RICE UNIVERSITY

THE ADAMIC MYTH IN THE WORKS OF ERNEST HEMINGWAY

by

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Upon the death of any author we re-evaluate his works, searching for the unifying principle of development. Looking beneath the surface to see a greater portion of the iceberg of Ernest Hemingway's artistry, I believe that a conceptual framework, a principle of development can be seen in his works. Reflecting a morally and spiritually chaotic period in history, Hemingway is the voice of the Experience of Man, searching for redemption after the Fall, struggling against evil, for embodied within his works is the universal mythic structure, the Adamic concept. The purpose of this study is to show the development of this structure and the affinity with the Biblical concept of a fallen Adam achieving a state of grace through a second Adam, Christ—in other words, one Adam attempting to regain paradise or a "wise innocence" through the simplicity of the code of a second Adam.

Since myth, essentially an approach of the "new" critics, has been variously defined, the first chapter of the thesis is devoted to a discussion of myth and archetypal theory as critical tools. This critical movement sees literature as communication through consciously or subconsciously organized, created form employing the medium of words. After a discussion of the definitions of myth and archetype set forth by Schorer, Murray, and Frye, a comprehensive definition is established.

Then, to establish a tradition in which to study Hemingway, the second chapter of the thesis draws from the recent scholarship showing that American life and literature is permeated by an admittedly ambiguous Adamic
The third chapter, concerned with some treatments of Hemingway's life and fiction, depicts him as a neurotic whose fiction is an attempt to purge himself of his initial experience in war on the Italian front and/or as a classical existentialist constantly seeking the moment of being. Incorporating aspects of both the psychoanalytic and philosophical views, another interpretation is advanced—that his life and fiction reveal the search of an Adam before and after the Fall. Chapter Four shows the Adamic concept in the Nick Adams stories, where a young boy's education in the world leads to his ultimate disillusionment, psychic wounding or fall, and attempts to establish a "separate peace." The concept of a fallen, pre-Incar nation Adam struggling to find a plan of redemption is then delineated in Hemingway's first serious novel, *The Sun Also Rises*. Finally, Chapter Five shows Hemingway's use of the narrative of the *Adam secundus* in *A Farewell to Arms*, *For Whom the Bell Tolls*, *Across the River and Into the Trees*, and *The Old Man and the Sea*, where his philosophy of Man is elevated to a religion by the use of allegory.
PREFACE

To view a contemporary writer objectively is indeed difficult, for we lack the important perspective of time. How critics of a hundred years from now will react to the works of Ernest Hemingway is a matter of mere conjecture. Hopefully, they will not, as many critics of the past three decades, be adversely influenced by the adventures and exploits of the reputed man among men, "Papa," the agile boxer, the champion deep sea fisherman, the expert marksman and big game hunter, the man whose failing health unquestionably drove him to turn a gun upon himself.¹

Upon the death of any author we re-evaluate his works, searching for the unifying principle of development. Looking beneath the surface to see a greater portion of the iceberg of Hemingway's artistry,² I believe that a conceptual framework, a principle of development, can be seen in his works.³ Reflecting a morally and spiritually chaotic period in history, Hemingway is the voice of the Experience of Man, searching for redemption after the Fall, struggling against evil, for embodied within his works is the universal mythic structure, the Adamic concept. The purpose of this study is to show the development of this structure and the affinity with the Biblical concept of a fallen Adam achieving a state of grace through a second Adam, Christ—-in other words, one Adam attempting to regain paradise or a "wise innocence" through the simplicity of the code of a second Adam. Since myth, essentially an approach of the "new" critics, has been variously defined, the first portion of the thesis is devoted to a discussion of myth and archetypal theory as critical tools, with particular reference to the theory of Northrop Frye as presented in Anatomy of Criticism. The
Adamic concept as characteristically American is also discussed. The major portion of the thesis then demonstrates the Adamic concept in the life and works of Hemingway through the cyclic figures Adam and Christ.

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CHAPTER ONE

MYTHIC STRUCTURE AND ARCHETYPAL PATTERNS
AS CRITICAL TOOLS

In 1952 the MLA Committee of Research Activities declared that "the essential nature of literary criticism turns on value judgments. In all of its forms, literary criticism has evaluation or judgment as its purpose. It is this characteristic which distinguishes criticism from other forms of literary scholarship."\(^1\) This statement is, of course, quite correct; but it fails to note an important aspect of criticism, namely, that value judgments can be and are made only in relationship to standards, which are subject to change. Indeed, in the last four decades critical standards have been in a process of radical change with various new propositions upon which to base value judgments being introduced. Dominating the foreground has been an approach commonly and somewhat nebulously termed new criticism.\(^2\) Essentially, this movement sees literature as communication through consciously or subconsciously organized, created from employing the medium of words.\(^3\) Avoiding purely subjective opinions of taste, new critics currently are attempting to formulate an objective, scientific approach to the study of literature, to delineate organizing patterns—motifs, symbols, images, objective correlatives, archetypal structures—within specific works, and to demonstrate the universal re-currence of these patterns or structures in literature.\(^4\) Examining literature analytically, the early new critics concentrated upon individual works; today new critics such as Northrop Frye and Richard Chase are viewing literature as painting, studying closely the brush work and technique, then stepping back to view in perspective the
entire work and its relationship to other literary paintings. Thus in viewing literature objectively, scientifically, the first step is, according to Frye,

to get rid of meaningless criticism, or talking about literature in a way that cannot help to build up a systematic structure of knowledge. This includes all the sonorous nonsense that we so often find in critical generalities, reflective comments, ideational perorations, and other consequences of taking a large view of an unorganized subject. It includes all lists of the "best" novels or poems or writers, whether their particular virtue is exclusiveness or inclusiveness. It includes all casual, sentimental, and prejudiced value-judgments, and all the literary chit-chat which makes the reputations of poets boom and crash in an imagery stock exchange.5

Literature then can be viewed as a systematic body of knowledge, assuming, as in any science, total coherence, a quality which enables it to be studied systematically. The adopted hypothesis is that "just as there is an order of nature behind the natural sciences, so literature is not a piled aggregate of 'works' but an order of words."6

One way of ordering words, according to this objective critical theory, is through myth and archetype, terms which have so often been beclouded in verbalism that definition is imperative.7 Essentially, myth has been seen in two ways—as a pervasive, controlling image and as narrative structure, the two being not mutually exclusive. Mark Schorer, in his book William Blake, defines myths as

the instruments by which we continually struggle to make our experience intelligible to ourselves. A myth is a large, controlling image that gives meaning to the facts of ordinary life; that is, which has organizing value for experience. A mythology is a more or less articulated body of such images, a pantheon. Without such images, experience is chaotic, fragmentary and merely phenomenal. It is the chaos of experience that creates them, and they are intended to rectify it. All real convictions involve a mythology, either in its usual, broad sense or in a private sense. In the first case it is embodied in literature or in ritual or in both, in which it has application to the whole of a society and tends to be religious. In the second, it remains
in the realm of fantasy, in which it tends to be obsessive and fanatical. This is not to say that sound myths of general application necessarily support religions; rather that they often perform the historical functions of religion—they unify experience in a way that is satisfactory to the whole culture and to the whole personality. Philip Wheelwright, from the point of view of an uncommon philosophical theism, argues understandably that "the very essence of myth" is "that haunting awareness of transcendent forces peering through the cracks of the visible universe". Yet this does not make religious experience proper more than a portion of the larger area. That myth cannot be so limited is made clear by our own civilization, which seems to be struggling toward a myth that will be explicitly ethical, even political.

In calling myth a "potent image," Henry Murray defines archetypes as a cluster of symbols with a long temporal span and a large spatial scope in the imagination of men. Relatedly, Frye defines archetypes as typical, recurring images, associative clusters of symbols, which throughout time connect one work with another and thereby help to unify and integrate literary experience. Frye often seems to use the terms myth and archetype interchangeably. His basis distinction seems to be, however, that mythic symbols evoke an association with an over-all narrative which, recurring through time, is an archetypal pattern. He states that a study of archetypes begins with a world of myth, an abstract or purely literary world of fictional and thematic design unaffected by canons of plausible adaptation to familiar experience. In terms of narrative, myth is the imitation of actions near or at the conceivable limits of desire.

Moreover, Frye sees in literature, three elements—a sequence of contexts or relationships in which the whole work of literary art can be placed: dianonia, or meaning; ethos, or characterization; and mythos, or narrative. Narrative, mythos, can be treated in three ways. First, there is undisplaced myth, concerned with gods or demons and taking the form of two contrasting worlds of total metaphorical identification, one desirable and the other undesirable, which are, of course, identified with the existential heavens
and hells of the religions contemporary with such literature. With the Greek pantheons and the Bible serving as the great fountains of undisplaced myth, these two forms of metaphorical organization are called apocalyptic and demonic, respectively. Second, there is the general tendency called romantic, the tendency to suggest implicit mythical patterns in a world more closely associated with human experience. Third, there is the tendency of "realism" (Frye's dislike of the term is indicated by the quotation marks) to throw the emphasis on content and representation rather than on the shape of the story.13

To arrive at a comprehensive, working definition for present purposes, archetypal patterns are potent, controlling images, or symbols, which in their complex recurrence throughout literature embody or adumbrate suggestions of universal narrative structures, which, according to treatment, are undisplaced, romantic, or realistic.

Myths and archetypal patterns, being subject to interpretation upon various levels, are peculiarly effective because of the inculcated associations of a large number of people in a given culture or sphere. Indeed, it is by cultural conditioning that the geometrical figure of the cross is inevitably associated specifically with the death of Christ and generally with the over-all Judeo-Christian narrative.

The origin and interpretation of these larger narratives have generated many schools of thought. The philological school of Max Muller, employing Vedic Sanscrit, championed the position that myths were originally derived from words through a species of allegorical etymology. According to Muller's outline governing the explication of myths, all
Aryan tongues stemmed from Sanscrit, which gave to its derived tongues the names of gods, all referring to celestial phenomena. The basic equation was Dyaus=Zeus, combining the Vedic and Hellenic pantheons. Through a corruption of language, the original meanings and myths of the inherited names were forgotten and barbarous new myths revolving around the sky, sun, dawn, and clouds arose to take their place. This elaborate theory seeing language as predating myth was exploded by Edward Cassirer in *Language and Myth* (trans. 1946). Believing that language conditions thought but does not pre-date thought, Cassirer, concerning the relationship of language and myth, states:

> It is no longer a matter of simply deriving one of these phenomena from the other, of "explaining" it in terms of the other---for that would be to level them both, to rob them of their characteristic features. If myth be really, as Max Muller's theory has it, nothing but the darkening shadow which language throws upon thought, it is mystifying indeed that this shadow should appear ever as in an aura of its own light, should evolve a positive vitality and activity of its own, which tends to eclipse what we commonly call the immediate reality of things, so that even the wealth of empirical, sensuous experience pales before it.

Cassirer then concludes that language and thought are shaped by habits of prelogical or metaphorical thought. Standing in an original and indissoluble correlation with one another, language and myth emerge gradually as independent elements. They are, as it were, two shoots from one parent stem,

> the same impulse of symbolic formulation, springing from the same basic mental activity, a concentration and heightening of simple sensory experience. In the vocable of speech and in primitive mythic figurations, the same inner process finds its consummation: they are both resolutions of an inner tension, the representation of subjective impulses and excitations in definite objective forms and figures.

People do not arbitrarily invent a sign or sound-complex for a given object.
Rather, the spiritual confrontation with an object in the outer world furnishes both the occasion and means of its denomination.

Andrew Lang, G. L. Gomme, E. S. Hartland, and Edward Clodd, among others, held a somewhat different view—the unilinear view of cultural evolution, which sees myth, as Edward Clodd wrote in 1885, as not merely the label for a narrative of the gods or the creation of the universe, but also the designation of an entire period in the stage of man’s development, "a necessary traveling through which the mind of man passed in its slow progress toward certitude."

Myth then is the narrative history of the successive stages in mankind’s climb from his simian ancestry upward to the civilized state. Myths are tales relating to a past mythological age, a time when the world was different from its present state. Richard Chase has recently pointed out, however, that the sense of the past is sometimes so vague that another way of describing the emotion involved must be found, for, as Boas writes, many cultural groups (particularly the Eskimos) have a flourishing mythology and practically no sense of the remote past. In close relationship to Jung’s theory of racial unconsciousness, Levy-Bruhl has suggested that this "mythological age" may be something personally experienced, that one may "regress" into this age. His substantiating evidence is the fact that certain primitive peoples use the same word to signify both "dream" and the "mythical period." Chase, however, asks why the myth-teller imagines a time when the world was different. Why is there the evocation of the past? Chase concludes that it is the function of myth that must be considered. Drawing heavily from Malinowski’s "Myth in Primitive Psychology," Chase defines the function of myth as "a narrative resurrection of a primeval reality told in satisfaction of deep religious wants, moral cravings, social sub-
missions, even practical requirements." It is a pragmatic charter of primitive faith and moral wisdom which "comes into play when rite, ceremony, or a social or moral rule demands justification, warrant of antiquity, reality and sanctity." Finally, it is "a statement of primeval, greater, and more relevant reality by which the present life, fates, and activities of mankind are determined." Although he shows that myth is a strong preservative of tradition, Malinowski denies that it is dogma. It may have the efficacy of dogma, but it is at the same time plastic and dynamic. Myths are made ad hoc, he writes; they are "constantly regenerated; every historical change creates its mythology."

This view of the function of myth as primarily moral and social is, of course, only one view. The psychoanalytical school of Freud sees not only undisplaced myth but also romantic and realistic mythic narrative as the veiling of subconscious desire, particularly sexual desire. Mythic interpretation thus delves the unfathomed realm of the inner nature of man. All myth can be seen ultimately in terms of the phallus and womb, telling, as do dreams, one story, a genital-anal saga.

Closely allied to the Freudian view is the Jungian concept, which for erotic interpretation substitutes ethical and psychological conflict. Myth, according to Chase, thus by dramatizing "the disharmonies, the deep neurotic disturbances occasioned by the clash of inward and outward forces and by reconciling these opposing forces, by making them interact coercively toward a common end," performs a life-giving or Promethean function, Prometheus having been the intermediary between God and man. It must be noted that though Chase sees myth as resolving psychological conflict, other new critics view myth simply as a manifestation of the conflict of opposing forces with a resolution being sought but not necessarily found.

The traditional view of myth, as earlier suggested in the quotation from Schorer, is as a manifestation of religio-philosophical truth, satisfying man's religious craving. To the ancients, Zeus and his feuding
crew upon Mr. Olympus were divinities embodying Truth. In the Western world today the Judeo-Christian narrative is considered by man as divine revelation of Truth. Indeed, it is, as will be shown, this Judeo-Christian narrative, the Adamic concept, that underlies all American literature. In the realistic works of Ernest Hemingway this myth is not specifically a manifestation of religio-philosophical truth but rather, it seems, a depiction of ethical, psychological conflict within man living in a changing world, being, in other words, the dramatic human tale.
CHAPTER TWO

THE ADAMIC CONCEPT IN AMERICAN LITERATURE

The permeation of American life and literature by an Adamic figure has informed much recent criticism. In a recent article in *PMLA*, Frederic Carpenter summarizes much of the material showing that the American myth, which so many critics have attempted to define, is ambiguous. Clearly it is based upon the Old Testament fable of an innocent Adam who fell from grace and was expelled from Eden, and who learned thereby the sad wisdom of experience. Those critics who have most explicitly described "the American Adam" have emphasized this basic or Old Testament version of the myth. Yet, as Carpenter further points out, the American Adam has also differed from the Old Testament Adam, for not only has he experienced the fall, but also the promise of redemption. He is a new Adam seeking in a new world to regain his once held spiritual position. There has been much confusion in defining this Adamic myth, perhaps because of the confusing aspects of American experience. This confusion, however, may be resolved by recognizing the dual nature of this American Adam. In one phase he is the pre-historic man living in a pre-moral world, innocent alike of good and evil, subduing wild nature and wild savages by his native strength and skill, yet apparently helpless before the guile and duplicity of his old world enemies. But in his second phase, he is heir of all the civilizations, living in a modern world of many conflicting moralities, but seeking to emulate the mature innocence of the Master, and to realize the idealism of this Platonic and Judeo-Christian past.

Carpenter, arriving at these conclusions after having thoroughly reviewed the criticism concerned with identifying a "distinctly American myth," cites Henry Nashe Smith as the first to define clearly the various divergent aspects of the myth of America. Carpenter discusses the three separated myths identified by Smith in his *Virgin Land*—"the wild West"
of traditional romanticism, the agrarian West of nineteenth century utopianism, and the modern myth of America as an industrial colossus.

Smith, though making a distinct contribution, carefully "refrains from advocating any single American myth, pointing rather to the illogical persistence of the old frontier ideals in an industrial America." In 1955 R. W. B. Lewis in *The American Adam*, perhaps the foremost book in this field, described the single American myth which may unify the divergent elements of national experience. To Lewis, the frontiersman and the agrarian homesteader merge in the figure of an American Adam living before the fall. Considering primarily nineteenth century literature, Lewis shows that the national struggle for an image is creatively manifested first in the poetry of Whitman. Employing as an epigraph John Burroughs' statement of 1896 that "Whitman appears as the Adamic man reborn here in the nineteenth century," Lewis states that the age of Emerson and Holmes prepared the way for Whitman. Through Emerson and Holmes, the way was prepared for a new Adam, free of family and race, "untouched by those dismal conditions which prior tragedies and entanglements montonously prepared for the newborn European." Freed from the history of mankind, innocent, cheerful, curious, this new Adam starts forth on his way to discover just "what sort of world this is." Nathaniel Hawthorne furnished the working metaphor for this phase in the career of the New World's representative man: in a companion piece to "Earth's Holocaust," a fantasy called "The New Adam and Eve." It was the story of a second pair created after "the Day of Doom has burst upon the globe and swept away the whole race of man"---two pure people "with no knowledge of their predecessors nor of the diseased circumstances that had become encrusted around them." Holmes, insisting on the "enabling portion of the past," could never show
these new creatures much about this new world; but in *Leaves of Grass*.

Walt Whitman was ready to tell them all.

Moreover, Lewis points out that in his poetry, Whitman, "the chanter of Adamic song," reverts to a primitive condition, that he crystalizes the hopes heretofore expressed in terms of progress in a complete recovery of primal perfection:

In the early poems Whitman accomplished the epochal return by huge and almost unconscious leaps. In later poems he worked his way more painstakingly up the river of history to its source: as, for example, in "Passage to India," where the poet moves back from the recently constructed Suez Canal, back past Christopher Columbus, past Alexander the Great and the most ancient of heroes and peoples, to the very "secret of the earth and sky,"

Yet, Whitman's most explicit attempt to reach behind tradition to find and assert nature untroubled by art, to reestablish the natural, unfallen man, remained for the poems collected as *Children of Adam* (1860). Here, the new man is even unclothed, properly enough.

To frame his novel approach, Whitman, as others, lowered and secularized familiar spiritual phrases. Indeed, many of Whitman's statements are conversions of religious allusion: the new miracles were acts of the senses (an odd foreshortening, incidentally, of Edwards' Calvinist elaboration of the Lockian psychology); the aroma of the body was "finer than prayer;" his head was "more than churches, bibles, and all creeds." "If I worship one thing more than another," Whitman declaimed in a moment of Adamic narcissism, "it shall be the spread of my own body."

The hero of *Leaves of Grass* thus exudes a kind of primal innocence, not because he has made the world, but because he began by making himself.

Thus, self-made, he is the lonely man:

No anchorite was ever so lonely, since no anchorite was ever so alone. Whitman's image of the evergreen, "solitary in a wide, flat space... without a friend or lover near," introduced what more and more appears to be the central theme of
American literature, in so far as a unique theme may be claimed for it: the theme of loneliness, dramatized as the hero in space. The only recourse for a poet like Whitman was to fill the space by erecting a home and populating it with companions and lovers.

After discussing Whitman's new Adam, Lewis describes the "fortunate fall," the fall which brings maturity and a sad wisdom based upon a clear knowledge of the ironies of life. This Adam is first seen in the writings of the elder Henry James, who followed the Swedenborgians in "identifying the creature prior to moral consciousness as Adam and the consciousness itself as Eve, reading the Book of Genesis [with the Fall] as a darkly mythic report on the psychological history of Everyman," and the works of Horace Bushnell, whose purpose was "to show that the human personality fulfilled itself only through a classic drama of a fall and a regeneration, and that regeneration depended crucially on an organized and living tradition." To Bushnell, a somewhat genial Jonathan Edwards, the denial of the Fall succeeded only in making life duller, not more cheerful as the hopeful insisted, for it "was a denial of the human potential for evil which had made life adventurous precisely by making genuine moral crisis possible."

After discussing the Adamic myth in the works of Brown, Cooper, and Bird, as the hero in space, as the hero who takes his start outside time and who inhabits "space as spaciousness," Lewis describes the darkening shadows manifested in the works of Hawthorne and Melville. Qualities of evil, fear, and destructiveness have here entered the fictional world. The self-sufficiency of the hero, often a solitary, even alien figure, is subjected to extreme test. The pattern of escape and return appears—a fall and effort to regain the previously held position. The fall, however,
usually proves fortunate in that growth in perception and moral intelligence results.

In his Epilogue, Lewis suggests that this concept of Adam after the Fall, Adam's confrontation of evil and efforts to regain his position, is now the one American myth:

The picture of man sketched by the dominant contemporary philosophies and ologies shows as a figure struggling to stand upright amid the most violent cross-currents: the American as Adam has been replaced by the American as Laocoon; the Emersonian figure—"the plain old Adam, the simple genuine self"—has been frowned out of existence. Taking a very cursory glance at contemporary literature, Lewis sees traces of the Adamic myth in Fitzgerald's The Great Gatsby, where the Adamic anecdote retains a singular purity of outline; and in Faulkner's The Bear, where Isacc McCaslin "is a Natty Bumppo re-created by the dark energies of a Hawthorne. But more especially is the Adamic tradition maintained by Ralph Ellison in Invisible Man, J. D. Salinger in The Catcher in the Rye, and Saul Bellow in The Adventures of Augie March. The heroes of these novels—a nameless Negro, an unstable adolescent, and a Chicago Jew—"share in their common aloneness that odd aura of moral priority over the waiting world which was a central ingredient in the Adamic fictional tradition." Standing behind them are Arthur Mervyn, Donatello, Redburn, Isabel Archer, Huck Finn, and countless others.

Numerous other critics have suggested a pattern not essentially different from that explicated by Lewis in The American Adam. In The Cycle of American Literature, also published in 1955, Robert E. Spiller delineates two cycles—the first being agrarian and romantic, the second being a period of disillusionment caused by the industrial revolution. Leslie Fiedler, in his group of essays entitled An End to Innocence (1955),
applied the same myth of Adamic innocence to the American scene. In a political sense he attributes the popular success of McCarthyism to America's sudden recognition of the naivete of its innocence in the face of communist duplicity and emphasizes the disillusionment of all liberal idealists in contemporary America. In regard to the literary world Fiedler deplores the naive immaturity of modern American novelists (like Thomas Wolfe) who have mistaken this ideal image for the reality, and he praises the maturity of others (like Faulkner) who have confronted this desperate reality.

Seeking to interpret American life and literature in terms of the Adamic myth in much the same way, Kenneth S. Lynn in *The Dream of Success* (1955), Carpenter in *American Literature and the Dream* (1955), and Max Lerner in *America as a Civilization* (1957) point to an innocent Adam before the Fall and a saddened but still-striving Adam after the Fall. Though some critics choose to see in American literature a distinct dichotomy between the frontier and industrial civilization, between innocence and disillusionment, Lynn, Carpenter, and Lerner, as Lewis, emphasize the continuity of the "cycle," the merging of the frontier and industrialized life through the figure of Adam before and after the Fall.

Regardless of how the myth is viewed, however, it is clear that it informs all American literature; and it is in light of this tradition that Hemingway's fiction must now be examined. In his fiction, Hemingway shows that his fictional characters have been influenced by the Adamic concept.
CHAPTER THREE

SOME TREATMENTS OF HEMINGWAY'S LIFE AND FICTION

Several critics have in various ways suggested the Adamic nature of Hemingway's works. Philip Young in a chapter entitled "The World, and an American Myth" states it more explicitly than anyone else:

Myths are stories which have something about them that we clumsily call "magic". They have a special quality, an aura of portent. They deal, normally, with some critical phase of life, some crisis. The figures who undergo the adventures of the tale take on a symbolic air because we begin to recognize in them some element of ourselves, and in their experience some aspect of our own.

The story of the adventures of Huck Finn and the Hemingway hero is such a myth, which relates once more the Fall of Man, the loss of Paradise. But it is a myth for America, which speaks to the people of the country from whose experience it springs, saying: We start out smiling, and well disposed toward the world and our fellows. ... But in the process of our going out, and when we meet with life, we are struck down, and afterward nothing in the kingdom can put us all the way back together again.1

In the Art of Hemingway, John Atkins devotes two chapters to what may be considered a variation of the Adamic theme—the natural man versus the political man. Drawing from Maxwell Geismar, Atkins stipulates that

"the basis of Hemingway's early writing is a total renunciation of all social frameworks; the separation of the writer from the common activity of his time; the acceptance of a profound isolation as the basis for the writer's achievement." Nick Adams, Jake Barnes, and Lieutenant Henry all agree in ignoring social organization. Living as near to a natural life as possible they refuse to concern themselves with political or economic structure.2

Atkins then discusses Hemingway's awakening political consciousness in the depression era novel To Have and Have Not, whose very title implies the socialistic theme of the work, and his total involvement with political
issues in *For Whom the Bell Tolls*, the Spanish Civil War novel. Presenting in a later chapter the different myths that critics have discussed in relation to Hemingway's fiction, Atkins, without adopting any one view as his own, discusses Jake Barnes of *The Sun Also Rises* as an incarnation of the Fisher King awaiting the question; and Henry Morgan of *To Have and Have Not* as spiritually reborn, seeking in death to unite with the life principle itself (the most universal myth of all). He also sets forth Cowley's concept of Hemingway's work as pre-Christian and pre-civilized. Basing his opinion primarily on Hemingway's use of ritualism, Cowley calls him a "primitivist."

Tom Burnam in an article entitled "Primitivism and Masculinity in the Works of Ernest Hemingway", attempts to show, however, that the basis of Cowley's concept, ritualism, is, per se, neither primitive nor non-primitive. Cowley has said that the word primitive "really applies to him, if it is used in what might be called its anthropological sense," that Hemingway's rituals are very much like those of "primitive peoples" and that Hemingway "seems to have a feeling for half-forgotten sacraments," his cast of mind being "pre-Christian and pre-logical." Burnam believes that the word "primitive" if defined accurately, especially in its anthropological sense cannot be used to describe the body of Hemingway's work. Hemingway's primitiveness, if called such, really narrows down to a belief in the essentially masculine nature of his approach, for

Hemingway's men are men and they involve themselves constantly with such obviously elemental things as death and sex; their approach is masculine, direct, even brutal; they cut through the complexities of contemporary society to the so-called "primal drives."

An analysis of this concept of masculinity throws into relief the question of Hemingway's real primitivism, in that, in all cultures, these "so-called"
primal masculine characteristics are really only manifestations of cultural adaptation. The virile man is supposed to hunt, fish, go to bullfights and boxing matches. Hemingway's men are thus men because they engage in the activities which our culture associates with masculinity. Burnam does not see this as a primitive point of view; he does, however, point to what he considers "the first real primitivism" in Hemingway as manifested in the relationship between Colonel Cantwell and his daughter-lover, Renata, of *Across the River and Into the Trees*. This relationship may exist on a primitive level, being

a primitivism which might reach into the dawn of pre-history to some matriarchal culture-pattern, which Margaret Schlauch, at least, has tried to show behind the cruel step-fathers of later myth and legend, "step"-fathers (or mothers) only because western culture has long abandoned the incest theme except as the shadow of a horror not to be encountered directly.\(^6\)

Thus, the 1950 novel, certainly one of Hemingway's poorest, is a transition toward a phase in his career of which a small (and still, admittedly male-oriented) masterpiece, *The Old Man and the Sea* is only the first step... toward the truly eternal, truly "primitive" in the human spirit.\(^7\)

Though Burnam's position has gained little attention, his article, as do the discussions of Cowley, Young, and Atkins, demonstrates the critical attention being devoted to aspects of what can essentially be considered the Adamic concept in Hemingway's works. Though various critics have in different ways commented upon such a pattern, a complete and specific study of the Adamic patterning has yet to be done. Perhaps the pattern is so obvious that a full examination is unwarranted. This, I think, is not the case, however. What in Hemingway often seems clear is, in actuality, deceptively unclear, for hidden beneath the unrippled surface of his terse, often-imitated style are aspects of universal mythic implication
which only the very perceptive reader recognizes.

In analyzing such a concept as the Adamic myth in Hemingway's fiction, it must be remembered that, as Young has pointed out, Hemingway, though not directly re-telling his own life story, both consciously and unconsciously, drew heavily upon his own experiences for his fictional situations:

Every true novelist has a "world" of some kind, an imaginary vision of some sphere or scene of life and action which his individual experience has caused him to see, and which he re-creates in fiction. This is his equivalent for what, if he wrote philosophy, would be a system of ideas. He sees a kind of life going against some background, and he tries to make it convenient and dramatic.

Many of the main outlines and really significant events of his life have been recorded in fiction. . . and in one way or another Hemingway has told almost everything one would wish to know about him.8

Writing is not for any author, and particularly Hemingway,

the natural by product of an isolated experience, not the autonomous creation of an isolated man, but the consequence of a collision between the two. . . the collision when it occurs, even when the experience is a lion in the gun sights or a German in a Normandy hedge, may provide, for the right writer, something more than a thrill and something very different from an escape. It may, indeed, provide a realization—precisely such a realization as the art of letters at its greatest is capable of providing: the realization of the meaning of man.9

For Hemingway writing was the purgative of his own experiences. In "Fathers and Sons," remembering his father's suicide, Nick Adams reveals Hemingway's philosophy:

Now, knowing how it had all been, even remembering the earliest times before things had gone badly was not good remembering. If he wrote it he could get rid of it. He had gotten rid of many things by writing them. But it was still too early for that. There were still too many people.10

And in For Whom the Bell Tolls Robert Jordan realizes that: "You can get rid of all of it by writing about it. . . once you write it down it is all gone."11 As Hemingway said, his psychoanalyst was a portable Corona,
No. 3. This being true, some biographical information is necessary to a complete understanding of Hemingway's fiction, for at points the story of each of his heroes, Nick Adams, Jake Barnes, Frederic Henry, Robert Jordan, and Colonel Cantwell, is his own story.

Born in 1899, in Oak Park, Illinois, an intensely middle class suburb of Chicago, Hemingway was the second child and eldest son of Clarence Edmonds Hemingway and Grace Hall Hemingway. His father was a physician who early taught his son the love of the outdoor life, taking him hunting and fishing. His mother, a somewhat aesthetic, definitely religious woman, tried, though somewhat in vain, to inculcate within her son her own love of music. Though his was not an entirely happy childhood, Hemingway has recorded in fiction the most memorable aspects of his youth spent up in Michigan (as he later entitled a short story) in the Walloon Lake area.

During his high school days, the young Hemingway excelled in numerous activities. He wrote a column modeled after Ring Lardner for the school paper and participated in sports, including football, swimming, track, and boxing. Upon his graduation from Oak Park High School, he tried to enlist in the Army, the United States having entered the war in April, 1917. Rejected because of an eye impairment received in a boxing incident in high school, he went to Kansas City, where he was employed by the Kansas City Star through the introduction of his uncle, Tyler Hemingway. Through a fellow Star staff member, the adventurous young man learned of the possibility of seeing and being a part of the war effort through the Red Cross. In April, 1918, Hemingway and three fellow Star employees sailed for Europe as Red Cross Volunteers. After having a brief look at Paris, Hemingway "wrangled a chance to operate a Red Cross canteen in the Piave sector where
there was more action." Here, in the early morning hours of July 9, a mortar shell lobbed in very close. Of the four people nearest its point of impact, Ernest was the least seriously hit. One man was killed outright. Another lost his legs. The third was badly injured. Ernest picked the injured man up and carried him to the rear. While doing this, he was hit twice by machine-gun bullets. But Ernest made it back to an aid station with the injured man on his back. Then he fainted.

Hemingway sustained numerous sharpnel wounds in his legs, spending over three months in hospitals. It is this wounding which plays such a prominent part in Hemingway's early fiction, being, as it were, the turning point in his outlook, being the isolating experience of the "separate peace."

After the war, the memory racked young man returned to America to recuperate, to re-adjust. In 1920 he became an editor with the Co-operative Society of America and lived in an apartment on Chicago's North Side. Here he met Sherwood Anderson and fell in love with Hadley Richardson, the first of his four wives, whom he married in September, 1921. In the fall of that same year he became a by-lined reporter, and, by that winter, a European correspondent for the Toronto Star covering the Greco-Turkish War. In later months, while in Paris, he met Gertrude Stein and began in seriousness his literary career under her tutelage. By 1927 with the publication of The Sun Also Rises, he had become, according to Stein, the voice of the lost generation, the voice of the disillusioned, ex-patriated American in Paris after World War I. His marriage to Hadley was now a recorded failure, and he was embarked upon a rising tide of popularity both as a public figure and a serious writer.

Through the years Hemingway's public image has only been intensified. He has indeed become a "myth."
divorced by two other women before marrying in 1946 the woman who now survives him, Mary Welsh. Though a heavy drinker, Hemingway's physical abilities remained unimpaired. He established himself as an expert big game hunter and a remarkable deep sea fisherman, indeed, as a man among men. He lived in Chicago, Paris, Madrid, Venice, London, Key West, Havana, Kansas City, and Ketchum, Idaho. Covering as a correspondent the Spanish Civil War, World War II, and numerous Cuban revolutions, he sustained in warfare alone wounds in nine parts of the body including six head wounds. His skull was fractured at least once, and he suffered more than a dozen brain concussions, several serious ones. He was in three serious automobile accidents and survived, though with severe internal injuries, two airplane crashes in the African jungle in 1954. From the time of these crashes Hemingway's body began to fail him, and with growing physical infirmity and pain came prolonged periods of mental depression—such a period of mental aberration leading ultimately in June, 1961, to his committing suicide at his home in Ketchum, Idaho. His wife, however, still refuses to acknowledge his death as anything but an incredible accident.

Though many of his experiences are mirrored in his fiction, Hemingway's life and writings often seem to be paradoxical opposites. Believing that to be moral which one feels good after, he seemingly denounced the God of Christian morality and enthroned the gods of the senses and pleasure. Yet, as his brother Leicester records, he embraced the Catholic faith and regularly read a periodical called the Southern Jesuit, according to Young. Though Hemingway invoked the blessings of nada in a bitter parody of the Lord's Prayer in "A Clean, Well-Lighted Place," yet a critic as eminent as
Carlos Baker will declare that

he was neither a moral nor a metaphysical nihilist. The con-
sciousness of God is in his books and the Book of Common Prayer
was seldom far out of his reach.20

Though many artists may write what they do not believe, Hemingway could
not. Adhering to a rigorous self-established ideal of integrity in his
writing, Hemingway could write only what he knew truly. In Death in the
Afternoon, he says of his early days as a writer:

I was trying to write and I found that my greatest difficulty
(apart from that of knowing what you truly felt, rather than
what you were supposed to feel, or what you had been taught to
feel) was to note what really happened in action, what the actual
things were which produced the emotion which you experience.
... So I was trying to learn to write, commencing with the
simplest things. . .21

And in For Whom the Bell Tolls, Robert Jordan, reveals Hemingway's phi-
osophy: "He would write a book when he got through with this. But only
about the things he knew, truly, and about what he knew."22

How then are the complex, curious, often peculiar, and seemingly par-
adoxical aspects of Hemingway's life and fiction explained? Was he, as
his works seem to indicate, a moral and metaphysical nihilist? Did he
personally denounce the God of orthodox Christianity? There is by no means
any one answer to these questions, no one key to understanding the person-
ality of this man, or any man, for that matter. Indeed, the attempt to
establish one particular theory over others is blatant stupidity. Among
the various theories of Hemingway's life and fiction that have been ad-
vanced are those of Young and Killinger. Young sees him as a neurotic
whose life and fiction are manifestations of psychic reorganization while
Killinger sees him as a classical existentialist whose fictional characters,
as he himself did, whether in war, the bull ring, or bed, constantly seek
Employing in his study the theory of Freud formulated in *Beyond the Pleasure Principle*, Young interprets Hemingway's fiction as "the attempt to get rid of the experience of the First World War," a period of profound shock necessitating the reorganization of his personality. Though attempting this psychic reorganization, he was, however, never able to free himself from the traumatic events of the war:

Suffering from the wounds and shock crucially sustained in the First World War, Hemingway, in terms of Freud's analysis is continually in his prose disregarding the pleasure principle, and returning compulsively to the scenes of his injuries. He has his preoccupation with death as a result of an over exposure to it. He saw too many helmets "full of brains" and he built his monument in recognition of the meaning of his own misfortune.

Hemingway's is the traumatic neurosis that results in repetition-compulsion. He must occupy himself, if not actually, then symbolically, through a fictional creation, with vicarious dying,

with witnessing and participating in many wars, many bullfights. Despite his contempt for psychoanalysis, he said it himself when he wrote that he spent a great deal of time killing animals and fish in order that he might not kill himself. He said it again in writing that "when a man is still in rebellion against death he has pleasure in taking to himself one of the god-like attributes, that of giving it."

Young does not fail to point out that Freudian theory is not without its weaknesses, that any master key to unlock all the doors in a corridor is always suspect. Yet the phenomenon of the death wish can certainly be understood, for all so-called normal people have at times envisioned death:

Just as death means the end of pleasure so it means, too, the end of pain; in this sense, if in no other, all of us with a part of our natures may occasionally wish to die. Death is the escape to end all escapes; when things are going badly it should not be hard to entertain thoughts of it, especially if one can dream up means to it which are attractive enough. In a traumatic neurosis (and the woundings of Hemingway and his
hero certainly bear the marks of what is called traumatic experience) perhaps the preoccupation with death becomes so insistent that wishes for death begin to look instinctual.26

Repeatedly placing himself in dangerous situations, Hemingway was remarkable for his courage and strength of will in the face of death; yet For Whom the Bell Tolls reveals that he feared suicide, this fear stemming no doubt from the emotional shock and revulsion associated with his father's self-inflicted death in 1928. Hemingway's reaction to his father's death is revealed through Nick Adams in "Fathers and Sons" as well as through Robert Jordan of For Whom the Bell Tolls. That Hemingway finally turned a gun upon himself is indeed ironic and yet inevitable from a psychoanalytical examination of his life. Compelled throughout life to seek death, he achieved it in the only way repulsive to him.

As an extension of this psychoanalytical interpretation, the sexual act for Hemingway was another form of satisfying the death wish. In fact, in For Whom the Bell Tolls, the sexual act is described in terms of death imagery:

For him it was a dark passage which led nowhere, then to nowhere, then again to nowhere, once again to nowhere, always and forever to nowhere, heavy on the elbows in the earth to nowhere, dark, never any end to nowhere, hung on all time always to unknowing nowhere, this time and again for always to nowhere, now not to be borne once again always and to nowhere, now beyond all 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.27

The act of love then is specifically mentioned as a form of death:

Then they were walking along the stream together and he said, "Maria, I love thee, and thou art so lovely and it does such things to me to be with thee that I feel as though I wanted to die when I am loving thee."

"Oh," she said, "I die each time. Do you not die?"28

Later Robert Jordan thinks:
I am no romantic glorifier of the Spanish Woman nor did I ever think of a casual piece as anything much other than a casual piece in any country. But when I am with Maria I love her so that I feel literally as though I would die and I never believed in that nor though that it could happen.²⁹

Throughout literature copulation has always been associated with death. One has only to remember that Donne, from whom Hemingway drew the epigraph of this novel, used die, as have numerous other poets throughout time, to describe the sexual act. Lines of Donne's "Canonization" even echo in the mind: "We die and rise the same, and prove/Mysterious by this love."

Killinger in his study of Hemingway's fiction, Hemingway and the Dead Gods, discusses him, as have French critics, as an existentialist. Reducing the body of existential thought to three components—the separateness of the individual, the choice of being, and the way of life, Killinger characterizes existentialism as the basic attempt to establish the separate identity of the individual. Every man faces the choice of being a genuine individual or being just a part of the crowd; and in this world, where a man can thus choose to be himself or to remain anonymous, good and evil become mere qualities of the way of life which the individual chooses. In relation to these criteria, existential elements, specifically,

the bifurcation of life into the authentic and the unauthentic, the moment of existential choice, in which a man decides to be either authentic or unauthentic; and, in nontheistic terms, the exaltation of a humanistic ethic and the transmutation of aesthetics to the level where it becomes confused with ethic and a low kind of spirituality³⁰

are demonstrable throughout Hemingway's fiction.

The most prominent existential motif in Hemingway is, of course, death. As for Satre, Kierkegaard, Heidegger, Jaspers, and others in the international roll call of existentialism, it is death that defines man. The moment of choice, of being, is the moment between life and death when time
and place have no meaning. Only survival and existence have any meaning in the blinding flash of a shell, in the on-rushing charge of a bull. For Satre, death reveals freedom to man, or, rather, in the moment of anguish man meets nothingness or freedom. As a man standing upon a precipice, the individual must choose to leap into freedom, being, or conformity, nothingness. The choice is between authenticity and insincerity and is made not once, but numerous times. The existentialist continually seeks the authentic experience. The crisis must be felt moment by moment as a justification of existence; and only "in the moment of truth do the encrustations and accretions of historical man drop away" to allow the emergence "of the real, ex-sisting man, timeless, Godlike, and free." Hemingway's body of fiction is the chronicle of such a man, a man repeatedly facing death and violence, which is only another form of death in which the victim survives, as Frederic Hoffman observes.

The presence of immediate death reduces life to its simplest. Existence is all important. This awareness of death thus separates experience into two worlds—-one simple, the other complex. Hemingway's characters live by a code, a code simple in its ritualism. For the most part the man of the "separate peace" lives, as pointed out previously, the elemental life, avoiding the complexities of modern society. This simple-complex antithesis corresponds to the divisions of existential philosophers—to the vital-comic antithesis of Kierkegaard, to the authentic-unauthentic concept of Heidegger, and to the sincerity-bad faith dialectic of Satre.

Though Hemingway's early fiction depicts the isolated man living in simplicity, later works show man's involvement with mankind. In To Have and Have Not, Harry Morgan realizes that "no man alone ain't got no chance."
And the epigraph of *For Whom the Bell Tolls* establishes the theme that "no man is an island entire of himself." This theme is not irreconcilable with existentialism, for existentialists recognize, as Hemingway came to recognize, that "freedom requires every man to answer for his life jointly with others."33 Or, as Unamuno has written,

man does not live alone; he is not an isolated individual, but a member of society. There is not a little truth in the saying that the individual, like the atom, is an abstraction."34

In concluding his study, Killinger shows that, in this world where pain and death pre-dominant, the God of Christian morality is dead. All gods are dead; and a self-imposed moral code and a code of aesthetics have been substituted for the religious faith that the violence of this period in world history has destroyed. Hemingway, as Satre, Camus, and all the others, has his code of life. For Hemingway, as for Satre, to live authentically is

- to face death and face it often; to renounce the more comfortable way of the complicated life in favor of the simpler, more existential; to learn to live in a world without God and defy the whim-willed Setebos of fate; and to learn to live with a self-imposed morality and the weak salvation of aesthetics beside the toppled ruins of the religious hope of the ages.35

Another view of Hemingway's life and fiction, one that incorporates aspects of both the psychoanalytic and philosophical interpretations advanced by Young and Killinger, is—that Hemingway's life—and works reveal the search of an Adam before and after the Fall. Every man as a youth enters a world where innocent illusions are destroyed, where life is in some manner frustrated by the unpleasant, perhaps by violence and pain. Every man, certainly some more so than others, suffers psychic trauma (perhaps also physical wounding as Hemingway and his heroes) and must re-organize his life after this fall, this primordial break, as it were.
Each man then begins the search to regain his lost position, the lost innocence, or attempts to adjust in some way, through some code of action or ethics. Each man is an Adam, seeking the second Adam, Christ, the way to regain the lost paradise of innocence. It is this search that Hemingway has implicitly suggested in his fiction through the use of the traditional Judeo-Christian structure.
CHAPTER FOUR

ADAM AND THE FALL

The Adamic structure is first suggested in an early group of short stories and chapter sketches centering about the character Nick Adams in *In Our Time* (1925). Though the chapter sketches of this volume are narrated from the point of view of an unidentified "I," they are the progressive narrative of Nick Adams. Tracing this character through these and later sketches reveals his initiation into a world filled with pain and death, brutality and violence, despair and weakness. The young man is educated in the school of the world; and it is an education that leads to his ultimate disillusionment, psychic wounding, and an attempt to establish a "separate peace."

The first story in the group, "Indian Camp," is the young boy's initiation into the mysteries of birth and death. The boy accompanies his physician father and Uncle George to a near-by Indian camp to aid in the delivery of an Indian woman who has been in labor two days. Her husband, having cut his foot very badly with an ax three days earlier, is lying in the bunk above her. Employing his young son as an intern, Dr. Adams performs a Caesarean section upon the woman without the aid of a pain-killing anaesthetic with only a jack-knife and gut leaders as sutures. After the child is born, the doctor pulls back the blanket of the upper bunk to aid the injured father of the new-born child only to find that, unable to bear the penetrating screams of his wife, he has slit his throat from ear to ear with a razor. The young Nick Adams is then removed from the room.
The significant aspect of the story is not the tragedy of the Indian family, but rather the effect upon this young, impressionable boy. That Nick is very young is indicated by his father's manner in explaining the oft-painful miracle of birth:

"You see, Nick, babies are supposed to be born head first but sometimes they're not. When they're not they make a lot of trouble for everybody. Maybe I'll have to operate on this lady. We'll know in a little while."  

During the operation, Nick helps his father, and the partial effect of what he is experiencing is tersely recorded: "Nick did not watch. His curiosity has been gone for a long time." After the discovery of the dead father, Dr. Adams realizes that his son has seen too much too young and regrets having brought the boy: "It was an awful mess to put you through."  

Rowing back to their home, Nick inquires about birth and death. Dr. Adams explains that women do not usually have such a difficult time in labor, that this he saw was the exception. He further tells him that men kill themselves because "they can't stand things." As Nick and his father talk about death, a new day dawns; and Nick thinks that death's icy grip shall never hold him:

They were seated in the boat, Nick in the stern, his father rowing. The sun was coming up over the hills. A bass jumped, making a circle in the water. Nick trailed his hand in the water. It felt warm in the sharp chill of the morning.

In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die.

The dawning of a new day is symbolic of the new day in the life of the boy. With the birth of a child and the suicide of the father, Nick's consciousness of life and death, the cessation of life, has been awakened. In the pre-dawn darkness he becomes acutely aware of the pain of birth and the horrible finality yet peacefulness of death. This awareness marks the
beginning of a new period in his life. Being psychologically born, as it were, he comes into a new day a new creature thinking himself, in his state of naive innocence, to be immortal. Only when an older Nick Adams, later in the series, finds that he is not immortal does this innocence end.

As a boy growing into manhood, Nick sees not only the pain of birth and the horror of death but also the weakness and stifling narrowness of his own parents. In "The Doctor and the Doctor's Wife," the second story in the volume, Dr. Adams is involved in an argument with three Indians who have come to cut logs for him. Dr. Adams' confiscation of the drifted logs, lost from the big booms of the lumber company is, in effect, stealing. When the Indians accuse him of stealing, the doctor becomes very angry. When later questioned about the argument with the Indians by his Bible-quoting, Christian Scientist wife from her room where she lies with the blinds drawn, he explains that

"Well, Dick owes me a lot of money for pulling his Squaw through pneumonia and I guess he wanted a row so he wouldn't have to take it out in work."5

This, of course, is a rationalization. Dr. Adams conscience has been pricked by the accusations of the Indians. He knows that the logs are not rightfully his, and he cannot admit this to himself or his wife. His anger is a natural defense mechanism. Perhaps, however, the doctor lies to his wife because there is no real bond of understanding between them. They live in two different worlds. This is underscored by the simple fact that he is a medical man who loves the outdoor life and she a Christian Scientist who lies in her room meditating and praying. Theirs is indeed a marriage of opposites.

When told of the row, Mrs. Adams cannot believe that anyone would act from purely selfish, evil motives: "Dear, I don't think, I really don't
think that anyone would really do a thing like that."6 In refusing to acknowledge evil, Mrs. Adams lives in a shuttered room. Just as she lies in a room with drawn blinds shutting out the light of day, so her mind lies in the darkness of unreality. In his own weakness and his frustration in face of his wife's dogmatically unrealistic view of life, Dr. Adams contemplates escape---the permanent escape of self-inflicted death. While talking with his wife, Dr. Adams wipes his gun. By the sequence of three very terse sentences, Hemingway suggests that through suicide the doctor can escape his wife's stifling conventionalism: "He sat with the gun on his knees. He was very fond of it. Then he heard his wife's voice from the darkened room."7

Though the story is primarily of the doctor and his wife, once again it is the effect on the boy Nick that is important. Living with his parents, Nick realizes that they are not perfect, that they really do no understand each other. He sees his father's weakness and his mother's narrowness and finds that he must "take sides." Rejecting his mother's unrealistic approach to life, he aligns himself with his father, though he knows he is weak: "'Your mother wants you to come and see her,' the doctor said. 'I want to go with you,' Nick said."8

The next phase in Nick's education is the adolescent experiences with sex and love. "The End of Something" is the end of a love affair. Nick takes Marge, his girl, fishing to tell her that "it isn't fun anymore." While trolling across the point to set their lines for trout, they pass the ruins of a white limestone lumber mill which ten years before had been the center, the heart of a throbbing lumber town. Now it is merely a deserted ruin amid acres of sawdust. This heart image is central to the
story, for while fishing Nick explains to Marjorie that "you don't take the ventral fin out" of a perch even when using it only for bait. Later, when they have gone ashore and built a fire, he tells her that their relationship "isn't fun anymore, not any of it," that he "feels as though everything was gone to hell inside." Just as the heart of the town, the mill, has been moved leaving the town deserted, just as Marge has taken the ventral fin, the life, from the fish, so Nick's life, his love for Marge, has ebbed away. The throbs of an intense love have left him. Everything truly has gone to hell inside.

In "Three Day Blow," Nick and his friend, Bill, get drunk and discuss books, baseball, and girls while a storm rages outside. Nick's reaction to his broken affair is here seen:

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.

As in "The Doctor and His Wife" an escape from the painful, the unpleasant experiences of life, is suggested. For the doctor, the accumulated pain of years eventually is eased through suicide ("Fathers and Sons"). For Nick, as for all Hemingway heroes, liquor becomes an escape, only one among many, however. Here, Nick gets drunk, apparently for the first time. Drinking, however, helps only for a time. Only when the two boys go out to shoot can Nick completely objectify his broken love affair. It is, as it were, blown away with the wind: "Outside now the Marge business was no longer so tragic. It was not even very important. The wind blew everything like that away." However, another escape has been established---the outdoor life of the sportsman. Hunting and fishing become for Nick,
as for later Hemingway heroes, rituals of escape from the pain of living.

Though these two stories reveal Nick's initial love experience and the effect on him, other stories in the Nick Adams group, "Ten Indians" (Men Without Women, 1927), and "Fathers and Sons" (Winner Take Nothing, 1930), indicate that a somewhat younger Nick than this of "The End of Something" and "Three Day Blow" has had a previous sexual initiation. In "Ten Indians," Nick, returning from a fourth of July celebration with a neighboring family is razzed about his Indian girl, Prudence Mitchell. When he returns home, he learns from his father that Prudie was seen earlier in the day "threshing around in the woods" with Frank Washburn. Disillusioned, Nick goes to bed with his new knowledge that seems so painful at the time only to awake the next morning to find that "he was awake a long time before he remembered that his heart was broken."11 In "Fathers and Sons," Nick, now a father himself, remembers his sexual education in the hemlock woods behind the Indian camp. Here the Indian girl is named Trudy, a slight variation on the name Prudie:

"You want Trudy again?"
"You want to?"
"Un Huh!"
"Come on."
"No, here."
"But Billy---"
"I no mind Billy. He my brother."12

Nick's son, riding in the car with his father, interrupts his father's thoughts, asking about the Indians:

"But what were they like to be with?"
"It's hard to say," Nick Adams said. Could you say she did first what no one has ever done better and mention plump brown legs, flat belly, hard little breasts, well holding arms, quick searching tongue, the flat eyes, the good taste of mouth, then uncomfortable, tightly, sweetly, moistly, lovely, tightly, achingly, fully, finally, unendingly never-endingly, never-to-be-endingly, suddenly ended, the great bird flown like an owl in
Though certainly finding pleasure in the sexual act, Nick, as "Ten Indians" indicates, is finally emotionally hurt, though not for long, by this Indian girl who gives herself so willingly to anyone.

Another aspect of Nick's informal education is seen in "The Battler" (In Our Time, 1925), "The Killers" (Men Without Women, 1927), and "The Light of the World" (Winner Take Nothing, 1930). In all, the sensitive boy is confronted with brutality and perversity. In "The Battler" after jumping a freight, Nick is thrown from it by a brakeman. With a black eye sustained in the fall, Nick starts up the tracks and soon comes upon a campfire. He waits behind a tree watching before stepping out into the firelight. Before the fire is a man with a misshapen face, slits for eyes, and queer-shaped lips. His face is mutilated and deformed; and he has only one ear. Stepping from behind the tree into the firelight to talk with the man, Nick soon realizes that this man, who identifies himself as Ad Francis the ex-prize fighter, is crazy. From the embankment a Negro man who proves to be Ad's companion soon approaches. The Negro, Bugs, offers Nick food; but during the course of the meal Ad becomes angry with Nick and attempts to start a fight: "You won't get out of it that way. You're going to take a beating, see? Come on and lead at me." Going behind the confused fighter, Bugs taps him across the skull with a cloth-wrapped blackjack. Then he tenderly tries to bring him back to consciousness. Nick leaves the camp, stunned at the brutality of life and the sinister aspect of the situation of the ex-convict Negro who "cares" for the crazy prize-fighter. This is a story, as Young indicates,
a moment the force of the impression has been registered. The story is also, however, among the most suggestive of Hemingway's; there is more that is sinister and unpleasant about this gentle, large, courteous and thoughtful blackjacking colored man than may at first meet the eye, and it can have only one very probable interpretation. The tender, motherly, male-nursing Bugs is too comfortable in the relationship with the little, demented ex-fighter. The companionship which started as a prison friendship and which is self-sufficient financially...seems self-sufficient in other ways. Although Nick understands no more than that something is very wrong here, the reader may get the never-stated but patently suggested notion that it is not only Ad who is "queer." This theme, which crops up in five other stories and in all but one of the novels, is normally used by Hemingway as it is used here---a kind of ultimate in evil.15

In "The Killers" Nick is in a diner when two men enter. Apparently waiting for someone, they order. After a passage of time, however, Nick and the Negro cook are held at gun point in the kitchen by one of these two men while the other holds George, the counterman, at gun point in the front. Max, one of the two men, dressed in an overcoat too tight for him, tells George that they are waiting to kill a Swede who usually eats there. Realizing finally that the man is not coming, the killers leave. Nick goes to the boarding house to warn the Swede and finds him lying on a bed. Told of the killers, the Swede refuses to do anything:

Nick looked at the big man lying on the bed. "Don't you want me to go and see the police?" "No," Ole Andreson said. "That wouldn't do any good."
"Isn't there something I could do?"
"No. There ain't anything to do."
"Maybe it was just a bluff."
Ole Andreson rolled over toward the wall. "The only thing is," he said, talking toward the wall, "I just can't make up my mind to go out. I been in here all day."16

Appalled by the wanton malice of the killers and the passivity of the Swede, Nick escapes by leaving town. The incident has had its effect upon him.

"The Light of the World" is very similar in theme to "The Battler"
and "The Killers." Here, Nick, at seventeen, waiting in a railway station, talks with five acknowledged whores, six white men, and four Indians, one of whom is homosexual. Seeing this perversity, Nick's companion, when asked which way they are going, ironically replies, "The other way from you." Through the three stories, Nick does indeed have a growing acquaintance with evil incarnate, brutality, and perversity.

Nick's informal education culminates in his war time experiences. Like Krebs of "Soldier's Home," Nick probably went to war in 1917. The experiences of war, prior to his serious wounding, are recorded through the first person in the chapter sketches of *In Our Time*. Chapters III and IV reveal his participation in the "potting" of the enemy. Chapter V records the shooting of six cabinet ministers against a hospital wall while Chapter VII shows the young man praying fiercely while under bombardment. All the violence and brutality that Nick has experienced growing into manhood and in war (the experiences of "peace in our time," the title of the volume ironically suggesting this phrase from the Book of Common Prayer) culminate, however, with his serious wounding (Chapter VI):

Nick sat against the wall of the church where they had dragged him to be clear of machine gunfire in the street. Both legs stuck out awkwardly. He had been hit in the spine. His face was sweaty and dirty. The sun shone on his face. The day was very hot. Rinaldi, big backed, his equipment sprawling, lay face downward against the wall... .Nick turned his head and looked down at Rinaldi. "Senta Rinaldo; Senta. You and me we've made a "separate peace." Rinaldi lay still in the sun, breathing with difficulty. "We're not partiot," Nick turned his head away, smiling sweatily. Rinaldi was a disappointing audience.

The effect of everything Nick has seen in getting to this moment is encapsulated in the shell that has hit him. His physical wounding symbolizes the psychic trauma he has suffered—the disillusionment suffered as a boy.
growing into manhood confronted with pain and death, despair and weakness, and the various manifestations of evil. In being wounded, Nick, like Colonel Cantwell of *Across the River and Into the Trees*, has lost his immortality:

> No one of his other wounds has ever done to him what the first big one did. I suppose it is just the loss of immortality, he thought. Well, in a way, that is quite a lot to lose. 19

In losing his immortality, his innocence, Nick must make a "separate peace," must find a way to live without innocence in complete disillusionment or must find a way to regain paradise—-a "wise innocence." His wounding is, as it were, the primordial break. He has become truly, as his very name suggests, a "nicked" Adam, a fallen Adam. His wound, this culminating blow in the spine is symbol and climax for a process that has been going on since we first met Nick; it is an outward and visible sign of an inward and spiritual disgrace. 20

"A Way You'll Never Be" (*Winner Take Nothing*, 1930), and "Now I Lay Me" (*Men Without Women*, 1927) describe Nick after this first wounding. In "A Way You'll Never Be," Nick is returned to the Italian lines in an American uniform after sustaining head injuries. That this is probably a later wounding and not merely a variation of the first wounding recorded in Chapter VI, *In Our Time*, is indicated by the later appearance of this story in the volume *Winner Take Nothing*. 21 Since Hemingway did not publish the Nick Adams stories as a sequential narrative, any ordering is imposed; yet a definite order is indicated by the treatment of chronological aspects of Nick's life. Whether this be the initial wounding or a later one is really inconsequential, however, for the fact remains that Nick is now a wounded, suffering man both physically and psychically. Here, he is confused and suffering from insomnia.
In "Now I Lay Me" (Men Without Women, 1927), a twice wounded Lt. Adams is also suffering from insomnia and fear. He occupies himself in the night by thinking of a trout stream that he fished as a boy. Thus, this story tends to substantiate Young's view that "Big Two-Hearted River," an elaborate two part story of a fishing trip Nick undertakes after returning to American shores, is the ritualistic escape "of a sick man, a man who is in escape from whatever it is that has made him sick," and not merely a simple fishing story. "Big Two-Hearted River" is rather the crucial story of a wounded man barely keeping tension under control by mechanically ordering the simplest details, by carefully, ritualistically establishing his camp before fishing. The rhythm of the prose and the repetitive use of the simple sentence in the story emphasize the tension of the situation. By occupying his hands and mind, Nick is trying to forget the past, specifically the war, the helmets full of brains he has seen, and his own wounds. Fishing becomes his escape, a mechanistic defense activity which permits him to maintain his sanity. Nick, however, does not wish to fish the swamp, for fishing the swamp is a tragic adventure. The swamp symbolizes the complicated, the darkness of involvement with difficult things. Nick must do only simple things in order to maintain his precarious balance, and fishing the swamp is not simple. The swamp specifically suggests the place of one of his woundings, the willowed river bank recorded in his confused thoughts in "A Way You'll Never Be."

Nick's life has been complicated by what he has seen and what has happened to him. He has been wounded and "Big Two-Hearted River," the last of the Nick Adams stories, reveals his beginning attempts at re-adjustment, or, redemption, as it were, attempts which become more specific and pro-
nounced, developing even into a code for other characters of later works, who, like Nick Adams, bear physical and psychic scars. Like Whitman's Adamic man of *Children of Adam* and *Leaves of Grass*, Nick is a lonely man, the man of the "separate peace," who, by fishing, by returning to nature, is trying to regain his once-known state of primal innocence. His, however, is not a self-created loneliness but a result of what the world has done to him.

The Sun Also Rises

The concept of a fallen Adam struggling to find a plan of redemption, a way to live after the fall, is also prominent in Hemingway's first serious novel, *The Sun Also Rises*, where the central character, Jake Barnes, like Nick Adams, is the wounded veteran of World War I. Having been emasculated in war, Jake is trying to make a life for himself in Paris as a foreign correspondent for an American newspaper. His is a life of frustration, the frustration of being unable to consummate his love for Brett Ashley, the promiscuous, titled English-woman, who, like Jake, is the victim of the events of the war, and who, like all of society of the post World War I period, suffers from the destruction of an ordered way of life, a life with traditional values. For Jake and Brett there are no accepted values. All gods have been dethroned, as it were. The old way of life is meaningless. Early in the novel, Jake, a nominal Catholic, enters a church to pray and finds that he is empty of religious feeling. His thoughts wandering while he is kneeling at the altar rail, Jake regrets that he is such a "rotten Catholic" but realizes that there is nothing he can do about it, "at least for a while, and maybe never, but that anyway it was a grand
religion."23 And later in the novel, going to the cathedral before the bullfight to pray for Romero, Brett finds that for her too the religious life is meaningless: "Don't know why I get so nervy in church,' Brett said. 'Never does me any good.'"24

With the gods of tradition dethroned, one must learn to live with a new set of values, as Count Mippipopolous, one of the initiated, one who bears upon his body the scars of life, tells Jake: "That is the secret. You must get to know the values.'"25 For Jake the only values are self-established ones. For him, to live with his injury "without making trouble for anyone" is the value. For him, the value is in facing each new day with a kind of Stoic courage, with honor, with aesthetic purity, not the messy action of a "steer" such as Robert Cohn. Living with "grace under pressure," as Young phrases it, is the essence of Jake's code of values. But more often than not he finds himself "falling into the old grievance." He is unable to live by the code, for "he is too tortured, too thoughtful, too perplexed for this; he cries at night:"26

I was thinking about Brett and my mind stopped jumping around and started to go in sort of smooth waves. Then all of a sudden I started to cry. Then after a while it was better and I lay in bed and listened to the heavy trams go by and way down the street, and then I went to sleep.27

Only when Jake hears Brett, whom he loves so very much, enter Mike Campbell's room does he fully realize that his attempts at living by a code are a failure:

I did not care what it was all about. All I wanted to know was how to live in it. Maybe if you found out how to live in it you learned from that what it was all about.28

Life being thus so painful, Jake must forget---escape---and, like Nick Adams, he does so through fishing and drinking. After seeing Brett in
Paris, Jake and his friend Bill Groton go to the high mountain area near Burgete in Spain to fish. As in "Big Two-Hearted River," fishing is a ritualistic attempt to return to the primal state of innocence through a return to nature. Through fishing, "by sticking closely to the surface action, Barnes has evoked the deeper attitudes which underlie it and make it a therapeutic process for him." Drinking also enables Jake, as other victims of "peace in our time," to forget his pain and frustration, allowing for a time a warm happiness to distill itself through mind and body. Whatever the escape, however, it is never permanent, for the "old grievance" re-asserts itself.

Though he is unable to live by the code, Jake greatly admires the man who can live nobly, purely, according to his own values. In this work that man is Pedro Romero, the young bullfighter. Here, the code gains substance and depth, for Romero, as later code heroes, must constantly face death and does so with grace and purity:

Romero never made any contortions, always it was straight and pure and natural in line. The others twisted themselves like corkscrews, their elbows raised, and leaned against the flanks of the bull after his horns had passed, to give a faked look of danger. Afterward, all that was faked turned bad and gave an unpleasant feeling. Romero's bull-fighting gave real emotion, because he kept the absolute purity of line in his movements and always quietly and calmly let the horns pass him close each time.

Jake knows that Pedro's purity can be destroyed; and, yet, he is instrumental in that destruction, for he makes it possible for Brett to go to bed with this "beautiful boy." Jake indirectly brings about the desecration of the only good thing he has:

As an aficionado, Barnes understands this threat to Romero's purity too well. These are decadent times in the bull ring, marred by false aesthetics; Romero alone has "the old thing," the old "purity of line through the maximum of exposure:" his
corruption by Brett will complete the decadence. But mainly the young fighter means something more personal to Barnes. In the bull ring he combines grace, control and sincerity with manliness; in the fight with Cohn he proves his integrity where skill is lacking. As one of these few remaining images of independent manhood, he offers Barnes the comfort of vicarious redemption. Brett seems to smash this as she leaves with Pedro for Madrid. To ward off depression, Barnes can only get drunk and retire to bed; the fiesta goes on outside, but it means nothing now: the "good place" has been ruined.

And Jake has helped to ruin it.

In this novel, the code is not, as in later ones, specifically couched in Christian terms. Indeed, this is not the code of an Adam secundus but the code of an Adam before the incarnation of Christ. The primitive ritualism, the sacrificial nature of the bull-fight, certainly suggests the religious sacrifices of Old Testament Judaism. Pedro is, as it were, the high priest killing the sacrificial animal and offering it up to the divinity. That Brett is this divinity is pointed out when Romero offers up to her the ear of the slain bull and when the Spaniards dance around her as if she were an image of worship during the fiesta.

The sacrificial nature of the bull-fight is in its rapturous affect akin to the throbbing drama of the sacraments of New Testament theology. Indeed, this primitive sacramentalism is the basis (as the Old Testament is for the New) for the symbolic sacraments of Christianity. As Killinger explains, the sacrificial offering is the archetypal pattern from which the sacraments are derived:

Even though Christ is creator mundi and Adam secundus, so that he is basically the prototype for all sacramentalism, there is a return to that stage of sacramentalism considered archetypal in the historical consciousness of the race. This means a recrudescence of pre-Incarnation sacramentalism.

What has happened may be described by the figure formed by two intersecting lines, AB and CD:
AC represents the era of pagan sacramentalism, when every stream and stone and tree was thought to be the habitation of a god or demon, or at least contained what the Polynesians called mana, a supernatural power residual in certain natural objects. Christ, whose work of redemption extends to nature as well as to men, transmuted certain items of natural sacramentalism (which of course already had a cultic significance for the Jews) into meaningful symbols for the Christian community. Even then, however, in the early Christian era, we recall the relative "openness" of the sacramental mind, the unwillingness to restrict sacramentalism to the specific elements of the Christian sacraments. The whole phenomenological world was to the first disciples ubiquitously capable of becoming the bearer of the numinous. The Gospel of Matthew, for instance, mentions that men were healed by touching the hem of Christ's garment, and the book of Acts speaks of little flags of cloth that were sent out from Paul to cast disease and devils out of the afflicted.

As history moved toward the point of intersection (R), the Church gradually narrowed its sacramental consciousness, or "refined" the categorization of the sacraments, until the specific number of ecclesiastical sacraments was fixed by Peter Lombard and Thomas Aquinas at seven. These were baptism, confirmation, penance, communion, ordination, marriage, and extreme unction. During the Reformation, represented by the point of intersection, the Protestants reduced that number to two—baptism and communion—for which they quoted scriptural warrants and promises. In the long years of orthodoxy that follows, there was rigorous controversy over the letter and meaning of the two "Protestant" sacraments, until it might almost be said that the very life had been macerated out of them and they came to represent, for most Protestant Christians, mere esoteric confessionaries, intellectual shadows of what had once been dynamic realities. Perhaps the point of intersection in our diagram should represent the theoretical moment when Protestantism entered this period of desiccated sacramentalism.

But as the Church and its sacraments became less and less relevant to human life, men began, in their essential need for sacrament, to revert to primitivism, and, along with it, to primitive sacramentalism. The history of modern primitivism really began in the so-called Age of Enlightenment, when ecclesiasticism
was at its nadir. In western Europe it issued in the cult of the "natural" man. Rousseausim and the doctrine of the noble savage colored literature and philosophy. . .Possibly it is even responsible for what Edmund Fuller calls the "new compassion" in modern literature—a feeling of tenderness for harlots and perverts and sadists and criminals of all sorts. Society and environment are the scape goats—man never rises to the words mea culpa.

The result is that the Church, with its diminished relationship to the world, and its sacraments, with their even more diminished relationship, appear intolerably narrow and confining in the face of a new primitivism that asserts once again the basic sacramental nature of all real relationships. The Christian sacraments have become, so to speak, desacralized, while natural sacramentalism has regained something of sacral significance. In other words, we are now on the way to auxiliary line DB in our diagram, with a sacramentalism almost as open-ended and all-embracing as it was in the primitive era before the coming of Christ.32

That Jake is a pre-Incarnation Adam is also suggested by his name. Early in the story, Brett comments "that's a hell of a Biblical name." This suggests that there is some definite parallel with the Biblical Jacob, a pre-Incarnation Adam. Perhaps the significance is at the point of similarity in physical injuries. Jacob of Biblical tradition suffers a thigh injury after wrestling with the Angel at Peniel. However, he is not impotent from the injury. A closer parallel with deeper significance, therefore, would seem to be implied in Hemingway's use of the name Jacob. In the Biblical narrative, Jacob, late in life, finds that in the time of severe famine in the land he must send into Egypt for grain to fill his storehouses, his barns, as it were. Joseph, the long lost son, is ruling in Egypt; and through a second generation grain is provided the father. In a Freudian interpretation, grain represents the male seed. Jacob Barnes, sterile, not only physically but morally and spiritually as well, is without grain; his storehouses, his barns, are empty. The epigraph of the novel suggests that through a second generation, certainly later generations,
there is hope for the Jacob Barneses of this world, for as a new day dawns, as a new generation which has not suffered the horror of war comes into adulthood, new vitality shall be seen in a war-ravaged, morally and spiritually desolate world. This re-vitalization comes, however, only through the implementation of a code which, in later works, becomes human love swathed in the vestiges of the Christian tradition of divine love.
Four of Hemingway's novels, *A Farewell to Arms* (1929), *For Whom the Bell Tolls* (1940), *Across the River and Into the Trees* (1950), and the award-winning *The Old Man and the Sea* (1952), are very similar to the Nick Adams stories and *The Sun Also Rises*, for the hero of each is in some way a wounded man, a fallen Adam, attempting to adjust, to find a way of redemption. These works, however, though there is by no means an expression of orthodox Christian thought, the code developed is couched in decidedly Christian terms. What Hemingway has done is somewhat similar to Whitman's secularizing of familiar spiritual phrases, the converting of religious allusion to new purposes. By using the Western version of the savior-archetype in the figure of Christ to express the experience of man, he has employed what Moseley calls a "pseudonym of Christian thought."

*A Farewell to Arms*

The central character of *A Farewell to Arms*, Frederic Henry, is an American participant in World War I with the Italian forces. Against the backdrop of the horror of war is centered his love affair with Catherine Barkley, an English nurse. As night duty nurse in the Milan hospital where Frederic is recovering from leg wounds—wounds almost identical to those Hemingway himself sustained—Catherine's relationship with Frederic becomes an honorable but unpriested union. After an idyllic recuperation period, Frederic returns to the front lines, leaving Catherine pregnant.
Upon returning to his assignment, he is involved in a mass retreat. About to be shot by the Italian military police as a traitor, he deserts, returns to Milan seeking Catherine, finds her in Stresa, then escapes with her into Switzerland by rowing up the lake. In Switzerland, Frederic and Catherine spend a happy time awaiting the birth of the child. In the spring, as the snows melt, they move down from the mountains to the plains to be near a hospital, where ultimately the child is still-born and Catherine dies.

In an elaborately thorough study of this novel, Carlos Baker has shown that the imagery employed revolves around two poles or concepts which he calls the Home-concept and the Not-Home concept:

Despite the insistent, denotative matter-of-factness at the surface of the presentation, the subsurface activity of AWTN is organized connotatively around two poles. By a process of accural and coagulation, the images tend to build round the opposed concepts of Home and Not-Home. Neither, of course, is truly conceptualistic; each is a kind of poetic intuition, charged with emotional values and woven, like a cable, of many strands. The Home-concept, for example, is associated with the mountains; with dry-cold weather; with peace and quiet; with love, dignity, health, happiness, and the good life; and with worship or at least the consciousness of God. The Not-Home concept is associated with low-lying plains; with rain and fog; with obscenity, indignity, disease, suffering, nervousness, war and death; and with irreligion.

When Frederic Henry and Catherine are together in their love for each other, there is a "home" created: "My room at the hospital had been our own home and this room was our home too in the same way." Their love, this "home-erecting" force, is specifically couched in religious allusion. Early in their relationship before Frederic is seriously wounded, he returns from a mission to visit with Catherine and walks with her in the garden behind the hospital. "'We have to just walk here. You've been away a long time.' 'This is the third day. But I'm back now.'"
three day period is associated, of course, with the death and resurrection of Christ. Truly, their love becomes for a time a ressurrecting and transfiguring force. The priest later in the story tells Frederic that when you love "you wish to do things for. You wish to sacrifice for. You wish to serve."

Frederic begins his relationship with Catherine as a mere game, "like bridge, in which you said things instead of playing for money or playing for some stakes." He soon finds, however, that he is not playing a game, "that he wants to sacrifice, to do things for," to marry Catherine. Indeed, Catherine becomes his religion, his sacred subject.

Frederic becomes angry when kidded about Catherine by Rinaldi, the Italian surgeon:

"You see how it is Rinin?"
"Oh, yes. All my life I encounter sacred subjects. But very few with you. I suppose you must have them too." He looked at the floor.

During the retreat when faced with summary death by a firing squad, Frederic, to escape, plunges into the river, keeping beneath the surface until he can swim safely to shore. This is, as it were, a symbolic baptism for him, for after this he owes no obligation to anyone but himself and his love: "Anger was washed away in the river along with any obligation."

As far as the world and the war effort are concerned, he makes a "separate peace:" "I was going to forget the war. I had made a separate peace. I felt damned lonely and was glad when the train got to Stresa."

He is the lonely man, wounded and suffering, who has and needs only his love. His redemption is through love. As a wounded, fallen Adam, Frederic Henry, as Whitman’s Adamic man, is the lonely man "who fills the space by erecting a home and populating it...with lovers:"

"We were never lonely and never afraid when we were together."
Expressed through religious allusion and terms associated with Adam, the code of redemption in *A Farewell to Arms* is human love. It, however, is not a lasting redemption, for Catherine, whose religion like Frederic's is their love one for the other, ("You're my religion. You're all I've got"), dies as a biological result to their love; and Frederic is left alone with only a statue. There is even the suggestion that for Catherine, Henry, in his love for her, is her savior. After rowing into Switzerland, Catherine asks:

"Let me see your hands."
"I put them out. They were both blistered raw."
"There's no hole in my side," I said.
"Don't be sacreligious."

Indeed, Frederic's love for Catherine has been a redeeming, even transfiguring force: "You see I'm happy darling, and we have a lovely time. I haven't been happy for a long time. Their love is not enough, however, for the world breaks the brave: "They threw you in and told you the rules and the first time they caught you off base they killed you."

Just as Frederic cannot be even the temporary messiah for the ants on the burning log, so there is no permanent messianic force for him and Catherine. Their love is not a lasting salvation.

For Whom the Bell Tolls

*For Whom the Bell Tolls* is in many ways similar to *A Farewell to Arms*. It is again a love story set against the backdrop of war. Robert Jordan, an American involved as a partisan for the Republican forces in the Spanish Civil War, operates behind the Fascist lines with a guerilla band to blow a bridge at the crucial moment, the commencement of a Republican offensive. With the guerilla band is a crop-headed young girl named Maria with whom
Robert falls in love.

Unlike Nick Adams, Jake Barnes, and Frederic Henry, Robert Jordan is not a physically wounded man. He does, however, bear psychic scars. Like Nick Adams he has seen violence at an early age. At the age of seven when going with his mother to attend a wedding he saw a Negro hanged to a lamp post and later burned. He was, at this age, "too young for such things." He has also suffered the deep emotional shock of his father's suicide. His father was a cobarde who killed himself because of a domineering woman: "If he wasn't a coward he would have stood up to that woman and not let her bully him."15

As a psychically wounded man, Robert Jordan has not yet alienated himself from the world; has not made his "separate peace." He is yet involved with mankind and the war effort, for, as the epigraph of the novel states,

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

Thus, involved with the war of the Spanish people, Robert feels at first a religious ecstasy:

You felt that you were taking part in a crusade. That was the only word for it although it was a word that had been so worn and abused that it no longer gave its true meaning. You felt, in spite of all bureaucracy and inefficiency and party strife something that was like the feeling you expected to have and did not have when you made your first communion.17

Soon, however, Robert is no longer the naive novitiate:
And in the fighting soon there was no purity of feeling for those who survived the fighting and were good at it. Not after the first six months.

After six months of the brutality of war, Robert Jordan, though yet participating in it, is disillusioned and becomes the man of the "separate peace." He is the man alone who will return to his own way of life as soon as possible. He is no longer a part of the order: "You're not a real Marxist and you know it." In war, the redeeming force is love, a human love expressed again through religious allusion. Maria and Robert have only three days together, seventy hours, the hours of transformation from the death of life, the state of being without love, to resurrection in love: "So if your life trades its seventy years for seventy hours I have that value now and I am lucky enough to know it." Their love is omnipotent, all-embracing, equated even with the spiritual, with the transcendent:

"Nay," she said. "It is that I am thankful to have been another time in la gloria."

But his mind, that was his best companion, was thinking La Gloria. She said La Gloria. It has nothing to do with glory, nor La Gloire that the French write and speak about. It is the thing that is in the Cante Hondo and in the Saetas. It is in Greco and in San Juan de la Cruz, of course, and in the others. I am no mystic, but to deny it is as ignorant as though you denied the telephone or that the earth revolves around the sun or that there are other planets than this.

Just as Frederic Henry's love for Catherine is a redeeming force, so Robert Jordan's love for Maria is a messianic force, saving her from the memory of all that has happened to her: "It is as though it had never happened since we were first together."

While Robert is a savior figure, Maria is the virgin bride, her name, of course, suggesting the Virgin of the Immaculate Conception. Though
having been raped by the Fascist forces ("This is how we make Red nuns. This will show thee how to unite with thy proletarian brothers, Bride of the Red Christ"), Maria is yet virginal, for she has never given herself in love. She is, as it were, a nun of the order of the Holy Virgin; and as such she is also the servant of her Master, her Savior:

The girl found the pair of socks, closed the sack, locked it and brought them over with the key.
"Sit down and put them on and rule thy feet well," she said.
Robert Jordan grinned at her.
"Thou canst not dry them with thy hair?" he said for Pilar to hear.
"What a swine," she said. "First he is the Lord of the Manor. Now he is our ex-Lord Himself. Hit him with a chunk of wood, Maria."

For Maria and Robert Jordan, the code of redemption is their love one for the other; but, as for Catherine and Frederic, it is not a lasting salvation. Death, the end of loving, awaits Robert Jordan. After the blowing of the bridge, the injured Roberto, with his back against a tree as if it were a cross, forces Maria to leave him and go with Pilar and Pablo. With his leg hurting very badly, Robert Jordan then "holds tight" and does the "good thing:" he does not commit suicide. At the beginning of the novel, he was seen lying "flat on the brown, pine-needled floor of the forest, his chin on his folded arms," and now "he rests as easily as he can with his two elbows in the pine needles and the muzzle of the submachine gun resting against the trunk of the tree" awaiting the approaching Fascist cavalry and his own death. This gives the work a kind of "dust returning to dust" theme. For Robert and Maria, as for Catherine and Frederic, there is no lasting redemption. Death is the end of life and love.
Across the River and Into the Trees

Ten years after the publication of *For Whom the Bell Tolls*, *Across the River and Into the Trees* appeared, as most of Hemingway's works, as an exorcism, this time an exorcism primarily of the experiences of World War II. This story of the fifty-year-old professional soldier, Colonel Richard Cantwell, who first fought as a boy of eighteen on the Italian front in World War I, centers about his idyllic last week-end in the city he loves, Venice, with his nineteen-year-old lover whom he calls Daughter. Knowing that death from heart failure is imminent, Cantwell re-lives many of his war experiences for this young Countess.

Like other Hemingway characters, Cantwell is the wounded man, bearing upon his body innumerable scars. He has had ten concussions "give or take three." He was superficially wounded three times in the first winter on the Italian front before being seriously wounded and losing a kneecap. His hand, of which Renata dreams, has been shot through twice. Indeed, the old soldier "has been beat up so much he's slug nutty." Though Cantwell attempts to rid himself of the memory of all that he has seen and all that has happened to him by relieving himself on the grassy hillside near the river bank where he was first seriously injured thirty years before, he cannot free himself from these memories, from the faces of the dead, from the mistakes of battle. He is, as Nick Adams, too tortured. As his surname suggests, he is "unable to get well," to purge himself of his "*crête métier* of war.

The only redeeming force, and it is a temporary one at that, is his love for Renata ("No. You're my true love. My last and only true love." For him, as her name and age indicate, she is his re-birth, his redemption.
Theirs is the salvation experience of love. Renata, too, has suffered in the war and grieves as her mother for her country and kinsmen. For her, though loving Cantwell es un oficio bastante malo, he is yet her savior figure. She dreams that Cantwell's misshappen hand is the nail-scarred hand of Christ; Our Lord. During their time together, she wishes to touch, to hold this hand. But as it was for Frederic and Catherine, Robert and Maria, love is not permanently redeeming for Richard Cantwell and his Renata. Cantwell knows with each mannitol hexanitrate that he takes, that soon his heart will fail him; and it does as he leaves the city and the girl that he loves. There is no eternal salvation through love. Yet he has had the brief ecstasy of this last love: "I'm a lucky son of a bitch and I should never be sad about anything."30

The Old Man and the Sea

With Hemingway's 1952 story The Old Man and the Sea, his work seems to come full circle, as it were, for in this work there is the culmination of all that has gone before. In this short novel, Hemingway "finally takes the decisive step in elevating what might be called his philosophy of Manhood to the level of a religion."31 As seen through the previous examination of his works, the religious structure---the Fall of Adam and redemption through the Adam secundus, Christ, who as Love Incarnate, preached love---is integral to Hemingway's fiction. By alluding to the Judeo-Christian narrative, he has established a philosophy of man. The theological implication of life after death, of the soul's eternal haven, do not concern Hemingway. He is involved rather with living this life, and he has adapted the Adamic myth to express the universal aspects of the experience
of man. Through the story of Man, we see all men.

In *The Old Man and the Sea* the Christian symbolism is quite evident. As his namesake St. James, the old man, Santiago, is a fisherman. This is the story of his catching the largest fish of his career after the long eighty-four day period of being *salao*. During the ordeal with the fish and the sharks, Santiago's palms are mutilated by the rope; his back is lashed by the line; he gets an eye-piercing headache from the strain and the glare of the sun on the sea; his chest constricts; and he spits blood. The fish is caught at noon; at noon of the third day he kills it. Upon seeing the sharks devouring his hard-won catch, he cries "'Ay;'" and the interpolation that "there is no translation for this word and perhaps it is just such a noise as a man might make, involuntarily, feeling the nail go through his hand and into the wood."32 When going up the hill with his mast upon his back as a cross after the struggle with the fish, the old man must stop several times to rest before he reaches his hut where he lies on the bed "with his arms out straight and the palms of his hands up."33

Also intricately interwoven into the story is the numerology of the Judeo-Christian narrative. Santiago fishes *forty* days with the boy and *forty-four* days alone. His ordeal with the fish lasts exactly *three* days with his landing him on the *seventh* attempt. *Seven* of the ravaging sharks are killed; and, "although Christ fell only *three* times under the Cross, whereas the Old Man has to rest from the weight of the mast *seven* times, there is consistency in the equal importance of the numbers themselves."34 Indeed, though Christ fell beneath the weight of the Cross only three times, the fourteen Stations of the Cross are represented in Santiago's seven
encounters with sharks and his falling beneath his mast seven times.

Santiago is indeed a Christ figure, but the fish is also a Christ symbol, the ichthyological graph having been used from the earliest days of Christianity to represent the Master. The use of the fish as such a symbol in this work is consistent not only within the Hemingway philosophy as an example of the sacrificer-sacrificed phenomenon but within formal Christianity as well, if the doctrine of the Trinity be accepted. Furthermore, the phenomenon itself closely parallels the Roman Catholic sacrifice of the Mass, wherein a fusion of the priest-man with Christ takes place at the moment of Transubstantiation. For three days Santiago is bound to this fish by his line. He is bound to the fish in brotherhood, in love even. He hates to kill this friend:

"The fish is my friend, too," he said aloud. "I have never seen or heard of such a fish. But I must kill him. I am glad we do not have to try to kill the stars."

Then he was sorry for the great fish that had nothing to eat and his determination to kill him never relaxed in his sorrow for him.

For Santiago, this fish is like Ahab's white whale of Melville's *Moby Dick*. Like Ahab, Santiago has a spiritual bond with this malignant divinity, this trinity of body, mind, and spirit that is in opposition to him. As a Christ symbol, this fish represents the way of redemption; killing him will provide the old man with food and end his eighty-four day period of being *salao*. As Mircea Eliade has pointed out, a bond with nature, specifically with animals or fish, is a part of the paradisial syndrome. In primitive religious, particularly shamanism, a return to a previously held spiritual state could be achieved through communion with the natural world. Thus, here, the fish is an expression of the universal yearning for an attempt to regain paradise. The fish, Christ, is the way
of redemption.

Built upon the great abstractions of love, courage, integrity, loyalty, pride, and humility, *The Old Man and the Sea* sets forth the philosophy that permeates all of Hemingway. He has not suddenly become religious. He has always been religious; but his is not orthodoxy; his is the worship of Man. For him, the Man Christ is the Supreme Example of all that is good and pure and noble. *The Old Man and the Sea* explicitly presents this Religion of Man, elevates his philosophy to a religion by the use of allegory, an allegory of his total body of work. This short novel is the acme of all that he has done; yet, this worship of Man is stated in one of his earliest and least known works, "To-Day is Friday" (1926). Three Roman soldiers in a wine-shop discuss the bravery of Christ as he was crucified:

3d Roman Soldier---Jesus Christ. He makes a face.  
2d Soldier---That false alarm!  
1st Soldier---Oh, I don't know. He was pretty good in there today.  
2d Soldier---Why didn't he come down off the cross?  
1st Soldier---He didn't want to come down off the cross. That's not his play.  
2d Soldier---Show me a guy that doesn't want to come down off the cross.  
1st Soldier---Aw, hell, you don't know anything about it. Ask George there. Did he want to come down off the cross, George?  
Wine-seller---I'll tell you; gentlemen, I wasn't out there. It's a thing I haven't taken any interest in.  
2d Soldier---Listen, I seen a lot of them---here and plenty of other places. Any time you show me one that doesn't want to get down off the cross when the time comes---when the time comes, I mean---I'll climb right up with him.  
1st Soldier---I thought he was pretty good in there to-day.

2d Soldier---What become of his gang?  
1st Soldier---Oh, they faded out. Just the women stuck by him.  
2d Roman Soldier---They were a pretty yellow crowd.  
When they seen him go up there they didn't want any of it.  
1st Soldier---The women stuck all right.
2d Soldier---Sure, they stuck all right.  
1st Roman Soldier---You see me slip the old spear into him?  
2d Roman Soldier---You'll get into trouble doing that some day.  
1st Soldier---It was the least I could do for him. I'll tell you he looked pretty good in there to-day.39

Thus, Hemingway has employed the Adamic myth throughout his fiction: and just as in the Biblical account one Adam foreshadows, prophesies, the Second, so Nick Adams and "To-Day Is Friday" suggest the conclusion seen in The Old Man and the Sea. Through the emulation of the Master, through love, bravery, and humility, a fallen Adam can for a time regain his earthly paradise. As one Adam is redeemed through the simplicity of the code of the Adam secundus, the cycle is completed; and Hemingway's fiction has come full circle.
NOTES TO PREFACE

1. For pertinent facts concerning Hemingway's death see Leicester Hemingway's biography, My Brother, Ernest Hemingway (Cleveland, 1961).

2. Hemingway, in commenting upon writing, has said that "the dignity of the movement of an ice-berg is due to only one-eighth of it being above the surface." Death in the Afternoon (New York, 1932), p. 192.

3. That the total Hemingway literary corpus is not complete is now definite. Charles Scribner's Sons, his long time publishing organ, has recently announced plans for the posthumous release of a work entitled A Moveable Feast. According to Scribner press releases, the late-spring publication, which Hemingway supposedly was working on at the time of his death, is "a series of sketches of friends during years in Paris in the 1920's." Lubbock Avalanche-Journal, October 24, 1963, Sec. E, p. 3.

Also in a recent interview, the writer's widow has indicated that over fifty pounds in manuscripts were placed in Cuban safety deposit boxes before he died because "he didn't like to pay taxes. She listed among the late author's unpublished work material for 'another novel, set largely in the Caribbean. . .A number of short stories. . .another might be called a travel book. . .I haven't gone over all (the writing) again. . .maybe a charming book about our own safari in 1953 and 1954. . .some poetry. Mrs. Hemingway said no Hemingway letters are to be published. 'He left definite instructions about this in writing,' she said." Lubbock Avalanche-Journal, December 11, 1963, Sec. A, p. 2.
NOTES TO CHAPTER ONE


2. John Crowe Ransom is often credited with originating the term, it being the title of his work attempting to give this movement a working credo. The term, however, was first employed in the latter part of the second decade of the 1900's by J. E. Spingarn, who placed critical interest on the creative process. It remained, however, for Eliot, Richards, Pound, and Leavis, among others, to give the movement the impetus which it sustains today.

3. A point much debated is that criticism should be concerned only with the conscious, intentional structuring of the author. This, as Northrop Frye emphatically states, is an absurd quantum formula:

The assertion that the critic should confine himself to "getting out" of a poem [work of art] exactly what the poet [artist] may vaguely be assumed to have been aware of "putting in," is one of the many slovenly illiteracies that the absence of systematic criticism has allowed to grow up. This quantum theory is the literary form of what may be called the fallacy of premature teleology. It corresponds in the natural sciences, to the assertion that a phenomenon is as it is because Providence in its inscrutable wisdom made it so. That is, the critic assumed to have no conceptual framework: it is simply his job to take a poem [work of art] into which a poet [artist] has diligently stuffed a specific number of beauties or effects, and complacently extract them one by one, like his prototype Little Jack Horner. (Frye, Anatomy of Criticism, Princeton, 1957, pp. 17-18.)

In this regard the following from Edwin M. Moseley is interesting to consider:

Few writers are kind to their critics, but an example of true kindness that I recall was Thomas Mann's fine article on "The Making of 'The Magic Mountain'" in the Atlantic Monthly a few years ago. Having discussed the experiential, attitudinal and literary sources of the novel and having stated his conscious literary intentions in it, Mann went on to say that in a manuscript devoted to his works Howard Nemerov had pointed out a grail pattern in the theme and imagery of The Magic Mountain. Mr. Mann said that he had not been aware of utilizing such a pattern, but that he had re-examined the novel along the lines that Mr. Nemerov defined, and had to admit first "perhaps he is right," and, finally,
in effect, "By God, it is there!" Mr. Nemerov could no
more have helped discovering this mythic patterning than
Mr. Mann could have helped using it. (Edwin M. Moseley,
Pseudonyms of Christ in the Modern Novel, Pittsburg, 1962,
p. 9.)

This last statement reflects the psychological theories of Freud
and particularly Jung, who, with his concept of "racial unconscious-
ness," has greatly influenced critical theory.
It is not to be inferred from this definition of literature that
the new critics are the first to see organization in literary art.
Indeed, Coleridge, to cite only one example, saw poetry as organized,
harmonizing, unified form:

The philosophic critics of all ages coincide with the
ultimate judgment of all countries in equally denying
the praises of a just poem, on the one hand, to a series
of striking lines or distiches, each of which, absorbing
the whole attention of the reader to itself, disjoins it
from the context, and makes it a separate whole, instead
of a harmonizing part; and on the other hand, to an un-
sustained composition from which the reader collects
rapidly the general result, unattracted by the component
parts. The reader should be carried forward, not merely
or chiefly by the mechanical impulse of curiosity, or by
a restless desire to arrive at a final solution; but by
the pleasurable activity of mind excited by the attrac-
tions of the journey itself. Like the motion of a ser-
pent, which the Egyptians made the symbol of intellectual
power; or like the path of sound through the air; at every
step he pauses and half recedes, and from the retrogres-
sive movement collects the force which carries him for-
ward. (S. T. Coleridge, Biographia Literaria, ed. George
Watson, New York, 1956, pp. 172-173.)

Or as Ezra Pound said, "to love a thing [a work of art] is to
see its correspondences." The new critic then, it seems to me, has
in concept merely extended the recognized organizational nature of
literary art in relationship to new theories of psychology and learn-
ing.

A further point that must be made here is that though literature
is organized, created form employing the medium of words, it is of
necessity the product of the experiences of the creator. As Archibald
McLeish has written, literature is

not the natural by-product of an isolated experience, nor
the autonomous creation of an isolated man, but the con-
sequence of the collision of the two. (Archibald McLeish,

Translated, changed, magnified, experience becomes literature.
Literature is the structured communication of some aspect of experience.
4. Within this critical movement, in the last two decades particularly, there has been a so-called division into new critics and newer critics, or double new critics. Though it may be considered a distinct division, I see it as a progressive development within the movement. I am concentrating upon the latter phase of development within this movement, or, if preferred, newer criticism.

5. Frye, p. 18.
Frye's meaning here is implicit, but his choice of words is rather unfortunate. These generalities can, it seems to me, in no way be considered criticism in relationship to an objective criteria, which is what Frye advocates. Commentary they are, but criticism they are not.


11. Ibid., p. 136.

12. Ibid., p. 73.

13. Ibid., pp. 139-140.


16. Ibid., p. 88.


20. Many cultural anthropologists and sociologists, as well as literary critics, feel that this narrative underlies all cultures and literatures, being the universal experience of man. It is here interesting to note that Mircea Eliade has found aspects analogous to the
Judeo-Christian concept in the mystic experiences and oral traditions of primitive societies, particularly shamanism—namely, the yearning for Paradise, the wish to return to a state of blessedness and liberty such as existed before "the fall," to restore contact between Heaven and Earth. There is,

"in a word, the wish to abolish everything which has changed in the structure of the Cosmos itself and in the manner of man's existence since the primordial break. The ecstasy of the shaman recovers largely the paradisial situation: he has regained the friendship of the animals; by his 'flight' or by his ascension he has again linked Heaven and Earth; up there in Heaven he meets again face to face the celestial Being and speaks to him in person as he was wont to do in illo tempore."

The Judeo-Christian concept is thus seen merely as the most complex, "sophisticated" expression of a universal experience found manifested in all cultures. In relationship to the theories of Freud and Jung, the Adamic myth is the dramatic human tale, for, as Thomas Mann, himself a novelist of imposing stature, has argued, experience takes on meaning only when it is regarded as typical, not unique—the re-enactment of the past, not the pure event in the present. See Mircea Eliade, "The Yearning for Paradise," Daedalus, 88, ii (Spring, 1959), 255-267.
NOTES TO CHAPTER TWO


15. Carpenter, p. 600.


NOTES TO CHAPTER THREE

5. Ibid., p. 20.
8. Young, p. 213, 117-118.
12. Leicester Hemingway, *My Brother, Ernest Hemingway*, p. 46. This is a poorly written biography, hurriedly published upon the death of Hemingway, no doubt, for sales value. It does, however, give pertinent facts, which, for lack of other evidence must be assumed true. Leicester being sixteen years younger than his brother, the account of Hemingway's early years is necessarily somewhat vague, being based primarily upon family reminiscences.
13. Leicester Hemingway, p. 47.
14. The number of fragments taken from Hemingway's legs has been variously reported. Young indicates that 237 fragments were taken from his right leg alone. In a letter to his family Hemingway recorded that his wounds "hurt like 227 little devils driving nails into the raw." (Leicester Hemingway, p. 49.)
15. A fully documented account of Hemingway's early years in Oak Park and as a correspondent for the *Toronto Star* is presented by Charles A. Fenton in *The Apprenticeship of Ernest Hemingway* (New York, 1954).
16. Incidents contributing to the magnification of the Hemingway public image were his "brawls" with Joseph Knapp and Max Eastman. Knapp, owner and publisher of *Collier's*, *Woman's Home Companion*, and *The
American Magazine, in the spring of 1935 questioned, much to his later regret, Hemingway's fishing ability. In 1937 Eastman confronted Hemingway in the office of Max Perkins, Hemingway's Scribner liaison, with the accusation that the hair on his (Hemingway's) chest was fake. Hemingway is reputed to have smashed Eastman's nose with a book slammed into his face. Capitalizing on these two events, news writers have, as in various other respects, only perpetuated the inflated Hemingway myth. For an account of the Knapp incident see My Brother, Ernest Hemingway, pp. 182-184. For an account of the Eastman episode see New York Times, August 14, 15, 16, 1937. Also see Lillian Ross's Portrait of Hemingway (New York, 1961) which was first published in 1950 as a Profile in the New Yorker.

17. Numerous articles on Hemingway's World War II adventures have been written. See particularly Malcolm Cowley's "A Portrait of Mister Papa" in Ernest Hemingway, The Man and His Work, (ed. John M. McCaffery, New York, 1950), and John Groth's "A Note on Ernest Hemingway" in the same volume as well as chapter 18 of Leicester Hemingway's biography. Typical of the inflated image of Hemingway is his war portrait drawn in William Van Dusen's "Hemingway's Longest Day," True, LXIV, 309 (February, 1963), 54-55.

18. See Chapter 11 of My Brother, Ernest Hemingway for an account of the events leading to Hemingway's death.

19. Death in the Afternoon, p. 4.


22. For Whom the Bell Tolls, p. 248.

23. Young, p. 136.

24. Ibid., p. 137.


26. Ibid., p. 139.

27. For Whom the Bell Tolls, p. 159.

28. Ibid., p. 160.

29. Ibid., p. 166.


31. Ibid., p. 32.
32. Ibid., p. 17.
33. Ibid., p. 85.
34. Ibid., p. 85.
35. Ibid., p. 101.

36. The concept of Christ as the second Adam is inherent in New Testament theology. See particularly Romans 5: 12-21.
NOTES TO CHAPTER FOUR

2. Ibid., p. 19.
3. Ibid., p. 20.
4. Ibid., p. 21.
5. Ibid., p. 30.
8. Ibid., p. 31.
9. Ibid., p. 57.
10. Ibid., p. 61.
14. *In Our Time*, p. 75.
15. Young, p. 11.
18. *In Our Time*, p. 82.
21. Composition, of course, could very well have preceded the composition of Chapter VI of *In Our Time*. This, however, is very improbable.
22. Young, p. 18.
24. Ibid., p. 209.
25. Ibid., p. 60.
27. The Sun Also Rises, p. 31.
30. The Sun Also Rises, p. 217.
33. The epigraph is as follows:

"One generation passeth away, and another generation cometh; but the earth abideth forever. . . . The sun also riseth, and the sun goeth down, and hasteth to the place where he arose. . . . The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits. . . . 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
NOTES TO CHAPTER FIVE

4. Ibid., p. 30.
5. Ibid., p. 72.
6. Ibid., p. 31.
7. Ibid., p. 169.
8. Ibid., p. 232.
10. Ibid., p. 249.
15. For Whom the Bell Tolls, p. 117.
17. Ibid., p. 235.
18. Ibid., p. 235.
19. Ibid., p. 305.
20. Ibid., p. 167.
22. Ibid., p. 352.
23. Ibid., p. 352.
24. Ibid., p. 203.
"Ex-Lord" refers to the denunciation of the Church by the Communist-led Republican forces.


26. Ibid., p. 471.

27. Notice here the similarity of wounds of Nick Adams, Frederic Henry, and Colonel Cantwell. All have leg wounds, and all have been wounded near a river bank.

28. Across the River and Into the Trees, p. 27.

29. Ibid., p. 94.

30. Ibid., p. 254.


33. Ibid., p. 122.

34. Waldmeir, p. 162.

35. Ibid., p. 162.

It will be remembered that Romero of The Sun Also Rises "does it for himself" as well as for the crowd and Brett:

Everything of which he could control the locality he did in front of her all that afternoon. Never once did he look up. He made it stronger that way, and did it for himself, too, as well as for her. Because he did not look up to ask if it pleased he did it all for himself inside, and it strengthened him, and yet he did it for her, too. But he did not do it for her at a loss to himself. He gained by it all through the afternoon. (The Sun Also Rises, p. 216).

Waldmeir explains this sacrificer-sacrificed phenomenon thus:

The bullfighter is in a sense a priest, performing the sacrifice for the sake of the spectator as well as for his own sake, giving each that "feeling of life and death and mortality and immortality" which Hemingway described in Death in the Afternoon, and, as does the Roman Catholic priest on the ideal level, the bullfighter actually places his own life in jeopardy. This curious phenomenon of the sacrificer gambling on becoming the sacrificed servs to clarify the terms of Hemingway's system, rather than, as at first glance it might seem, to confuse them. The bullfighter recognizes the possibility and immanence of death when he steps into the ring, and he must
face it bravely. He must perform the sacrifice cleanly, with one true stroke, preserving both his honor and the bull's dignity. If he kills out of malice or out of fear his actions will show it, and the spectator will be distracted from concentration upon the sacrifice to awareness of the man, and no satisfaction will result.

There must be a cognizance of death both from the standpoint of killing and from that of being killed; there must be more than a cognizance actually; there must be an acceptance. Knowledge of death's inevitability so that he does not react to its immediacy, coupled with unconcern for the possibilities of life after death, are necessary attributes of the ideal bull-fighter. His aim can extend no further than the great abstractions themselves, how he earns them and how he communicates them. He must realize that it is not that one dies but how one dies that is important. And equally important, that it is not that one kills but how one kills. (p. 166).

36. The Old Man and the Sea, p. 74.


Cleanth Brooks in The Hidden God also suggests, as have various critics, Hemingway's religion of man:

The crucial fight, then, as Tillich sees it, is to save the humanity of man as man. That fight is plainly evident in Hemingway and in modern literature generally. It is the implicit subject of much of our modern poetry and much of our fiction; and what lends particular desperation to the fight, I repeat, is that the serious writer must overturn habits continually built up and fortified by an infected art and that he must try to present his imaginative vision to a reader who is increasingly becoming a thing—a mechanism of conditioned reflexes, an object for calculated manipulation by the advertising man, by the pulp fictioneer, and even by the Book-of-the-Month Club.

We can hardly understand modern literature without reference to these pressures and the resistances to them that have to assert themselves if we are to have a genuine literature at all. Fortunately and significantly, the resistances are there; there is a healthy vitality. Ernest Hemingway would represent perhaps the most simple and elementary instance of this healthy resistance. (The Hidden God, New Haven, 1963, pp. 7-8).

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