreover, the prefaces to both parts of "Big Two Hearted River" concern Maera and Cardinella as representative of brave and cowardly ways to meet death, from which Nick's retreat to water and fishing seems but a

temporary respite. Nick's madness from his war injury is preceeded by "lectures" on catching grasshoppers for fishing ("A Way You'll Never Be", SK,OS, 92) and on a comparison between men and grasshoppers. Grasshoppers are consumed by hooked fish, who are then themselves consumed for biological continuation. Hemingway seems to suggest a feminine fisherman. In "Big Two Hearted River", "Hop" had a girl friend called the Blonde Venus, who attracted other men (IOT, 190). In Nick's madness, like that of men touched by the gods and who then see too deeply into the workings of nature, he not only sees men as similar to grasshoppers, but also in the same mad dreams he sees that his girl seems at times with him and at times with someone else ("A Way You'll Never Be", SK,OS, 92). It would seem, then, that men are grasshoppers to be "consumed" impartially by women. Man in Hemingway can find no solace from biological death even in retreats to nature. His end is present in fishing and in the very water of his Edenic retreats. Henry may escape in water (FTA, 225), which cleanses anger (232), and he may seek "rebirth" in Switzerland by crossing a lake, but he goes only to death, albeit not immediately his own. Water, a lake, the sea, is female, Mother-Goddess of all, who seems as implacable as Brett is insatiable. The acts of birth and death combined in one place on the water seem disgusting to the observer and somehow arouse fear.

Birth occurs in the dark ("On the Quai at Smyra", IOT, 9) as does death (note Brett in the dark wine-shop), and the bodies float in the harbor which is at once womb and cesspool (11). And one recalls the skeleton of the great marlin as part of the "garbage" in the harbor "waiting to go out with the tide" (OMS, 126). Santiago had foreseen this image. It is part of his earlier reluctance to look at the shark-mutilated marlin (103), with which he had identified, and in the marlin's destruction are forewarnings of his own. Man fears the encroachment of death, of an aging body (GHA, 54, 57), just as he fears loss of autonomy and "death" in sexual union. Water becomes increasingly ominous in the Hemingway novels.

Aspects of certain sacrificial victim myths in their early agrarian forms or in their later Christian applications appear in Hemingway's work. Oedipus, emerging as he does from the agrarian sacrificial beginnings of drama, is a later manifestation of the earlier king, who was sacrificed (probably symbolically or through substitution) at periodic intervals to ensure cyclical renewal of the earth.[15] Hemingway suggests the Oedipus myth in the Indian husband's self-mutilation of his foot during his wife's pregnancy ("Indian Camp", IOT, 16) and in Henry's foot injury (FTA, 155), an injury later transferred with the same sexual implications to Cantwell's hand (ARIT) and Santiago's hands

(OMS). The Oedipus myth is also suggested in the story of the two gypsies and the bull related early in Death in the Afternoon. They first gouge out the eyes and then eat the testicles of the bull which killed their brother (25). The bull is castrated, repeated symbolically in the legend by Oedipus's loss of his wife and children. The connection between Oedipus as sacrifice and the sacrifice of the king (or a substitute) every eight years (one cycle of Venus) in bull-worshipping Crete[16] is suggested in the above account of the gypsies and the bull. The Indian husband, who clubbed his foot, his biological function seemingly finished, later slits his throat as his wife gives birth. In much the same spirit, the duck's throat is slit, while being stroked by a woman, in Death in the Afternoon (276), so that he can provide a meal. Both are sacrificed with as much tender indifference. But the Oedipus material is merely suggested and cannot be carried too far.

Aspects of another fertility sacrifice victim, the Fisher King, are suggested in Hemingway's work. In The Old Man and the Sea, man must die to be "reborn", not in the later spiritual Christian sense, but in the earlier primitive sense of natural continuation. Santiago, a fisherman, is three days at sea. He falls, Christ-like, with the mast over his shoulder (121) and falls face down on his bed, arms out straight with palms up (121).[17] The youth, of whom he cannot dream (perhaps for the same reason he cannot look at

mutilated marlin) and for whom his ordeal seems necessary, cries when he sees his hands, but then asks Santiago, "'How much did you suffer?'" (126). Man as sacrificial victim is also set in a completely naturalistic setting in the image of the lobster (ARIT), an image perhaps borrowed from and used in the same way as in Theodore Dreiser's The Financier. The lobster is subject to the moon's influence: it fills with the moon (ARIT, 100). It is dark green (91), recalling Renata in the context of her Aphrodite imagery and the water upon which Cantwell makes love to her in a black gondola (128ff). The incident of the black gondola on the water suggests the darkness of the birth-death processes, and is connected in spirit with the death of Harry Morgan (TH,HN) in a boat on water and the shooting (possibly fatally) of Thomas Hudson in the same setting (IS). But the lobster dies a "magenta" death in boiling water for no other reason than to satisfy appetite (as did the duck mentioned above), just as Cantwell's heart attack, a magenta death of sorts, is seemingly meaningless. Both have fulfilled their functions.

Both agrarian fertility sacrifice and Fisher-King motifs appear elsewhere in Hemingway, often combined textually. "God Rest you Merry, Gentlemen" (WTN) takes place on Christmas Eve, a feast which celebrates birth in the midst of death and which ensures the return of spring, celebrated with the death of the fertility god at Easter. A young man, identified physically with Dionysius, breaks the

cycle and castrates himself. Rather than slitting his throat after his biological function is completed, he has chosen to eliminate the means and to save himself. His "crime", and there is a suggestion that there is not in Hemingway's eyes, is against nature, the Dark Mother. As a companion piece in spirit, "The Old Man at the Bridge" exhibits the goats, the animals and the useless old man on Easter Sunday at the other end of the cycle (SS, 80), and one recalls that goats are sacred to Aphrodite as well as Dionysius. Both Fisher-King motif and fertility ritual merge in the bull arena. The relation of the bullfight to Aphrodite and Adonis has already been mentioned. One notes also that Zurito kills as a "priest at benediction" (DA, 259) and Manuel performs the ritual connected with the kill with the muletta across the body "so his right hand with the sword on the level with his eye made the sign of the cross" ("The Undefeated", SS, 261). The bull "was hooking wildly, jumping like a trout" (254). Both fisherman's fights with fish and bull-fighter's struggle with bull are religious experiences and connected, in their original significance, with ancient agricultural rituals. In both situations, most men seem, if not indifferent, then at least unable to understand the sacrifice being made or the tragedy being enacted. A few in Hemingway seem to grasp dimly the underlying nature of the

bull-fight encounter between matador and bull. To the innkeeper Montoya, bullfighting was "a rather shocking but really very deep secret that we knew about" (SAR, 131). In general, however, most of the audience does not grasp the significance of the fertility ritual. But Nature, as goddess and priestess, participates. She "weeps" at the death of the bullfighter in a regenerative gesture to the process of which his death is the culmination ("Banal Story", MWW, 207-8), while men are unaware in the streets of the significance of the sacrifice. The possible exception is the figure of the gypsy, especially in For Whom the Bell Tolls. He is associated with the sun and the moon (59), and he, with Pilar, amorally seem closer not only to natural design (he arranges the bed of boughs for Jordan and Maria, Adonis and Aphrodite), but also to death (he kills hares for the stew instead of remaining at his post and sees the necessity for killing Pablo) and the occult connected with Dark Mother-Hecate worship (the fortune-telling, which seems the part of Pilar, recalls Brett, who not only has her fortune told but "tells" Romero's fortune). The gypsy seems closer to the dark design of nature and to an understanding of masculine and feminine biological necessity. The possible exceptions in a sharing of the gypsy's understanding are the author Hemingway, who notes that Belmonte's style of bull-fighting conveys a tragic sensation, or at least the

appearance of one (SAR, 214), and the boy Manolin, who understands intuitively the cycle of birth and death and the life-structuring tension between man's biological role and his desire for autonomy and dignity (OMS).

Past adolescence and puberty a man grows nearer to death and the end of his function. Hemingway, cognizant of this fact, predominately exhibits imagery relating to the dying of the year, to death, to water, and to the all-pervasive Mother-Goddess. As has been mentioned, Sordo dies not on a hill resembling a spiritual Golgotha, but on one resembling an ill-formed young girl's breast (one recalls that Maria's breasts are compared to two hills (FWBT, 341), the skull (Golgotha) made explicit in the original meaning of dying god as fertility sacrifice to a feminine nature goddess for renewal of the seasonal cycle. It is autumn in "The Sea Change" (WTN). One notes the dead earth beginning A Farewell to Arms (4) with its soldiers six-months pregnant bringing forth not life but death. One finds water ominous in the rain and snow of A Farewell to Arms and in For Whom the Bell Tolls. It rains at the height of the orgiastic fiesta in The Sun Also Rises. Water is connected for a man not with joy and hope of birth but with death. Water is feminine and associated with death in Hemingway. It is inevitable and insatiable: "All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again" (Ecclesiastes),

prefaces The Sun Also Rises. One notes that the dying Harry Morgan believes the bilge sloshing in the rocking boat (cradle) is in his belly like a growing lake (TH,HN, 180). There is no joy at the prospect, no comfort, only a feeling of the presence of decay and a reaction of repugnance ("on the Quai at Smyrna", IOT), and finally if not hopelessness then a dull sort of resignation as experienced by Thomas Hudson in Islands in the Stream. Death only, as the end of the biological cycle, remains and death is feminine. For Maria-Aphrodite, the sexual climax held the glory of regeneration associated with the sun: "for her everything was red, orange, gold-red from the sun on the closed eyes" (FWBT, 159). But for Jordan-Adonis "it was a dark passage which led to nowhere" (159). But the earth "moves" in sympathetic response. Pilar, earth-goddess figure who arranges the union, realizes that "neither bull force nor bull courage lasted" but that "I last, she thought" (190). Only Woman, the water, the sea, origin and end of all, remains constant in a mutable, corporeal world as the biological, all-pervasive, all-consuming Dark Mother. If regenerative forces and destructive forces seem opposed as sun and moon in Hemingway, this is mere delusion. Ultimately they are merely dual aspects of the same insatiable goddess, and mean the individual man's death that she may continue.

## CHAPTER III

## FOOTNOTES

[1]In this Hemingway draws on myth older than the patriarchal Christian or Hebrew tradition. Joseph Campbell refers to an earlier study, which demonstrates in field festivals and mystery cults of Greece the survival of "a pre-Homeric mythology in which the place of honor was held, not by the male gods of the sunny Olympic pantheon, but by a goddess, darkly ominous, who might appear as one, two, three, or many, and was the mother of both the living and the dead. Her consort was typically in serpent form; and her rites were not characterized by the blithe spirit of manly athletic games, humanistic art, social enjoyment, feasting and theater that the modern mind associates with Classical Greece, but were in spirit dark and full of dread. The offerings were not of cattle, gracefully garlanded, but of pigs and human beings; directed downward, not upward to the light; and rendered not in polished marble temples, radiant at the hour of rosy-fingered dawn, but in twilight groves and fields, over trenches through which the fresh blood poured into the bottomless abyss". The Masks of God, III, Occidental Mythology (London: Secer & Warburg, 1965), p. 17. The being worshipped was irrational and malevolent; the consort ceremonially sacrificed. Such mother-goddess worship was later supplanted by patriarchal god worship in what became Hebrew, Greek, Islamic and of course Christian tradition.

[2]Cantwell asks Renata if she would like to run for Queen of Heaven (ARIT, 83), which could refer both to the Virgin Mary or to her earlier version, the Mother Goddess Gula-Bea, whose consort is both god and sacrifice. See Campbell, "The Consort of the Bull", ibid., pp. 42-3.

[3]For Ares as boar and Adonis as fertility god see Robert Graves, The Greek Myths, I (Harmondsworth: Penguin Books, Ltd., 1955), 18.i.

[4]See Graves, ibid., II, 126.1.

[5]For Apollo as boar see Graves I, 18.j; and II, 126.a. The death of Adonis took place in one version on a mountain sacred to Artemis.

[6]For the dying fertility god as scapegoat-sacrifice, see J. G. Frazer, The Golden Bough, IX (London: MacMillan & Co., Ltd., 1912), p. 227.

[7]Graves, I, 101.g. Horses were sacred to the moon as well, I, 16.5. The connection between boars, bulls and horses is interesting in light of Pablo's transfer of affections to horses (FWBT, 64) and his former vocation as picador in the bull ring (190). The blighting role of Pablo, identified with boars, bulls, and horses, has been mentioned.

[8]Campbell connects the serpent with the moon, symbol of birth and death, source of the "waters of life". Consort of the earth-goddess, Gula-Bea, the serpent is her beloved son-husband, Dumuzi, the "ever-dying, ever-resurrected Sumerian god who is the archetype of incarnate being", "The Serpent's Bride", op. cit., p. 14.

[9]There is a suggestion of the absent Artemis in that Actaeon, who was changed into a stag by Artemis and torn to pieces by his own hounds, originally meant "shore-dweller", and the sexual incident occurs on a shore after a hunting trip in which Jim brings down the biggest stag. However, the connection is tenuous.

[10]See Graves, op. cit., I, 28.d, e. f. "It is said that Orpheus had condemned the Maenads' promiscuity and preached homosexual love." (f).

[11]The triple forms of Demeter were Core, Persephone, and Hecate "for the harvested corn" (Graves, op. cit., I, 24.1). Hecate is also one of the three forms of Semele, the moon goddess, also called Artemis, one other form of which is Artemis of the silver bow (I, 22.1). Adonis was also represented in reaped corn, Theodor H. Gaster, ed. Sir James George Frazer, The New Golden Bough (New York: Doubleday & Company, Inc., 1961), p. 167.

[12]See Campbell for the connection between God the Son, worshipped in bread and wine, and the "Orphic mystery" surrounding the conception of Dionysius, conceived by Zeus upon his own daughter (and death figure), Persephone, op. cit., pp. 27-8.

[13]In the older earth-mother worship cults, the moon-bull sacrifice was masculine, the consuming solar lion-eagle was feminine. These images were later changed. The moon-bull became feminine (the bull figure remaining from the earlier version) and the solar lion became masculine. As a Dionysian sacrifice the bull in the bullring is the earlier masculine form. As a ritual in which the moon-feminine figure is slain by a phallic sword at the height of the sun, the bullfight subscribes to the later interpretation of the patriarchal Age of the Sun God. See Campbell, ibid., pp. 54-75. In this sense, Hemingway was right: "bulls have no balls".

[14]Graves, I, 18.j.

[15]Drama had agrarian beginnings in fertility rites connected with harvest. Oedipus is one figure of sacrifice, especially in terms of kingly sacrifice to renew crops. See Oedipus under "The Birth of Tragedy", Pierre Grimal, ed., Larousse World Mythology, trans. by Patricia Beardsworth from Mythologies de la Méditerranée au Gange and Mythologies des Steppes, des Iles, et des Forêts (New York: Prometheus Press, 1963), pp. 167-9. And for the sacrificial substitution for the king and the problem of succession, see Frazer, The Golden Bough, op. cit., III, pp. 193-5.

[16]Campbell, p. 59.

[17]For discussions of Santiago as Fisher King and archetypal motifs in The Old Man and the Sea see Benjamin C. Harlow, "Some Archetypal Motifs in the Old Man and the Sea", McNeese Review, XVII (1966), 74-9, and Peter L. Hays, "Hemingway and the Fisher King", The University Review, XXXII (n.d., 1966?), 225-228 for use of the Fisher King material in "God Rest You, Merry".

## CONCLUSION

For Hemingway, even more so than for other writers, his work was a projection of his inner life. His heroes are to a great extent projections of himself. And the heroes in the works are not so much in control of the situations in which they find themselves as they are in flight away from the feminine principle seen in Hemingway to control man's destiny. All nature is seen as controlled by a nature goddess from whom all come and to whom all return in death. Of the vast scheme, man as he fulfills his biological function of propagation is no small part. The Hemingway man does not acquiesce willingly in the natural scheme, and he seeks a refuge where he can control the situation.

The Hemingway man may flee into an Edenic Moment in which he can satisfy his biological drive on his own terms. But the Moment is subject to Time, Biology and Invidia, forces which are feminine and which are not going to let man escape. Eve, herself, may even seem to precipitate the destruction of the Moment by those forces. The Hemingway man may flee into work in an effort to control his destiny and to maintain his integrity. But progressively throughout the works, the Hemingway man loses his ability to cope with the forces which disrupt his work. These forces are feminine and originate

with the nature goddess as Great Mother. She permeates all nature in Hemingway and since she seems only to represent man's death, Hemingway's view of her is dark. Women in Hemingway represent aspects of the feminine principle as Dark Mother. The corresponding male principle is Adonis, who represents incarnate life and who is fertility sacrifice for the cyclical renewal of nature. The Hemingway male must seemingly fulfill his role as Adonis.

Even art for Hemingway came under the influence of the Dark Mother. The figure of the writer progressively throughout the works comes under the influence of the moon as symbol of mutibility in the world, and finally he can no longer function creatively at all. Since Hemingway's work is a projection of his inner life, the position of the writer-figure in his work may well represent his own doubts about the lasting quality of his work. Earl Rovit, in speaking of Hemingway's desire to create art which endures, observes:

> To write a prose with "nothing that will go bad afterwards" would be to achieve importance; to secure a small piece of almost tangible immortality; to gain a handsome victory over life in which, even though the winner takes nothing for himself, the mere survival is made to yield a product that will endure forever.[1]

But Hemingway seems to have doubted his success in creating lasting art. Philip Young, in discussing one of Hemingway's last works, The Moveable Feast, comments:

> Then the tones of malice and superiority ring fainter and one remembers the terrible need for reassurance that caught Hemingway up in his last two years, when he felt that after all he had been knocked out and nothing he had ever written was worth a damn.[2]

One can find evidence for this view in Hemingway's works, especially in the gradual deterioration of the writer-figure as a functioning, creative entity. If nothing is constant except the Dark Mother, if a man, his work and indeed all incarnate creation come, as with Adonis, under the influence of mutibility and death, then nothing endures and nothing remains but death. Hemingway seems finally to share the dark view of the bartender in "A Clean, Well-Lighted Place", who having turned out the old drunk, would-be suicide, is preparing to close up for the night:

> What did he fear? It was not fear or dread. It was a nothing that he knew too well. It was all a nothing and a man was nothing too. It was only that and light was all it needed and a certain cleanness and order. Some lived in it and never felt it but he knew it all was nada y pues nada y pues nada. Our nada who art in nada, nada be thy name thy kingdom nada thy will be nada in nada as it is in nada. Give us this nada our daily nada and nada us our nada as we nada our nadas and nada us not into nada but deliver us from nada; pues nada. (SK,OS, 32)

Nothing remains. For the Hemingway man, and by extension Hemingway himself, nothing remained except, in a last gesture to masculine integrity in the face of the Dark Mother, to choose for himself the place and the time.

## CONCLUSION

## FOOTNOTES

[1] Hemingway's Heroes, op. cit., p. 27.

[2] "Our Hemingway Man", The Kenyon Review, XXVI (1964), 706.

BIBLIOGRAPHY

## Primary Sources


Hemingway, Ernest. Across the River and Into the Trees. London: Jonathan Cape, 1950.

--------. Death in the Afternoon. New York: Charles Scribner's Sons, 1932.

--------. A Farewell to Arms. New York: Charles Scribner's Sons, 1929.

--------. For Whom the Bell Tolls. New York: Charles Scribner's Sons, 1940.

--------. Green Hills of Africa. London: Jonathan Cape, 1936.

--------. In Our Time. New York: Charles Scribner's Sons, 1925.

--------. Islands in the Stream. New York: Charles Scribner's Sons, 1970.

--------. Men Without Women. London: Jonathan Cape, 1928.

--------. A Moveable Feast. New York: Charles Scribner's Sons, 1964.

--------. The Old Man and the Sea. New York: Charles Scribner's Sons, 1952.

--------. The Short Stories of Ernest Hemingway. New York: Charles Scribner's Sons, 1927.

--------. The Short Stories of Ernest Hemingway: The First Forty-Nine Stories and the Play The Fifth Column. The Modern Library. New York: Random House, Inc., n.d.

--------. The Snows of Kilimanjaro and Other Stories. New York: Charles Scribner's Sons, 1927.

--------. The Sun Also Rises. New York: Charles Scribner's Sons, 1926.

--------. To Have and Have Not. New York: Charles Scribner's Sons, 1937.

--------. The Torrents of Spring. London: Jonathan Cape, 1933.

--------. "Two Tales of Darkness: 'Get a Seeing-Eyed Dog' and 'A Man of the World'", The Atlantic Monthly, CC, No. 5 (1957), 64-66.

--------. Winner Take Nothing. New York: Charles Scribner's Sons, 1933.

## Secondary Sources

Baker, Carlos. Ernest Hemingway: A Life Story. New York: Charles Scribner's Sons, 1969.

--------. "The Mountains and the Plain". Virginia Quarterly Review, XXVII (1951), 410-18.

Campbell, Joseph. Occidental Mythology, Vol. III of The Masks of God. London: Secer & Warburg, 1965.

Cooperman, Stanley. "Hemingway and Old Age: Santiago as Priest of Time", College English, XXVII (December, 1965), 215-220.

Davis, Robert Murray. "Hemingway's 'The Doctor and the Doctor's Wife'", Explicator, XXV (September, 1966), Item 1.

Frazer, J. G. The Golden Bough. 12 vols. London: Macmillan & Co., 1912.

Gaster, Theodor H., ed. Sir James Frazer. The New Golden Bough. New York: Doubleday & Company, Inc., 1961.

Glendenning, John. "Hemingway's Gods, Dead and Alive". Texas Studies in Language and Literature, III (Winter, 1962), 489-502.

Golden, Taylor J. "Hemingway on the Flesh and the Spirit", Western Humanities Review, XV (1961), 273-275.

Graves, Robert. The Greek Myths. 2 vols. Harmondsworth: Penguin Books, Ltd., 1955.

Grimal, Pierre, ed. Larousse World Mythology, trans. by Patricia Beardsworth from Mythologies de la Méditerranée et Gange and Mythologies des Steppes, des Iles, et des Forets. New York: Prometheus Press, 1963.

Harlow, Benjamin C. "Some Archetypal Motifs in the Old Man and the Sea", McNeese Review, XVII (1966), 74-9.

Hays, Peter L. "Hemingway and the Fisher King", The University Review, XXXII (n.d., 1966?), 225-228.

Killinger, John. Hemingway and the Dead Gods: A Study in Existentialism. Lexington: University of Kentucky Press, 1960.

Lewis, Robert William. Hemingway on Love. Austin: University of Texas Press, 1965.

Linderoth, Leon Walter. "The Female Characters of Ernest Hemingway", Diss. Florida State University, 1966.

Lytle, Andrew. "A Moveable Feast: the Going To and Fro", Sewanee Review, LXXIII (1965), 339-343.

Robinson, Herbert Spencer and Wilson, Knox. The Encyclopedia of Myths & Legends of All Nations, ed. Barbara Leonie Picard. London: Edmund Ward, 1950.

Rovit, Earl. Ernest Hemingway. Twayne's United States Author's Series, ed. Sylvia E. Bowman. New York: Twayne Publishers, Inc., 1963.

Stein, William Bysshe. "Love and Lust in Hemingway's Short Stories", Texas Studies in Language and Literature, III (Summer, 1961), 234-242.

Wylder, Delbert E. Hemingway's Heroes. Albuquerque: University of New Mexico Press, 1969.

Young, Philip. Ernest Hemingway: A Reconsideration. 2nd ed., rev. University Park: Penn State University, 1968.

---------. "Our Hemingway Man", The Kenyon Review, XXVI (1964), 676-707.