

AN ANALYSIS OF HEMINGWAY'S WOMEN

A THESIS

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PREFACE

Few writers have ever completely captured the public imagination as Ernest Hemingway has. Although the critics have had endless disagreements about his novels and about his career as a whole, his best works have endured and will endure for a long time to come.

My interest in Ernest Hemingway began many years ago in an American Novel course in which his novels were part of an assignment. During the summer of 1969 I became interested again in Hemingway when I reread his novels. During this second reading, I discovered that Hemingway wrote mostly about men, although he did include a few women in some of the novels and in the short stories. I found these women whom he wrote about very fascinating. Therefore, with much enthusiasm, I decided to investigate the women thoroughly. During this investigation, I discovered that not only does Hemingway neglect women, but the critics neglect even the few women he does include. Those critics who do write about the women classify them as either "good" or "bad." I did not agree with these critics because I felt that the women were a combination of "good" and "bad." Therefore, this thesis attempts to investigate Hemingway's women fully to prove that they cannot be categorized as either "good" or

"bad." Also I have emphasized the periods at which Hemingway's attitude towards his women characters shifted.

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TABLE OF CONTENTS

CHAPTER	PAGE
PREFACE	iii
I. THE CRITICS AND HEMINGWAY'S WOMEN	1
II. THE WOMEN IN HIS EARLY WORKS	25
<u>The Sun Also Rises</u>	25
Brett Ashley	25
Frances Clyne	38
<u>A Farewell to Arms</u>	40
Catherine Barkley	40
III. THE WOMEN OF THE WORKS OF THE THIRTIES	51
"The Snows of Kilimanjaro"	52
Helen	52
"The Short Happy Life of Francis Macomber"	59
Margot Macomber	59
<u>To Have and Have Not</u>	67
Marie Morgan	67
Helen Gordon	71
Helène Bradley	74
Dorothy Hollis	75
<u>The Fifth Column</u>	78
Dorothy Bridges	78
IV. THE WOMEN OF THE LATER WORKS	84
<u>For Whom the Bell Tolls</u>	85

CHAPTER

PAGE

Maria 85

Pilar 93

Across the River and into the Trees 101

Renata 102

V. HEMINGWAY'S PORTRAYAL OF WOMEN AS A WHOLE . . 110

BIBLIOGRAPHY 132

CHAPTER I

THE CRITICS AND HEMINGWAY'S WOMEN

The purpose of this analysis is to determine whether a definite line classifying Hemingway's women as either "good" or "bad" can be drawn and to show the points at which Hemingway's attitude towards his women shifted.

Many investigations of Hemingway's works have been made by critics, such as Baker, Bardacke, Atkins, Fiedler, Levin, Hale, and Wilson. In most of these studies, the hero is given primary attention, while the women are treated lightly. Carlos Baker's "Female of the Species," in Hemingway: The Writer as an Artist; Theodore Bardacke's "Hemingway's Women," found in John McCaffery's Ernest Hemingway: The Man and His Work; and John Atkin's The Art of Ernest Hemingway: His Work and Personality are a few of the works that discuss Hemingway's women more fully. Most of the other works mention the women in a paragraph or two, but some do not even mention them at all.

Regardless of how much attention the critics give to the women, they inevitably place the female characters either in the "bad" category as dominating witches, deadly bitches, fearsome mother-type bitches, witch goddesses, bitch goddesses, making them "unwomanly," or in the "good"

category as simple, submissive, docile, dream-girl images of home, making them "womanly." None of these critics say that the women are a little of both categories. Since some of Hemingway's women are a combination of "good" and "bad," they definitely cannot be categorized as one kind of woman. This analysis will investigate Hemingway's women fully in order to prove that the women are a little of both.

One of the most renowned critics, Carlos Baker, sets forth that there are "two extremes in Hemingway's treatment of women."¹ In one group, he places the deadly female. He classifies her as having selfish, corrupt, and predatory characteristics which make her "bad" for the men with whom she is involved. To get a more complete look at this extreme, Stanley Cooperman offers this image:

She is the femme fatale, who retains herself and in some way deprives the hero of possessing her completely. She may or may not be a bitch. She does not submit to the hero, and she wounds him and all of the men involved with her, because they cannot assert their manhood through her.²

In the other group, Baker places the perfect, submissive mistress. Again, Cooperman offers his version of her:

The all-woman is "good" in Hemingway's view because she submit her will and identity to the hero, wanting no other life than with him, no other man than he. By

¹Carlos Baker, The Writer as an Artist, p. 110.

²Stanley Cooperman, The Major Novels of Hemingway, p. 27.

becoming subject to the hero, she allows him to dominate her and thus assert his manhood.³

Catherine Barkley of A Farewell to Arms and Maria of For Whom the Bell Tolls are examples of this type.

Similarly, John Killinger states that Hemingway holds to two types in all the characteristics of his women:

Hemingway divides his women into the good and bad according to the extent to which they complicate a man's life. Those who are simple, who participate in relationships with the heroes and yet leave the heroes as free as possible, receive sympathetic treatment; those who are demanding, who constrict the liberty of the heroes, who attempt to possess them, are the women whom men can live without.⁴

Likewise, Theodore Bardacke places Hemingway's women into two categories: the ideal women and the women who lack womanhood. In Hemingway's first important novel, The Sun Also Rises, Brett Ashley, the dominating character, is "a woman devoid of womanhood . . . As a result of her loss of womanliness and in spite of her promiscuity, Brett has become desexed."⁵ Catherine Barkley, the heroine of A Farewell to Arms is Hemingway's "ideal woman . . . a womanly woman."⁶ A womanly woman is passionate, but never dominating;

³Loc. cit.

⁴John Killinger, Hemingway and the Dead Gods: A Study in Existentialism, p. 89.

⁵Theodore Bardacke, "Hemingway's Women," in Ernest Hemingway: The Man and His Work, pp. 342-43.

⁶Ibid., p. 346.

she is submissive and always fulfilled in love. Also, Maria of For Whom the Bell Tolls, ranks as Hemingway's "wholly affirmative female."⁷

On the other hand, John Atkins feels that Bardacke's portrait of Brett Ashley as a rather hard, insensitive, and irredeemable woman is not complete. Atkins sets forth to complete this portrait by pointing out her honesty, awareness, and sincerities in several instances.⁸ Atkins does not overlook her moral shortcomings, but feels that "Hemingway did not regard them as destroying as the sterile aggressiveness of the American female."⁹

John Atkins' impression regarding the ideal woman and the deadly female is that Hemingway prefers to have "man overpower women."¹⁰ In other words, whether women like it or not, they must be submissive as are Catherine Barkley, Maria, Renata, and Marie Morgan in order to have a satisfactory relationship with men. Therefore, Atkins' opinion is that Hemingway finds his greatest satisfaction in the womanly woman to whom submission is the basis of love.¹¹

⁷ Ibid., p. 350.

⁸ John Alfred Atkins, The Art of Ernest Hemingway: His Work and Personality, p. 239.

⁹ Loc. cit.

¹⁰ Loc. cit.

¹¹ Ibid., p. 242.

Instead of placing the female characters as deadly or as perfect, submissive mistresses, Nancy Hale thinks of them as "the fearsome mother figure and the immature daughter."¹² She concludes: "Margot Macomber is the power of woman, the figure symbolized by that Terrible Mother who has all the power until her husband summoned anger enough at her to fight the wild beast."¹³ Hale places Renata, the submissive female of Across the River and into the Trees, as the immature daughter type. She is called Daughter by Colonel Cantwell, her elderly lover.¹⁴ The one exception that Hale gives as being neither the mother-figure nor daughter type is that of Brett Ashley of The Sun Also Rises; for example, she appears as "Jake's equal."¹⁵

On the other hand, Leslie Fiedler believes that "Hemingway does not succeed in making his women human. He does not know what to do with them beyond taking them to bed."¹⁶ Sheldon Grebstein agrees that Hemingway's heroines, with the exception of Brett Ashley, are ". . . nothing beyond the embodiment of male fantasy in their sexual ability, eagerness

¹²Nancy Hale, "Hemingway and the Courage to Be," Virginia Quarterly Review, XXXVIII (Autumn, 1962), 605.

¹³Ibid., p. 633.

¹⁴Ibid., p. 634.

¹⁵Ibid., p. 636.

¹⁶Leslie A. Fiedler, Love and Death in the American Novel, pp. 304-05.

and subservience."¹⁷ Louis Untermeyer draws a similar conclusion to that of Fiedler and Grebstein: Hemingway's women are either " . . . bright-eyed innocents or hard-drinking sophisticates, but they are all quietly submissive, a boy's dream of feminine response."¹⁸ In summary, Harry Levin indicates that "Hemingway's heroines, when they are not bitches, are fantasies."¹⁹

The foregoing criticism indicates a need for further study of Hemingway's women characters, and the books used for the present study are Hemingway's The Sun Also Rises (1926), A Farewell to Arms (1929), To Have and Have Not (1937), For Whom the Bell Tolls (1940), Across the River and into the Trees (1950), and his one play, The Fifth Column (1938). The women from the two short stories, "The Short Happy Life of Francis Macomber" and "The Snows of Kilimanjaro," published in The Fifth Column and The First Forty-Nine Stories (1938), have been selected as representative of the women Hemingway portrays in his short stories.

A brief analysis of Brett Ashley, Frances Clyne, Catherine Barkley, Marie Morgan, Helen Gordon, Helène Bradley, Dorothy Hollis, Helen of "The Snows of Kilimanjaro," Margot

¹⁷ Sheldon Grebstein, "Controversy," American Scholar, XXVII (Spring, 1958), 229.

¹⁸ Louis Untermeyer, Makers of the Modern World, p. 725.

¹⁹ Harry Levin, "Observations on the Style of Ernest Hemingway," The Kenyon Review, XIII (Autumn, 1951), 603.

Macomber, Dorothy Bridges, Maria of For Whom the Bell Tolls, and Renata of Across the River and into the Trees previews what this thesis does in more detail in subsequent chapters. Brett Ashley of The Sun Also Rises is a good example to show that a line cannot be drawn to say that she is "good" or "bad." Killinger identifies her as a "pagan deity, a combination of a witch and goddess, who brings disaster to the men who fall in love with her."²⁰ Theodore Bardacke adds that Brett, "essentially a desexed and destructive force, is nevertheless a tragic and honorable woman."²¹ If a woman is honorable, she has to be worthy of admiration. Therefore, if Brett is a destructive force towards men, and yet an honorable woman, she is a combination of "good" and "bad."

Also, in The Sun Also Rises, Frances Clyne, a minor character, deserves some attention. She is a very forceful woman who remains with Cohn in order to get what she can from the magazine for which Cohn works. This aging lady is referred to as a "bitch mistress"²² by Lewis. Yet, she is a helpful woman who encourages Cohn to write, and helps him keep his appointments in order to get higher up on the ladder of success as a writer. Frances' help is for her own sake, as well as his, but a woman who encourages her man in his

²⁰Killinger, op. cit., p. 36.

²¹Bardacke, op. cit., p. 350.

²²Robert William Lewis, Jr., Hemingway on Love, p. 22.

work cannot be all bad. Therefore, Frances Clyne can be said to be "bad" for trying to possess Cohn completely, but, at the same time, she is "good" for trying to encourage him in his work as a writer.

Despite Hemingway's early admiration for Brett Ashley, he prefers that the relation between men and women be founded on male superiority.²³ Catherine Barkley of A Farewell to Arms emerges as the "good" all-woman who gives herself completely to her man.²⁴

Theodore Bardacke calls her "Hemingway's first affirmative woman, who is passionate but never dominating."²⁵ Yet many critics view her as a model of perfection, unconvincing, a dream too good to be true.²⁶ For example, Sheridan Baker thinks of her as "strangely blithe, living in the moment, careless of Henry's desertion, and with all of her cheeriness, a paranoid."²⁷ Furthermore, Robert Drake looks upon her as "originally a kind of love goddess, who finally in her passion, becomes a threat to Frederick Henry's

²³Atkins, op. cit., p. 242.

²⁴Cooperman, op. cit., p. 28.

²⁵Bardacke, op. cit., p. 345.

²⁶Cooperman, op. cit., p. 26.

²⁷Sheridan Baker, Ernest Hemingway: An Introduction and Interpretation, p. 69.

identity."²⁸

It is true that Catherine is the womanly woman, who lives only to serve her man. Yet, while serving him, she is actually isolating him. Thus, this so-called womanly woman cannot be all righteous if she is not concerned about her lover's responsibilities as a man. The "good" woman is also the "bad" woman.

In the thirties, Hemingway returned to portraying women with characteristics similar to Brett Ashley's. Edmund Wilson maintains that Hemingway's emotion shows growing antagonism toward women, especially American women.²⁹ Wilson further states that because this antagonism toward women is so clearly seen in Hemingway's works during this period, the Thirties is often referred to as a period of emptiness.³⁰ Since Hemingway fears that American women try to overpower their men, he sets forth to belittle women, with the exception of Marie Morgan of To Have and Have Not. According to Edmund Wilson, the men in "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber" are married to "American harpies of the most soul-destroying sort."³¹ It is also

²⁸Robert Drake, "The Nada and The Glory," Christian Century, LXXXIII (December 14, 1966), 1540.

²⁹Edmund Wilson, "Ernest Hemingway: Bourdon Gauge of Morale," Atlantic, CLXIV (July, 1939), 46.

³⁰Ibid., p. 46.

³¹Loc. cit.

assumed that Hemingway and Kipling have some of the same ideas toward women. For example, they both feel that a woman is an obstacle and a temptation.³² She is constantly trying to get the man in whom she is interested to give up something that he enjoys doing, such as hunting, drinking, or smoking. As a result, Oliver Evans states that "frequently, she interferes with the keeping of masculine ideals."³³ The man who surrenders to her is a weak man who loses her respect because of his surrender.

The first woman presented by Hemingway during the Thirties is Helen in "The Snows of Kilimanjaro." Earl Rovit praises her as an intelligent woman who is ". . . honest, generous, and considerate."³⁴ She is a rich woman who desperately wants to love and be loved. Lewis considers her as a ". . . soft, enduring woman who wants to wait only on Harry."³⁵ At the same time, she is a groping, distressed woman, who has an obsessive regard for Harry.³⁶ Because she uses her wealth to support her husband instead of making him earn their living, Oliver Evans labels her as a "rich

³² Carlos Baker, Hemingway and His Critics, p. 51.

³³ Oliver Evans, "The Snows of Kilimanjaro," PMLA, LXXVI (December, 1961), 606.

³⁴ Earl Rovit, Ernest Hemingway, p. 37.

³⁵ Lewis, op. cit., p. 107.

³⁶ Ibid., p. 106.

bitch."³⁷ Marion Montgomery explains that Helen makes possible Harry's comfort and decay through her money.³⁸ A woman who is a kind, generous woman is a "good" woman; yet, if she uses her kindness to lower her man's dignity, she is a bitch.

Similarly, Margot Macomber of "The Short Happy Life of Francis Macomber" is a dominating American female bitch.³⁹ Arthur Waterman states that the ". . . bitchiness in Mrs. Macomber grows until she degenerates into a hysterical savage, who murders her mate in blind, primitive hate."⁴⁰ Tom Burnam makes a remark that is quite contrary to most of the critics' remarks about Margot; namely, that "the woman, who could be so sarcastic, could find nothing to say when her husband becomes dominant and assumes his masculine role. Perhaps what she fears is the challenge to herself as a human being and a wife, the call to try once more."⁴¹ Going along with Burnam's same idea that Margot is not all bad,

³⁷Evans, op. cit., p. 601.

³⁸Marion Montgomery, "The Leopard and the Hyena: Symbol and Meaning in 'The Snows of Kilimanjaro,'" University of Kansas City Review, XXVII (Summer, 1961), 279.

³⁹Arthur E. Waterman, "Hemingway's 'The Short Happy Life of Francis Macomber,'" The Explicator, XX (September, 1961), Item 2.

⁴⁰Loc. cit.

⁴¹Tom Burnam, "Primitivism and Masculinity in the Work of Ernest Hemingway," Modern Fiction Studies, I (August, 1955), 34-35.

Virgil Hutton feels that ". . . she had been trying her best to make her marriage work."⁴² When Francis Macomber finally displays courage, Margot thinks it rather late for him to do so, because in Hemingway's own words, "she had done the best she could for many years back"⁴³ These words can only mean that she has tried to save her marriage many times in the past. Also, another example that Margot has been trying to make her marriage work and not trying to reinforce her dominance over Francis, is the instance when she becomes so upset over her husband's earlier display of weakness. If she has done her best for many years back to make her marriage a success and if she does not want to reinforce her dominance over Francis, Margot's image as a dominating bitch is certainly a contradiction.

After Hemingway's pursuit with the "deadly bitches," Sheldon Grebstein reveals that Hemingway in To Have and Have Not, "starts to come back to love and idealism."⁴⁴ In this novel, Hemingway introduces Marie Morgan, the only American female who never tries to possess her man. Through her, Hemingway shows the love and idealism that may be observed

⁴²Virgil Hutton, "The Short Happy Life of Macomber," The University Review, XXX (June, 1964), 261.

⁴³Ernest Hemingway, "The Short Happy Life of Francis Macomber," in The Snows of Kilimanjaro and Other Stories, p. 151.

⁴⁴Grebstein, op. cit., p. 230.

more clearly in his later novels. John Killinger expresses that Marie, in her relationship with her husband, Harry, has the qualifications that would make her one of Hemingway's womanly women.⁴⁵ Killinger further comments that "she has completely given herself to Harry" ⁴⁶ Lewis makes firm Hemingway's change to love and idealism by stating, "What clinches the certainty of Hemingway's change is his granting the hero and heroine children--three daughters, no less."⁴⁷

In spite of Hemingway's portraying Marie as a womanly woman, however, he cannot help exposing her weaknesses. As a mother, she is not very concerned about her children. She is concerned, however, for her husband and her sexual relationship with him.⁴⁸ She definitely puts too much emphasis on sex. Lewis states that ". . . she seems more eager for bed than any Hemingway male ever was."⁴⁹ Here, the womanly woman does not care for her children. Since Marie is neglectful of her daughters, she is not entirely a "good" woman.

Also, in To Have and Have Not there are two minor women characters who help prove that Hemingway's women are a com-

⁴⁵Killinger, op. cit., p. 91.

⁴⁶Loc. cit.

⁴⁷Lewis, op. cit., p. 127.

⁴⁸Bardacke, op. cit., p. 342.

⁴⁹Lewis, op. cit., p. 126.

bination of "good" and "bad." For example, Helen Gordon, a lovely, charming, good girl, who closes her eyes to everything that her husband, Richard, does, suddenly decides to quit pretending and face facts about their lives.⁵⁰ She is going to quit pretending that she does not mind being left alone so much. He has not allowed her to have any children, because he insists that they cannot afford them. In her loneliness, she turns to another man, whom she feels will permit her to be herself. When she tells her husband that she is through with him, she recounts all of her discontents and his faults. Lewis explains that in her search for reality, she degrades Richard's masculinity, an act which makes her a bitch.⁵¹

The other woman in Richard's life is Helène Bradley, a rich whore, interesting to him as a woman who always has a good time.⁵² She does not conceal from her husband the love affairs that she has with various writers. She even goes as far as wanting to make love with Richard in front of her husband. Not much good can be found in this type of woman. Sheldon Grebstein identifies her as ". . . a slummer on the grand scale and the exact moral equivalent of African

⁵⁰ Ibid., p. 130.

⁵¹ Loc. cit.

⁵² Ernest Hemingway, To Have and Have Not, p. 229.

gangrene."⁵³

Bardacke sees Dorothy Hollis, another minor character in To Have and Have Not, as the "female crystallization of the sexual decay and meaninglessness of the rich."⁵⁴ Lewis calls her the ". . . narcissistic mistress, who because of loneliness, turns to her mirror for companionship."⁵⁵ She is well-intentioned, very concerned about her husband's ill health. At the same time, though, she expresses love for the lover with whom she is at the moment. In her reflections about herself, she knows that ". . . she is a bitch or might become one in the future."⁵⁶

All of the minor characters are part of the rich set. All, except Helene, are well-intentioned, and all are bitches, not only because of their unfaithfulness, but also because they degrade their men's masculinity.

Lloyd Frankenberg describes love in The Fifth Column as "an irrelevance, if not an impertinence."⁵⁷ Hemingway, in his preface of The Fifth Column, states that Dorothy Bridges'

⁵³Grebstein, op. cit., p. 228.

⁵⁴Bardacke, op. cit., p. 348.

⁵⁵Lewis, op. cit., p. 138.

⁵⁶Hemingway, To Have and Have Not, p. 245.

⁵⁷Lloyd Frankenberg, "Themes and Characters in Hemingway's Latest Period," Southern Review, VII (1942), 777.

name " . . . might also have been Nostalgia."⁵⁸ Philip, the hero, describes her as being lazy and spoiled and rather stupid and enormously on the make, but also very beautiful, not being hampered with pure scruples. He loves her for her beauty, friendliness, charm, innocence and bravery. Yet, Philip rejects her by calling her " . . . a very handsome commodity."⁵⁹ He does not reject her because she is passionately unsatisfactory to him, but because she is so satisfactory that he may be tempted to sacrifice his love for mankind."⁶⁰ Dorothy's charm, bravery and friendliness make her a likable person, but since she is also so demanding of Philip, constricting his liberty, he disposes of the good and bad commodity, Dorothy Bridges.

Hemingway's last two novels, according to Lewis, mark "a maturity of view regarding love."⁶¹ In For Whom the Bell Tolls, Hemingway demonstrates that "idealism has been reborn."⁶² In this novel, Hemingway reveals his idealism through Maria, who emerges as the womanly woman. Carlos Baker reveals that she "strengthens and inspires her lover."⁶³

⁵⁸ Sheridan Baker, op. cit., p. 109.

⁵⁹ Loc. cit.

⁶⁰ Ibid., p. 146.

⁶¹ Ibid., p. 6.

⁶² Grebstein, op. cit., p. 230.

⁶³ Bardacke, op. cit., p. 350.

Because Maria is a source of Jordan's strength and does not constrict him in any way, he remains free of her. Jordan's passion for Maria runs so deeply that he includes her in his plans for the future. She is such a perfect mistress that she lives only to serve her lord and merge her identity with his.⁶⁴ Baker identifies her as "an amoeba-like Spanish girl."⁶⁵ Philip Young comments that she is ". . . far too good to be true, a vision until she ceases to be a person at all."⁶⁶ Because Maria's submissiveness is beyond credibility, Maria is a weak person without any identity of her own. Even though she is beautiful and passionate, simple and honest, Maria is an uneducated person.⁶⁷ For this reason, Jordan has to speak to her as if she is a child. Because she knows that she is ignorant, she tries to improve herself in any way that she can for her man.

In the same novel, For Whom the Bell Tolls, there is another heroine who plays an important role. This woman is Pilar, who is a woman with earnest affection towards humanity and her country, Spain. It is true that she has a ". . . tongue

⁶⁴ Carlos Baker, Hemingway: The Writer as an Artist, pp. 109-10.

⁶⁵ Loc. cit.

⁶⁶ Philip Young, Ernest Hemingway: A Reconsideration, p. 108.

⁶⁷ Hale, op. cit., p. 634.

that scalds and that bites like a bull whip,"⁶⁸ and Burton Rascoe calls her a ". . . gross slut of a wife who throws obscene insults at her husband, Pablo."⁶⁹ Yet, she is wise and honest and strong. Her strength, and her involvement in the concerns of man cause her to have masculine qualities.⁷⁰ Towards Maria, Pilar is the protective mother who rescues Maria from the Fascists. Baker calls her a witch who foreshadows Jordan's doom.⁷¹ Because she is womanly in her witchery, Pilar sends Maria to Robert Jordan's sleeping bag to give him as much of life as she can in three days. Lewis states that Hemingway endows Pilar with certain virtues which are the same virtues that men have: ". . . brute courage, and individual loyalty, self-sufficiency, even aggressiveness and hostility."⁷² These virtues are what make her a combination of both "good" and "bad."

As Hemingway progresses toward the end of this period, his maturation toward ideals and ideal love is shown in

⁶⁸Ernest Hemingway, For Whom the Bell Tolls, p. 30.

⁶⁹Burton Rascoe, "Wolfe, Farrell, and Hemingway," American Mercury, LI (December, 1940), 497.

⁷⁰Cooperman, op. cit., p. 50.

⁷¹Carlos Baker, "The Spanish Tragedy," in Ernest Hemingway: Critiques of Four Major Novels, p. 125.

⁷²Lewis, op. cit., p. 167.

across the River and into the Trees.⁷³ The ideal woman is presented through Colonel Cantwell's idealized love, Renata. Into this teen-aged girl, Hemingway puts the qualifications that his ideal women of his past novels possess; she is "womanly, docile, and inferior."⁷⁴ Therefore, in her participation in the love affair with Colonel Cantwell, she does not complicate his life, but leaves him as free as possible. In her presence, the colonel is able to recall the freshness of his own youth.

The Hemingway heroine, until the appearance of Renata, has always been pure bitch, pure pal, or like Brett Ashley, two in one. With the advent of Renata, the bitch has been dropped, making her pure pal.⁷⁵ Renata is a combination of idealism, sex, love, and civilization.⁷⁶ Yet, Killinger calls her a "pawn for her man."⁷⁷

If Renata serves only as a pawn or as security for Colonel Cantwell, she ceases to exist as an individual. If her existence is more like a fantasy than a reality, Renata cannot be all "good." As a dream girl, and as a girl who

⁷³Ibid., p. 181.

⁷⁴Hale, op. cit., p. 633.

⁷⁵Isaac Rosenfeld, "A Farewell to Hemingway," The Kenyon Review, XIII (Winter, 1951), 154.

⁷⁶Lewis, op. cit., p. 182.

⁷⁷Killinger, op. cit., p. 91.

satisfies her man fully without complicating his life, Renata is a combination of both "good" and "bad."

As shown in this analysis, Hemingway's women in his five novels, one play, and two short stories are a combination of both "good" and "bad." Yet, according to most critics, such as Carlos Baker, Cooperman, and Atkins, they are one of two extremes: the perfect, submissive mistress who is "good," or the deadly female who is "bad." Similarly, Bardacke calls them the ideal women and the women who lack womanhood. On the other hand, Hale places Hemingway's women as the fearsome mother figure who is "bad" and the immature daughter who is "good." In summary, Grebstein and Levin consider them as either fantasies or hard-drinking sophisticates. Yet, these critics fail to mention that some of the women characters are a combination of both "good" and "bad."

Therefore, the analysis presented in this thesis of the major women characters gives an insight into the idea that they are both "good" and "bad." For instance, Brett Ashley of The Sun Also Rises is not only "bad" because she brings destruction to the men who love her, but she is also "good" because she is honest, honorable, likable and courageous. Along with other critics, Lewis calls Frances Clyne a "bitch mistress."⁷⁸ However, none of the critics praise Frances

⁷⁸ Lewis, op. cit., p. 22.

for encouraging Cohn in his work as a writer. To point out further that the critics have a one-sided opinion of the women characters, Bardacke believes that Catherine of A Farewell to Arms is all "good." Yet, Sheridan Baker and Robert Drake believe her to be a domineering woman. Oliver Evans labels Helen of "The Snows of Kilimanjaro" as a "rich bitch."⁷⁹ On the other hand, Rovit and Lewis believe that she is an honest, soft, enduring woman. Arthur Waterman gives one side of Margot as a " . . . dominating American female bitch."⁸⁰ Yet, Hutton and Burnam find a good side to Margot. Hemingway portrays Marie Morgan of To Have and Have Not as a womanly woman. At the same time, Lewis finds that her weakness is sex and her lack of love for her children. Although Helen Gordon is lovely and charming, she is also "bad" because she degrades Richard's masculinity. On the other hand, Helene Bradley emerges as the all "bad" woman.

Dorothy Hollis is "bad" not only because she is unfaithful to her husband, but because she masturbates. At the same time, she has good intentions when she shows concern about her husband's illness. Dorothy Bridges' charm, beauty, and friendliness make her a likable person. Yet her dominance over her loved one makes her "bad" for him. Maria of For

⁷⁹Evans, op. cit., p. 601.

⁸⁰Waterman, op. cit., Item 2.

Whom the Bell Tolls contains more "good" than "bad." She is always sweet, docile and submissive, but Maria's submissiveness is beyond credibility. Therefore, Maria is a weak person without any identity of her own. Much good can be found in Pilar; she is a kind, sensitive, loyal, strong, courageous woman. Still, her evil temper, lesbian characteristics towards Maria, and her domineering traits are "bad." Renata of Across the River and into the Trees is submissive and devoted to her man. The word "bad" can be applied to Renata only if it is used to mean imperfect; she is imperfect because she lets herself be used as a pawn. She has no identity of her own. Therefore, she is the most unrealistic woman in Hemingway's novels. All of the women presented have had both "good" and "bad" in their characteristics. Therefore, a definite line classifying them as only one characteristic cannot be drawn. They are a combination of both "good" and "bad."

In the late twenties, when Samuel Putnam asked Hemingway for a definition of his aims, Hemingway answered: "Put down what I see and what I feel in the best and simplest way I can tell it."⁸¹ He has often called it "the way it was."⁸² If putting it down "the way it was" were really his intent, would

⁸¹ Carlos Baker, Hemingway: The Writer as an Artist, p. 54.

⁸² Ibid., p. 49.

Hemingway have one female be all "bad" or all "good"?
Naturally, one side of her character might come through
more, but every person has both "good" and "bad" qualities,
as do Hemingway's women.

CHAPTER II

THE WOMEN IN HIS EARLY WORKS

The women in Hemingway's early works (Brett Ashley and Frances Clyne, found in The Sun Also Rises, and Catherine Barkley of A Farewell to Arms) are provided with striking qualities which should not mark them as either "good" or "bad," according to the extent in which they complicate the lives of the men with whom they are in love. Hemingway's attitude and the qualities that his women possess cause Brett Ashley, Frances Clyne, and Catherine Barkley to become a combination of both "good" and "bad."

The most celebrated of Hemingway's women is the dominating English character, Lady Brett Ashley of The Sun Also Rises, Hemingway's first important novel. Brett is the representation of the "post-war woman of the twenties, disillusioned in love, with no purpose in life, attempting to fill the emptiness with drink and meaningless sex."⁸³ Brett's past has led her to be a "lost neurotic."⁸⁴ Her neurosis turns

⁸³ John Alfred Atkins, The Art of Ernest Hemingway: His Work and Personality, p. 234.

⁸⁴ Carlos Baker, Hemingway: The Writer as an Artist, p. 81.

her into one of those international sirens who flourishes in the cafés of the post-war period.⁸⁵ Lady Brett, whose accent, appearance, and manners bear the unmistakable stamp of quality, is an Englishwoman of title, and she is endowed with "reserve, propriety, decorum, and even coldness, especially in matters romantic or amorous."⁸⁶ It is impossible for Brett to have any security in her relations with men; instead, she goes through a series of casual sex relations, which help destroy her as a woman. Harold J. Kaplan explains that women like Brett, "unsundered, unsatisfied, need the domination of men."⁸⁷ The men, with whom she seeks pleasure, mean nothing to her. Edmund Wilson states that the men are powerless to make themselves felt by her; they turn upon each other and attempt to destroy one another.⁸⁸

Hemingway's approach in portraying women is distinctly masculine. Tom Burnam designates Hemingway's women as "hardly women at all, but simply Hemingway men only slightly, even superficially altered."⁸⁹ It is easy to see that

⁸⁵ Edmund Wilson, "Ernest Hemingway: Bourdon Gauge of Morale," Atlantic, CLXIV (July, 1939), 37.

⁸⁶ James Schroeter, "Hemingway's The Sun Also Rises," The Explicator, XX (November, 1961), Item 28.

⁸⁷ Harold J. Kaplan, The Passive Voice, p. 104.

⁸⁸ Wilson, op. cit., p. 37.

⁸⁹ Tom Burnam, "Primitivism and Masculinity in the Work of Ernest Hemingway," Modern Fiction Studies, I (August, 1955), 21.

Hemingway is rather fond of women who seem as much boy as girl. These masculine women, according to Nancy Hale, are either "mother-figures or daughter types," [which will be explained in later chapters] with the exception of Brett Ashley, who appears as "Jake's equal . . ." ⁹⁰ Baker supports this statement by saying that "the war has turned Brett into the free-wheeling equal of any man." ⁹¹ Nowhere in the novel is Jake able to possess this equal woman because of the wound which he obtained in the war.

In appearance, Brett even wants to imitate a man, being most attractive with "short, bobbed hair, brushed back like a man's, wearing a man's felt hat, her figure slender in form." ⁹² This picture of Brett is more complete, when she appears at the fiesta with a band of homosexuals. Apparently, "the blows of Brett's past seem to free her from her womanly nature and expose her to the male prerogatives of drink and promiscuity." ⁹³ This appearance arouses Jake's honest anger. Bardacke states that Jake doubts her very capacity to love as a woman and wonders if even her love for him is not merely

⁹⁰ Nancy Hale, "Hemingway and the Courage to Be," Virginia Quarterly Review, XXXVIII (Autumn, 1962), 636.

⁹¹ Mark Spilka, "The Death of Love in The Sun Also Rises," in Ernest Hemingway: Critiques of Four Major Novels, p. 20.

⁹² John Graham, "Ernest Hemingway: The Meaning of Style," in Ernest Hemingway: Critiques of Four Major Novels, p. 186.

⁹³ Spilka, op. cit., p. 20.

a longing for that which is unattainable.⁹⁴ The truth is that a woman, such as Brett, no longer has the femininity that she should have, but in its place has fickleness and masculine freedom, like moving freely through the bars of Paris with homosexuals, calling herself a "chap," not having serious love for anyone.⁹⁵ Throughout the novel, Hemingway repeatedly insinuates that Brett, because she fears that she might appear feminine, allows herself to look masculine and pushes herself into masculine situations.

An anonymous reviewer of Time Magazine classifies Brett as a "bitch" but admits that she "belongs to a special breed, the likable bitch type."⁹⁶ Arthur Scott bestows upon her "the prize for promiscuity."⁹⁷ Joseph Warren Beach comes to Brett's defense and points out some of her good qualities. Beach specifies that Brett is "essentially a 'good sort'--likable and companionable, capable of seeing the points of a bullfight"⁹⁸ She is likable because she does not nag at men, but, instead, makes them feel as if she were one

⁹⁴Theodore Bardacke, "Hemingway's Women," in Ernest Hemingway: The Man and His Work, p. 343.

⁹⁵Carlos Baker, Hemingway: The Writer as an Artist, p. 12.

⁹⁶"The Hero of the Code," Time, LXXVIII (July 14, 1962), 90.

⁹⁷Arthur L. Scott, "In Defense of Robert Cohn," College English, XVIII (March, 1957), 311.

⁹⁸Joseph Warren Beach, American Fiction, p. 79.

of them. In this sense, they do not have to be gentlemen because they are men, but because they want to be gentlemenly towards her. At the same time, she is a bitch, because she has no feelings for these men. If she wants one for the moment, she does not hesitate in choosing him, as she would a fur coat. She tries him on, and if she is not satisfied with the quality, she quickly rejects him and goes on to the next rack to see if there is a better one to fit her mood. From all of these descriptions of her, one certainly receives the impression that Brett is a hopeless and unscrupulous nymphomaniac, a completely worthless character; but when Jake Barnes judges her character, he always considers her unhappy life of the past. The events that have led to Brett's conduct are the following:

During the war, when she was an assistant nurse, her own true love died of dysentery; she married a psychotic British baronet who maltreated her. At the moment, she is engaged to marry the playboy, Mike Campbell, who is bankrupt economically and spiritually.⁹⁹

Yet, the man whom she loves is Jake Barnes, and he, in return, loves her genuinely. Because of a war accident which leaves him impotent, Jake cannot possess Brett. Although the wound does not interfere with his life as a man alone, it interferes with his relationship to Brett. Since Jake cannot have intercourse with Brett, she has to find her

⁹⁹ Carlos Baker, Hemingway: The Writer as an Artist, p. 91.

sexual satisfaction with other men. Bardacke feels that Brett leaves Jake as a " . . . sympathetic by-stander in her search for sexual meaning."¹⁰⁰ Her past is indeed tragic, but her future can only be disastrous. More than anyone else, Jake knows that her present promiscuity can only lead to her disaster, but because of his love for her, he can accept her promiscuous life. Because Brett has not had an absolutely happy life, Jake takes her past and present unhappy life into consideration when he judges her character. In The Sun Also Rises, Bill Gordon asks Jake, "Don't you know about irony and pity?"¹⁰¹ Baker points out that Jake does know about irony and pity; they are what he feels whenever he thinks about Brett.¹⁰²

In her uncontrollable sexual promiscuity, Brett contains elements of a pagan deity. These pagan elements are emphasized during the fiesta, when " . . . the bitch goddess with the boyish bob, is encircled by a group of chanting, pagan dancers."¹⁰³ Although Brett wants to join them, they prevent her from joining them because they want her " . . . as an

¹⁰⁰Bardacke, op. cit., p. 343.

¹⁰¹Ernest Hemingway, The Sun Also Rises, p. 117.

¹⁰²Carlos Baker, Hemingway: The Writer as an Artist, p. 91.

¹⁰³Leslie Fiedler, Love and Death in the American Novel, p. 308.

image to dance around."¹⁰⁴ When they finish dancing around her, they rush her to a wineshop and lift her on top of a wine-cask where she is very much at home, drinking and singing with the pagan celebrants. In another instance, when Jake and Brett try to enter the Chapel of San Fermin, she is not given entrance because she does not have a hat. Baker describes this refusal as ". . . the attempt of a witch to gain entry into a Christian sanctum."¹⁰⁵ Her witchhood is later re-emphasized when she and Jake again enter the San Fermin Chapel to pray for Romero's success in the final bullfight of the fiesta. Jake feels her stiffen. She explains, "I'm damned bad for a religious atmosphere. I've the wrong type of face."¹⁰⁶

One of the ironies in the portrait of Brett is her ability to appreciate quality in the circle of her admirers. Yet in her next conquest, Robert Cohn, she makes a dreadful mistake, which she quickly corrects, by rejecting him for the "moral reason that he is unmanly."¹⁰⁷ His unmanliness is quite clear, when, in spite of her coolness towards him, he continues to worship her. Ironically, because he still

¹⁰⁴ Carlos Baker, Hemingway: The Writer as an Artist, p. 89.

¹⁰⁵ Loc. cit.

¹⁰⁶ Hemingway, The Sun Also Rises, p. 208.

¹⁰⁷ Carlos Baker, Hemingway: The Writer as an Artist, p. 92.

believes that Brett is womanly and, therefore, serious about intimate matters, he cannot convince himself that to her, their affair did not mean anything. Later, he calls her a Circe who turns men into swine. This is about the only truthful statement that he ever realizes about Brett.

Carrying Cohn's statement further, Baker points out the following parallels between Brett and Circe:

Was not Brett Ashley, on her low-lying island in the Seine, just such a fascinating peril as Circe on Aeaëa? Did she not open her doors to all the Modern Achaean chaps? When they drank her special potion of French applejack or Spanish wine, did they not become as swine, or in the modern idiom, wolves? Did not Jake Barnes, that wily Odysseus, resist the shameful doom which befell certain of his less wary comrades who became snarling beasts.¹⁰⁸

There are even parallel passages given. Jake Barnes, thinking of Brett, states, "I lay awake thinking and my mind jumping around . . . Then all of a sudden I started to cry. Then after a while it was better . . . and then I went to sleep."¹⁰⁹ Ulysses on Aeaëa says, "My spirit is broken within me, and I wept as I sat on the bed . . . But when I had my fill of sleeping and writhing, I made answer."¹¹⁰

While Brett and the others are inside the tavern drinking, Robert Cohn, wreathed with twisted garlicks, falls asleep on the winecasks in the back room. Again, Baker cites

¹⁰⁸ Ibid., p. 87.

¹⁰⁹ Loc. cit.

¹¹⁰ Loc. cit.

a comparison from The Odyssey:

There was one named Elpenor, the youngest of all; not very valiant in war nor sound of understanding who laid him down apart from his comrades in the sacred house of Circe, seeking the cool air, for he was heavy with wine. He heard the noise and bustle of his comrades as they moved about.¹¹¹

Also, in a magazine article, Baker identifies Brett as

. . . a lamia with a British accent, a Morgan le Fay of Paris and Pamplona, the reigning queen of a paganized wasteland with a wounded fisher-king as her half cynical squire; she is, rolled into one, the femme fatale de trente ans damnee.¹¹²

As an exclusively, desexed, destructive source, Brett's presence at the fiesta causes jealousies among those who love her. Therefore, Cooperman states that "the ritual which she practices to still her inner anguish is not private, but requires another for its execution, and thus she injures others."¹¹³ Since her role is to torture as a Circe, the man that she tortures is Jake Barnes, who, in spite of knowing her for what she is, is still affected by her presence. Knowing that Jake is still affected by her presence, Brett still has to torture herself about Jake, ". . . that unattainable commodity, even if it does mean being rude and thoughtless."¹¹⁴ If alone with him, she always asks for one

¹¹¹ Ibid., p. 88.

¹¹² Carlos Baker, "Hemingway's Wastelanders," Virginia Quarterly Review, XXVIII (July, 1952), 389.

¹¹³ Cooperman, The Major Novels of Hemingway, p. 36.

¹¹⁴ Robert William Lewis, Jr., Hemingway on Love, p. 26.

more kiss. Wilson responds that "Jake is protected against her and is in a sense avenging his own sex through being unable to do anything for her sexually."¹¹⁵

Both Jake and Brett have to let others know how they suffer. Jake tells Bill about his love for Brett. At the same time that Brett tells Jake about her new passion for the bullfighter, Pedro Romero, "she has to know if Jake still loves her, for he is all that she has (no doubt because he is the only person she has not had and never can have)."¹¹⁶ Brett justifies this torturing of Jake, because she is being tortured by love herself. Jake understands the importance of Brett's emotional experience and is willing to face the anger of his friends, the scorn of the hotel owner, whose respect was not easy to win, and the possible destruction of the young bullfighter to arrange Brett's meeting with Romero.

According to Leslie Fiedler, Hemingway presents Brett Ashley as a "bitch goddess . . ."¹¹⁷ She never fully becomes a woman. Incapable of love, except for a moment in bed, Brett can grant her worshipers, a "brief joy of drunken ecstasy, followed by suffering, deprivation, and regret."¹¹⁸ No man, except Jake Barnes, embraces her without being in some sense

¹¹⁵Wilson, op. cit., p. 45.

¹¹⁶Hemingway, The Sun Also Rises, p. 183.

¹¹⁷Leslie Fiedler, "Men Without Women," in Hemingway: A Collection of Critical Essays, p. 89.

¹¹⁸Ibid., p. 90.

castrated; Jake, of course, is already castrated; no man, except Romero, approaches her without wanting to be castrated. Brett is not all Circe, but like Circe, she must have an ever-new man to replace the one she desires."¹¹⁹

Romero, the Spanish bullfighter, is the next man whom Brett sets out to dominate. Sheridan Baker points out two instances which show the effect that love has upon Brett when she falls in love with Romero. In one instance, Jake recalls, "Brett was radiant" ¹²⁰ In another instance, Brett herself points out, "I feel altogether changed" ¹²¹ Baker indicates that "the bullfighter has almost changed the siren into a woman, breaking her with self-realization at last." ¹²² Romero wants her to let her hair grow out, to become more feminine, to marry and live with him. He evidently does not think her womanly enough. Here is a man who offers marriage, the relationship of love and sexual fulfillment; yet, Brett is not woman enough to accept him. Her fear must be that he will dominate her, instead of her dominating him.

Fiedler states that, because Hemingway respects this woman, he gives her an opportunity to reject her mythical

¹¹⁹ Sheridan Baker, Ernest Hemingway: An Introduction and Interpretation, p. 50.

¹²⁰ Ibid., p. 52.

¹²¹ Loc. cit.

¹²² Loc. cit.

role and be only a "demi-bitch."¹²³ Brett realizes that Romero is not her way of life, and she would only ruin the youth of nineteen years with her thirty-four years of worldly knowledge. Spilka indicates that "she can no longer live with a fine man without destroying him."¹²⁴ Johnson calls it ". . . the only decent gesture of which the sophisticated is capable is to go away and leave the simple uncorrupted."¹²⁵ Fiedler believes that Brett leaves Romero, because "she might ruin him."¹²⁶ No matter how hard Brett tries, she never can become a woman, because it is too late. Bardacke believes that in Brett's leaving Romero, she ". . . preserves the only thing left to her, her self-respect."¹²⁷

Although it takes a lot of courage to leave Romero, Brett does it as a sacrifice, without disillusionment, an act which indicates that she has good in her. When Brett leaves Romero, she says, "We suffer and we make suffer, and everybody loses out in the long run, but in the meantime, we can

¹²³Leslie Fiedler, Love and Death in the American Novel, p. 307.

¹²⁴Spilka, op. cit., p. 25.

¹²⁵Edgar Johnson, "Farewell the Separate Peace: The Rejections of Ernest Hemingway," Sewanee Review, XLVIII (July-September, 1940), 292-93.

¹²⁶Leslie Fiedler, "Men Without Women," in Hemingway: A Collection of Critical Essays, p. 89.

¹²⁷Bardacke, op. cit., p. 344.

loss with honor."¹²⁸ This is precisely what Brett has done. She even congratulates herself by saying, "You know it makes one feel rather good deciding not to be a bitch."¹²⁹ Brett feels good about sending Pedro Romero away; she has at least been able to avoid being ". . . one of those bitches that ruins children."¹³⁰

Throughout the book, Brett is a better woman when in the company of Jake. Although her actions do not show an enduring love for him, she does show some respect by affirming his worth and sharing his standards and perceptions. The only time in which she can really "express her feelings, admit her faults, and even display good judgment, is when she is alone with Jake, because in public, she beautifully knows how to keep her misery to herself."¹³¹ John Killinger believes that "Brett remains a willing, thinking, independent being from first to last, but would have become an object like Hemingway's other heroines, if she and Jake had been able to consummate their love."¹³² In her moment of truth, Brett realizes that she is "not even completely a woman at all, that she, like

¹²⁸Wilson, op. cit., p. 37.

¹²⁹Leslie Fiedler, Love and Death in the American Novel, p. 307.

¹³⁰Spilka, op. cit., p. 25.

¹³¹Ibid., p. 20.

¹³²Killinger, op. cit., p. 95.

Jake is impotent, and cannot even marry Mike."¹³³ Therefore, Atkins feels that although Brett is a "desexed and destructive force," she is also a tragic and honorable woman, a truly sensitive person who suffers most because she knows she is unwomanly.¹³⁴

After Brett decides not to be a bitch, she and Jake, who has again come to her rescue, ride in a taxi on the Fran Via of Madrid. With his arm around her while Brett snuggles close to him, Brett states, "Oh, Jake, we could have had such a damned good time together."¹³⁵ They probably could have at times, but not continuously. Jake recognizes that, in order for their love to be true, one would try to dominate the other; therefore, their love would fail. Jake's last words indicate that he knows that he and Brett can only wish for love, knowing that it can never be fulfilled. Therefore, Halliday states that what Jake's last words really mean is that possibly at this time Jake is through with Brett forever.¹³⁶ No doubt, Brett will have many more affairs, and Jake will come to many more rescues. Therefore, uttering the famous last line in the book, Jake answers, "Yes, isn't it pretty to

¹³³ Sheridan Baker, op. cit., p. 52.

¹³⁴ Atkins, op. cit., p. 234.

¹³⁵ Hemingway, The Sun Also Rises, p. 247.

¹³⁶ E. M. Halliday, "Hemingway's Narrative Perspective," Sewanee Review, LX (April, 1952), 203.

think so?"¹³⁷

Included in The Sun Also Rises is Frances Clyne, a minor character. The picture presented of Frances Clyne is not a very pretty one. Before Robert Cohn starts to idolize Brett Ashley, he has been married to a "bitch" who leaves him for a miniature painter.¹³⁸ Before he realizes it, he falls in love with another "bitch," who is Frances Clyne.¹³⁹ Toward the second year, Frances finds herself aging, without a husband. Her fear of being alone causes her attitude towards Robert to change from one of " . . . careless possession and exploitation to the absolute determination that he should marry her."¹⁴⁰ The more she urges him to marry her, however, the more she sees "her prey slipping away."¹⁴¹ Because Frances is such a forceful woman, she makes Cohn feel obligated to her. When Jake Barnes is present with them, she humiliates Cohn in front of him. She exposes all of Cohn's plans for getting rid of her and even makes new ones so that Cohn is too embarrassed to change them.

Realizing that her two-and-a-half year courtship has been a waste to her, she fails to see that she has been using

¹³⁷Hemingway, The Sun Also Rises, p. 247.

¹³⁸Lewis, op. cit., p. 22.

¹³⁹Ibid., p. 23.

¹⁴⁰Hemingway, The Sun Also Rises, p. 5.

¹⁴¹Lewis, op. cit., p. 23.

Cohn to get what she can from the magazine. Not only for his sake, but for hers, she has urged him to go to Europe to write. With her encouragement, while in Europe, he writes a novel, which wins him fame, ironically, back in America. When he goes back to America, he finds that he is attractive to women. Before this fame comes, he has never seen beyond Frances; now, he does not need Frances as a mistress. What Frances does not realize is that because of her own ambitions for Robert, she loses him.

Meanwhile, during the three years that Frances has lived with Cohn, her hopes have always been to marry him and have his children. Although Frances does not like children very much, she thinks that if she has her own, she can learn to love them. Frances' hopes for marriage to Cohn are shattered when he wins fame as a writer and tosses her aside. Not only does Frances feel hurt, but she also feels degraded. This feeling of degradation causes her to forget the love and respect that she has felt for Cohn during the three years that she was his mistress. Instead, she becomes a poor loser and sets forth to demasculate Cohn in public.

During the three years that Cohn is happy with Frances and never looks at another woman, her good qualities must have been greater than her bad. However, the moment that he does look at another woman, she turns into a bitch, "a possessive, honorless bitch."¹⁴² This woman, who loses her pride

¹⁴² Bardacke, op. cit., p. 342.

when she loses her man, is both "good" and "bad."

In Hemingway's next novel, A Farewell to Arms, a change in his attitude toward women is noted. This attitude toward women is possible to trace because of his changing conception of them with "deficiencies or attributes."¹⁴³

Also, Atkins claims that Hemingway creates Catherine Barkley, the womanly woman, to indicate that he prefers that man should over-power woman, which is what Catherine Barkley allows Frederic Henry to do.¹⁴⁴ Through Catherine Barkley, Hemingway expresses (during this period of his early works) that submission of a woman to a man is the basis of love.

Furthermore, Atkins states that despite Hemingway's early sympathy, if not admiration, for Brett Ashley, he casts aside this attitude and finds the fullest literary satisfaction with Catherine Barkley.¹⁴⁵ Many of Brett's traits are found in Catherine, such as her "manner of stressing certain words, which in print are italicized."¹⁴⁶ She is tall like Brett, but has long, blonde hair instead of Brett's short, bobbed hair. She is a Scotch nurse, who like Brett, has lost her own true love early in the war, causing her emotions and

¹⁴³ Loc. cit.

¹⁴⁴ Atkins, op. cit., p. 241.

¹⁴⁵ Loc. cit.

¹⁴⁶ Carlos Baker, Hemingway: The Writer as an Artist, pp. 111-12.

way of life to become confused in her grief. Here the resemblances to Brett stop.

Catherine is rescued from her confusion by Frederic Henry's growing love. This rescue begins when Henry sees Catherine at the hospital. Henry says, "When I saw her I was in love with her. Everything turned over inside of me."¹⁴⁷ Otto Friedrich calls this Hemingway's matter-of-fact approach for which Hemingway is famous: "You see a girl, your insides turn over, and you are in love."¹⁴⁸ From that moment on, Catherine devotes her life to making Henry happy.

Many factors make Catherine, Hemingway's ideal woman, the womanly woman. Unlike Brett, Catherine is never seen carousing from bar to bar with different men. She probably would have been unhappy and possibly frightened on the wine-cask in Pamplona. Instead, she dresses like a woman, and, many times, is even seen in the company of her best friend, Miss Ferguson, discussing her favorite subject, Frederic Henry. Yet, she is evidently happiest alone with her lover.

Even the "abundance of long blonde hair is symbolic of her womanhood."¹⁴⁹ She tells him that, after the news of the death of her fiancé, she had wanted to cut off her long hair.

¹⁴⁷ Otto Friedrich, "Ernest Hemingway: Joy Through Strength," American Scholar, XXVI (Fall, 1957), 520.

¹⁴⁸ Loc. cit.

¹⁴⁹ Bardacke, op. cit., p. 346.

Without him, she felt that she also had to wound herself. The only other thing that would hurt her would be to be without her long hair. Also, without her long hair, she thought that she would be less womanly. Yet, Catherine does not cut off her long, blonde hair. Bardacke suggests that ". . . evidently the love-loss was not shocking enough, for she keeps her tresses and is still capable of falling deeply and completely in love with Frederic Henry."¹⁵⁰

Because of the abundance of good qualities that Catherine possesses, many critics tend to point out only the good in Catherine. There is no doubt that in her submissiveness and affirmativeness she is fulfilled in love. Killinger points out that this love causes her to become "one of the most likely of Hemingway's women to make her man happy and yet be able to give him a maximum of freedom."¹⁵¹ According to Theodore Bardacke, Catherine has to be completely affirmative in her role in order to be an ideal woman.¹⁵² Throughout the novel, she is at Henry's command, always eager to please him. Again, John Killinger gives his opinion by reciting a definition for female love which applies to Catherine's actions: "To love is to put myself freely at the disposition

¹⁵⁰Loc. cit.

¹⁵¹Killinger, op. cit., p. 46.

¹⁵²Bardacke, op. cit., p. 345.

of the other person."¹⁵³ While putting herself at the disposition of Henry, Catherine is "passionate but never dominating."¹⁵⁴ Simply at Henry's disposal, Catherine "never intrudes, never seizes the initiative, thus permitting him his masculine role."¹⁵⁵ Her main concern is "to be a correct and proper mistress to Henry."¹⁵⁶ Baker states that Catherine as a woman, "rescues, pities, comforts, companions, and sustains."¹⁵⁷ Devoted to being a perfect mistress, she not only is a "completing agent for the hero, but also is completed by her association with him."¹⁵⁸ Frederic Henry's association with Catherine completes her to the extent that she does not "live at all" when they are apart briefly.¹⁵⁹

Furthermore, Catherine wholeheartedly wants to believe that her relationship with Frederic possesses the normal qualities of married life. However, their lives lack the day-to-day bickerings which involve the normal real married

¹⁵³Killinger, op. cit., p. 90.

¹⁵⁴Bardacke, op. cit., p. 345.

¹⁵⁵Stanley Cooperman, "Death and Cojones: Hemingway's A Farewell to Arms," South Atlantic Quarterly, LXIII (Winter, 1964), 86-7.

¹⁵⁶James B. Colvert, "Ernest Hemingway's Morality in Action," American Literature, XXVII (November, 1955), 384.

¹⁵⁷Carlos Baker, Hemingway: The Writer as an Artist, p. 113.

¹⁵⁸Loc. cit.

¹⁵⁹Lewis, op. cit., p. 48.

state. Lewis states that, although the docile and submissive types "continue to embody the image of home, the idea if not the actuality of the married state, and where they are, whatever the outward threats, home is."¹⁶⁰ Being all woman, she wants no other life than that with Frederic Henry and no other man than he. Because she can make a home of any room she occupies, "Catherine naturally moves into association with ideas of home, love and happiness."¹⁶¹ When they are in a cheap hotel room opposite the railroad station, her spirits sink to see the red plush furnishings. She says, "I never felt like a whore before,"¹⁶² This feeling lasts for only seven minutes. After they have eaten and made love, she decides that the furnishings are just right. The room changes by her presence until she feels herself at home in it. Baker states that Catherine, "being temperamentally monogamous, where she is, home is."¹⁶³ Henry sums it up: "We felt very happy and in a little time the room felt like our home."¹⁶⁴

Ironically, she, like many of Hemingway's other heroines,

¹⁶⁰ Loc. cit.

¹⁶¹ Carlos Baker, "The Mountain and the Plain," Virginia Quarterly Review, XXVII (July, 1951), 415.

¹⁶² Charles Anderson, "Hemingway's Other Style," Modern Language Notes, LXXVI (May, 1961), 435.

¹⁶³ Carlos Baker, Hemingway: The Writer as an Artist, p. 12.

¹⁶⁴ Anderson, op. cit., p. 435.

creates a home image but she never really has a home in which to live. Cheap hotel rooms, sleeping bags, canoes, tend to be the homes that Hemingway's women make for their men, though they are never settled in their "homes" very long. At one point, with chin up, Catherine concludes, "I'll have a fine home for you when you come back."¹⁶⁵ To bear up cheerfully under any catastrophe reveals Catherine's true honesty and strength. Because of this honesty and strength, an anonymous reviewer of Life believes that she is one of Hemingway's "truer and lovelier girls."¹⁶⁶ Frederic Henry tenderly calls her a fine, simple girl to which she replies that she is simple, but no one has ever understood it before him.

Catherine Barkley, in spite of her simplicity, possesses love-goddess qualities. Cooperman establishes her love-goddess qualities when she first meets Henry "as a kind of Athena, beautiful, cool and somewhat distant, and then as the yielding Aphrodite, the goddess who is concerned only with love and its expression."¹⁶⁷ Friedrich concludes that "Catherine never talks about anything but love and sex."¹⁶⁸ Cooperman states that because Catherine offers to become

¹⁶⁵ Loc. cit.

¹⁶⁶ "Hemingway: Driving Force of a Great Artist," Life, LI (July 14, 1961), 67.

¹⁶⁷ Stanley Cooperman, The Major Novels of Hemingway, p. 28.

¹⁶⁸ Friedrich, op. cit., p. 520.

"whatever you want," she becomes "sacred" to Henry.¹⁶⁹

Hackett calls her the "nearest to a divine object, essentially the male egoist's dream of a lover, a divine lollypop."¹⁷⁰

The most frequent adverse comment on Hemingway's women is that "they tend to embody two extremes, (the deadly female and the perfect mistress), ignoring the middle ground."¹⁷¹

His women are never seen in domestic roles, puttering in their kitchens, nor are they ever presented as harassed mothers.

Catherine's bad qualities are definitely present. For instance, she considers the coming of their child as an obstacle to their love. The critics point out other bad qualities about her. For example, Lewis calls her a "hard-to-believe dream girl."¹⁷² Dwight MacDonal states that she is not a person, but, instead, an adolescent daydream, whose conversation with her lover is more prolonged and boring than that of real lovers:

You see I'm happy darling, and we have a lovely time . . . You are happy. Do you want to play? Yes,

¹⁶⁹ Stanley Cooperman, "Death and Cojones: Hemingway's A Farewell to Arms," South Atlantic Quarterly, LXIII (Winter, 1964), 86.

¹⁷⁰ Frances Hackett, "Hemingway: A Farewell to Arms," Saturday Review of Literature, XXXII (August 6, 1937), 33.

¹⁷¹ Carlos Baker, Hemingway: The Writer as an Artist, p. 108.

¹⁷² Lewis, op. cit., p. 53.

and come to bed. Is there anything I do you don't like? Would you like me to take down my hair?"¹⁷³

In the final sections of the novel, Catherine becomes even more " . . . vague and self-sacrificing as she fusses about her hairdo while Henry wanders off to take boxing lessons."¹⁷⁴ Lewis calls her " . . . a woman who has no self and very little depth as a fictional character."¹⁷⁵ As a complete object, Catherine becomes

. . . a leaf of lettuce nibbled by a man on a mountain top where the only sound he hears is the sound of his own teeth. There is no flavor here and little flesh either. Frederic Henry's lettuce-woman may leave him always hungry, no matter how much he takes of her, but this insatiability is due less to a virile appetite, than to a lack of substance to be consumed.¹⁷⁶

She wants to lose her identity in her lover. She says,

"I do anything you want . . . I want what you want. There isn't any me anymore. Just what you want."¹⁷⁷ Also Edmund

Wilson feels that "Catherine is not a convincing human personality. Her love affair is an 'abstraction of lyric

¹⁷³Dwight MacDonald, "Ernest Hemingway," Encounter, XVIII (January, 1962), 120.

¹⁷⁴Friedrich, op. cit., p. 527.

¹⁷⁵Lewis, op. cit., p. 48.

¹⁷⁶Stanley Cooperman, "Death and Cojones: Hemingway's A Farewell to Arms," South Atlantic Quarterly, LXIII (Winter, 1964), 89.

¹⁷⁷Ernest Hemingway, A Farewell to Arms, p. 119.

emotion."¹⁷⁸ Another anonymous reviewer in Bookman calls her "slightly hysterical."¹⁷⁹ Friedrich imagines her in this type of situation in her unstableness:

Imagine this emotionally unstable beautiful woman with vomited oatmeal on her new dress, or rinsing diapers in the toilet basin, better yet, making love while the infant howls for its bottle.¹⁸⁰

No doubt, her death has to come, in order for her to escape the realities of a child, the reality of being a wife.

In addition to already having called Catherine "paranoid," Sheridan Baker goes even further and points out her paranoidness by having her state, "We work very hard but no one trusts us--there's only us two and in the world there's all the rest of them."¹⁸¹ She isolates Henry from the world, making him need her so much that she represents all that he has to lose. Eventually, Henry, like Catherine, believes that it is only the two of them all alone against the world. In the past, he has comforted her against her fears, such as her fear of rain. Now, he needs Catherine to help him from the fears of the night. From the very beginning of the book, Catherine begins to ruin Henry as a man by telling him that

¹⁷⁸ Edmund Wilson, "Hemingway: Gauge of Morale," in Ernest Hemingway: The Man and His Work, p. 242.

¹⁷⁹ "Chronicle and Comment," Bookman, LXX (February, 1930), 643.

¹⁸⁰ Friedrich, op. cit., p. 528.

¹⁸¹ Sheridan Baker, op. cit., p. 69.

his desertion does not matter since it is only from the Italian Army. Making him think that his responsibilities as a man are slight, Catherine complicates his life, an act which makes her "bad" for him. Sheridan Baker proclaims that Henry is ruined by a woman and not by the world.¹⁸²

While still with long hair, a sign of her womanliness, Catherine, the affirmative woman, has to die. Had she lived, she could only have turned into a "bitch."¹⁸³ At the end of their stay in Switzerland, she mentions cutting her long hair after the child's birth to become "a fine new and different girl for you."¹⁸⁴

Henry realizes that, if Catherine dies, his world is empty and even more meaningless. As she approaches death in childbearing, Henry cries, "God, please make her not die. I'll do anything you say if you don't let her die."¹⁸⁵

With her death, Henry's love and his image of home are dead. After he closes the door and turns off the light and tries to recapture what they once had, Henry finds that it is not any good. Saying goodbye to his dead love is like

¹⁸² Loc. cit.

¹⁸³ Leslie Fiedler, "Men Without Women," in Hemingway: A Collection of Critical Essays, p. 88.

¹⁸⁴ Bardacke, op. cit., p. 346.

¹⁸⁵ Clinton Keeler, "A Farewell to Arms: Hemingway and Peele," Modern Language Notes, LXVI (November, 1961), 624-25.

" . . . saying good-bye to a statue."¹⁸⁶ Henry has to face the world alone in order to become an independent man. Alone, he has to suffer for his lost love: "Home ends for Frederic Henry when he leaves Catherine dead in the Lausanne Hospital."¹⁸⁷

The three women presented, Brett Ashley and Frances Clyne of The Sun Also Rises, and Catherine Barkley of A Farewell to Arms, all have one thing in common: they are mistresses. All are different kinds of mistresses to their men. Brett Ashley is the independent mistress who is a true, honorable woman, and at the same time is a promiscuous bitch. Frances Clyne makes her man happy for three years, an act which is a good quality of Hemingway's women. However, when she is rejected by her man, she turns into a deadly bitch, demasculating him. On the other hand, Catherine is the ideal, affirmative woman, who in her submissiveness isolates her lover, which proves to be his ruination. All three women possess "good" and "bad" qualities at one time or the other. Therefore, they cannot be placed in one category as either "good" or "bad" only, but must be placed as women who are both good and bad at the same time.

¹⁸⁶Hemingway, A Farewell to Arms, p. 343.

¹⁸⁷Carlos Baker, "The Mountain and the Plain," Virginia Quarterly Review, XXVII (July, 1951), 416.

CHAPTER III

THE WOMEN OF THE WORKS OF THE THIRTIES

During the Thirties, Hemingway's quarrel with society seems to be his quarrel with American women as a whole. This growing antagonism toward women, especially American women, represents the Thirties as a period of emptiness.¹⁸⁷ The American women represented in Hemingway's major works are Margot Macomber of "The Short Happy Life of Francis Macomber," Helen of "The Snows of Kilimanjaro," Marie Morgan, Helene Bradley and Dorothy Hollis of To Have and Have Not, and Dorothy Bridges of The Fifth Column. Only one American woman, during this period, is not criticized sharply: this is Marie Morgan of To Have and Have Not. Through all of the rest of the women, whom he pictures as shallow, pampered, selfish and faithless, he criticizes America and its customs.¹⁸⁸

Hemingway's portrayal of Marie Morgan show that a tentative change is taking place in his attitude. This tentative change is Hemingway's beginning of coming back to love and idealism

¹⁸⁷Theodore Bardacke, "Hemingway's Women," in Ernest Hemingway: The Man and His Work, p. 351.

¹⁸⁸C. Hugh Holman, "Ernest Hemingway," Shenandoah, X (Winter, 1959), 46.

which is expressed in his later works through Maria of For Whom the Bell Tolls and Renata of Across the River and into the Trees.

The first short story in which Hemingway chooses to voice his growing contempt toward women is "The Snows of Kilimanjaro," which deals with a writer, Harry, and his wife, Helen, who are on an African safari. While Harry and Helen are photographing a herd of waterbuck, Harry gets a thorn scratch properly; it develops into gangrene, which later causes his death. This dying writer, regretting that he has never fulfilled his ambition to write, cannot hide a growing hostility towards his wealthy wife. Actually this hostility, according to Oliver Evans, is Hemingway's own contempt toward his second wife, Pauline Pfeiffer, a wealthy fashion writer for Vogue, whom he has used as a model for Helen.¹⁸⁹ Yet, Rovit maintains that Helen, the wealthy wife, is, in reality, a fine woman with honest and generous characteristics.¹⁹⁰ While nursing Harry during his physical illness, Helen always tries to be very considerate and comforting to him, but he is very cruel and unjust towards her.

Fiedler thinks of Helen as a simple woman who does not

¹⁸⁹ Oliver Evans, "The Snows of Kilimanjaro," PMLA, LXXVI (December, 1961), 606.

¹⁹⁰ Earl Rovit, Ernest Hemingway, p. 37.

realize what she does to Harry psychologically.¹⁹¹ Her simplicity lies in the fact that she wants to be loving and to be loved in return. Helen feels that, if she is soft and yielding to Harry, she will please him. Thinking that she will please Harry even more, Helen wants to be the only person to wait on Harry. Her helpfulness only adds to the hostility that Harry already has for her, but because Harry's wound has made him completely helpless, he has to permit her kindness. Helen, in return, does not complain about the extra duties that Harry's wound places upon her, such as hunting for food when it is needed. Harry feels that Helen's taking over his manly duties, the duties which were his before the wound, increases her power over him.

To get rid of aggressions that build up within him and to help make the time pass faster, Harry tries to pick quarrels with Helen. Since Helen does not like to fight, she tries her best to avoid these disputes. For example, he asks her for a drink; Helen tells him that she has read that alcohol is unhealthy for a person with an infection. Her knowledge aggravates him even more; so he drinks the liquor to spite her. She thoughtfully endures his drinking even though she knows that it will speed his death. She even goes so far as having a drink with him in order not to fight with

¹⁹¹ Leslie Fiedler, Love and Death in the American Novel, p. 279.

him, but to make him happy.

Up to now, the over-all picture presented of Helen is that she is a kind, thoughtful woman under any circumstances. Earl Rovit calls her "reasonably intelligent."¹⁹² Lewis agrees with Rovit, except that he thinks that her intelligence comes from reading enormously and, therefore, is overly influenced by books.¹⁹³ He states that, in reality, she is a groping, distressed woman.¹⁹⁴ By giving everything that she has to Harry--her wealth, her body, her devotion,--she holds on to love in the person of Harry.¹⁹⁵ Because Helen is so afraid of being alone, Harry, to Helen, symbolizes security and comfort that she does not want to lose.

Helen recalls that her struggle with herself begins with the death of her former husband when she is still relatively young; his death upsets her comfortable, tranquil world.¹⁹⁶ In her search for comfort and security, she first turns to her children, then horses, then books, then bottles, and, last of all, lovers; these lovers do not bring her satisfaction. She becomes involved with Harry, because she admires

¹⁹²Rovit, op. cit., p. 37.

¹⁹³Robert William Lewis, Jr., Hemingway on Love, p. 98.

¹⁹⁴Ibid., p. 105.

¹⁹⁵Ibid., p. 107.

¹⁹⁶Ibid., p. 109.

his writing and envies his independent life.¹⁹⁷ Because she values security and comfort very much and wants to build a new life for herself, she first acquires Harry. Next, she falls in love with him.

Most of the critics assume that Harry and Helen are man and wife, but there are a few, such as Engstrom, who call her a mistress.¹⁹⁸ Helen is never directly referred to as Harry's wife. Lewis comments that, if Helen and Harry are married, the expressions, "'take me on,' 'kept him,' and 'acquired him' connote the cheapness and shallowness of their marriage, which is in fact, more like a prolonged affair than a marriage."¹⁹⁹ Lewis suggests that, if one of the persons involved in the marriage is so unhappy, he would not hold the marriage together except for moral and legal sanctions.²⁰⁰

In Harry's reflection into the past, he discloses that Helen is the last of several women in his life, and he leads her to believe that he loves her, but, instead, he loves her money. Therefore, their relationship is based upon the lie by which he earns his living.²⁰¹

¹⁹⁷Loc. cit.

¹⁹⁸ Alfred G. Engstrom, "Dante, Flaubert, and 'The Snows of Kilimanjaro,'" Modern Language Notes, LXV (March, 1950), 203-05.

¹⁹⁹ Lewis, op. cit., pp. 104-05.

²⁰⁰Loc. cit.

²⁰¹ Evans, op. cit., p. 601.

Now, while he is dying, he realizes that he has traded his integrity as a writer for his security. He feels that in her kindness, she has destroyed his talent. Therefore, he cannot help feeling resentment towards her which comes out in the form of many cruel remarks to her: he tells her, among other things, that he has never loved her. Because she does not want to face the truth about their relationship, she quickly covers the truth by telling him that he does not mean all that he says. Seeing the hurt look on her face, he begs her forgiveness, and tells her that he really does love her; Helen forgives him. Also, she does not even want to face the fact that Harry is dying. When he realistically describes the wound and tells her that he will soon be dead, she does not want to think about his present wound or his future death. Helen also puts aside his remarks that the hyena and the vultures are signs of his death and have been attracted to Helen and his quarters because of the odor of his rotting flesh. Instead, she attempts to reassure him that she and he will be rescued at any moment.

The only thing that Helen and Harry have in common is their sexual life. Fiedler states that Helen's main talent is her talent for the bed.²⁰² Harry is truthful to her when he tells her that the only thing that he has ever liked to do

²⁰²Fiedler, Love and Death in the American Novel, p. 279.

with her, he cannot do now. He would just as soon be in bed with Helen as anyone else, because she is richer and more pleasant and appreciative than most women, and she never makes scenes. She never disputes his words, even if he says something unpleasant to her while in the company of others.

Harry does not fear death, but, instead, he is filled with a sense of unfulfilled ambition: "Now he would never write the things that he had saved to write until he knew enough to write them well."²⁰³ Harry's feeling is that he has neglected his talent in writing in order to clasp the security that Helen has to offer with all of her money. Ironically, she possesses him as she does her money. Everything that she offers Harry, even while he is dying, increases her power over him. Bardacke identifies Helen in her care of Harry as "a kindly caretaker of his body."²⁰⁴ Harry's own words are: ". . . This rich bitch, this kindly caretaker and destroyer of his talent . . ."²⁰⁵ Lewis explains that "she dominates him as she loves him and sucks off the energy that he would have channeled into his art."²⁰⁶ Since Harry thinks that Helen symbolizes the destruction of his talent,

²⁰³Ernest Hemingway, "The Snows of Kilimanjaro," in The Hemingway Reader, p. 587.

²⁰⁴Bardacke, op. cit., p. 350.

²⁰⁵Hemingway, "The Snows of Kilimanjaro," in The Hemingway Reader, p. 593.

²⁰⁶Lewis, op. cit., p. 107.

he associates the smell of his physical death with Helen's look, which reminds him of his moral decay.²⁰⁷ During the afternoon, when he remarks about Helen's fineness, it occurs to him to associate Helen with his approaching death. Harry tells Helen, "You're a fine woman . . . ,"²⁰⁸ and then Harry thinks:

. . . those good breasts and those useful thighs and those lightly small-of-back caressing hands, and as he looked and saw her well known pleasant smile, he felt death come again. This time there was no rush. It was a puff, as of a wind that makes a candle flicker and the flame go tall.²⁰⁹

Rovit remarks about Helen's fineness by stating, "She is very good to him, but it is exactly this which is fatal for Harry--the comfort and security which she represents result in a 'pleasant surrender' on his part, and lead to death-in-life."²¹⁰ Marion Montgomery explains that "Helen has made possible his comfort and decay through her money and his desperate, destructive words are his way of trying to kill to keep . . . alive."²¹¹ Oliver Evans agrees that the comfort and security which Helen represents result on Harry's part

²⁰⁷Fiedler, Love and Death in the American Novel, p. 280.

²⁰⁸Hemingway, "The Snows of Kilimanjaro," p. 18.

²⁰⁹Loc. cit.

²¹⁰Rovit, op. cit., p. 605.

²¹¹Marion Montgomery, "The Leopard and the Hyena: Symbol and Meaning in 'The Snows of Kilimanjaro,'" University of Kansas City Review, XXVII (Summer, 1961), 279.

in a death-in-life.²¹² In his final delirium, he associates her being sleepy with the noise of the hyena just outside the range of the fire.

At the end of the story, Helen is seen to be the same woman that she was before she met Harry, frightened and alone. She cannot bear to look at the wound. Instead, she cries, "Harry! Please, Oh Harry!"²¹³ She is crying her "please" to her dead man. Her "please" is her begging to Harry not to die and leave her alone without love as her first husband had done.

Helen is definitely an example to show that Hemingway's women have both good and bad qualities. She is a kind, calm, loving woman with other good qualities that most men would admire in a woman. What makes her a bitch is that she is rich, and she uses her money to hold on to the man whom she loves, even though she knows that he does not love her. Therefore, she is a combination of both "good" and "bad."

The next woman whom Hemingway portrays is Margot Macomber in "The Short Happy Life of Francis Macomber." He depicts Margot as a shallow, pampered, selfish, and faithless American woman. Hemingway is so successful in his image of Margot as a dominating bitch that almost all of the critics agree with him and have universally damned Margot Macomber as

²¹²Evans, op. cit., p. 605.

²¹³Hemingway, "The Snows of Kilimanjaro," p. 28.

classic example of the dominating bitch.²¹⁴ Unlike Helen's passive role as a dominating bitch in "The Snows of Kilimanjaro," Margot's bitchery is active. Therefore, the critics can cite many illustrations of her bitchery. For instance, Arthur Waterman is of the opinion that Margot's "bitchery" lies in her use of words as a civilized, sophisticated weapon.²¹⁵ Waterman adds that, after Francis Macomber bolts from the lion that he has injured, Margot humiliates him further by mentioning his act of cowardice as the "charming experience" and calling the injured lion the "lovely lion."²¹⁶ Virgil Hutton also believes that Margot is a bitch, but his idea of her is that she is not a stereotyped bitch, but is the only character who achieves any insight concerning both herself and the tragic action that destroys her husband.²¹⁷

Apparently, Hemingway could never forgive his mother for having destroyed his father's Indian collection. Therefore, he felt nothing but contempt for her for being so dominating. For this reason, Fiedler feels that Hemingway purposely portrays American women as bitches who stand for symbols of

²¹⁴Virgil Hutton, "The Short Happy Life of Macomber," The University Review, XXX (June, 1964), 261.

²¹⁵Arthur E. Waterman, "Hemingway's 'The Short Happy Life of Francis Macomber,'" The Explicator, XX (September, 1961), Item 2.

²¹⁶Loc. cit.

²¹⁷Hutton, op. cit., p. 261.

Hemingway's own home and mother.²¹⁸ Hemingway even carries the wicked mother concept further in the hunter's thoughts when he wonders what in Francis Macomber's boyhood had started his fears. That something Wilson wondered about in Macomber's boyhood that had started his fears is "the power of woman."²¹⁹ This power of woman, which Hemingway fears so much, is found in Margot. Therefore, Fiedler chooses to call Margot "the true villain, the Wicked mother."²²⁰

Ultimately, the power that Margot seeks is the power that compels Francis to surrender part of his ego.²²¹ Instead of comforting her husband, as a loving wife would do, Margot treats him with utmost contempt when he displays his act of cowardice. Margot holds on to the power that she possesses over Francis as long as he remains a coward. Knowing that her husband is a coward gives her the opportunity to have him right under her thumb. Also, in spite of Francis's cowardness, Margot values the security of the prestige that his money gives her in society. His money is the only thing that she respects about Francis. In all other respects, she is hard,

²¹⁸ Leslie Fiedler, "Men Without Women," in Hemingway: A Collection of Critical Essays, p. 88.

²¹⁹ Nancy Hale, "Hemingway and the Courage to Be," Virginia Quarterly Review, XXXVIII (Autumn, 1962), 633.

²²⁰ Rovit, op. cit., p. 73.

²²¹ John Atkins, The Art of Ernest Hemingway: His Work and Personality, p. 289.

unrelenting, demanding, and pitiless; and she injures his ego by openly going to bed with Wilson, the hunter. Like an evil goddess, she gets the most satisfaction from the different methods that she uses on her prey. Lewis calls her ". . . a bitch with class and a kind of barren fertility goddess."²²² For her degrading methods of hurting Francis, Edmund Wilson labels Margot "an American bitch of the most soul-destroying sort."²²³

According to Bardacke, the relation between Margot and Francis is "one of antagonistic convenience rather than love."²²⁴ In society, they could both hide their true feelings about each other, but in the jungle, their true natures unfold. They have been married for eleven years. Her beauty is what has given Francis pleasure and pride in being her husband.²²⁵ Five years before, for her beauty, Margot received five thousand dollars as the price of endorsing, with photographs, a beauty product which she had never used. At the present, Margot knows that she is now showing signs of aging, and she feels that she had better hold on to what she has--a coward with money. Nancy Hale also describes Margot

²²² Lewis, op. cit., p. 93.

²²³ Wilson, "The Wound and the Bow," in Ernest Hemingway: The Man and His Work, p. 255.

²²⁴ Bardacke, op. cit., p. 349.

²²⁵ Lewis, op. cit., p. 82.

as beautiful and unloving, but nobody's face-to-face equal love.²²⁶

Not long after having met Margot, Wilson, the guide, thinks of her as a typical American wife and in his thoughts describes his views towards American women:

They are the hardest, the cruelest, the most predatory and the most attractive and their men have softened or gone to pieces nervously as they have hardened. Or is it that they pick men they can handle? . . .²²⁷ They are the damnedest women. Really the damnedest.

In another instance when Margot humiliates Francis about the lion, Wilson speculates: ". . . she's damn cruel but they're all cruel. They govern, of course, and to govern one has to be cruel sometimes. Still I've seen enough of their damn terrorism."²²⁸ It is apparent that Mrs. Macomber does not love her husband but only loves the security that his money gives her. Margot loses this security, however, when Francis makes an unexpected conquest of fear, an act that makes him into a man. She realizes that her husband has changed: "You've gotten brave awfully suddenly," she says contemptuously, but her contempt is not secure.²²⁹ Lewis further explains that when Francis becomes dominant or perhaps only assumes his his masculine role, Margot changes physically: "she is

²²⁶ Hale, op. cit., p. 623.

²²⁷ Hemingway, "The Short Happy Life of Francis Macomber," pp. 126-27.

²²⁸ Ibid., p. 128.

²²⁹ Hale, op. cit., p. 632.

white-faced and looks ill."²³⁰ If she had not gotten so much satisfaction in destroying her husband by publicly humiliating him, she might have been pleased with having a real man for a mate. When Macomber stands up to the charging buffalo but fails to stop him, Margot supposedly tries to save her husband; she shoots at the buffalo but, instead, kills her husband.

Almost all of the critics say that Margot purposely shoots her husband in order to save her role of dominance, but ironically, she immortalizes the bravery that has defeated her.²³¹ Even Wilson implies that she shoots her husband to keep him from leaving her. Wilson shouts, "He would have left you too. Why didn't you poison him? That's what they do in England."²³²

One of the critics who doubts that Mrs. Macomber shoots her husband purposely is Tom Burnam, who explains that, when Francis Macomber is reborn, Margot can find nothing to say, but withdraws because she is probably thinking of the call to try once more to meet her husband's virtue and friendliness with a reasserted virtue and warmth of her own.²³³ Warren

²³⁰ Lewis, op. cit., p. 88.

²³¹ Sheridan Baker, Ernest Hemingway: An Introduction and Interpretation, p. 98.

²³² Ibid., p. 99.

²³³ Burnam, op. cit., p. 35.

Beck, also one of Margot's defending critics, points out that the killing has to be accidental.²³⁴ Beck states that what Margot sees is that the buffalo "seemed about to gore Macomber," and if she wanted him dead, she could have left Francis to the buffalo, as it "seemed" at the moment.²³⁵ Beck also suggests that Margot must have wanted to save him, and that she, who had tried so often before, might well have felt he had never been as worthy of her whole effort as he was now.²³⁶ Beck concludes that "Mrs. Macomber too had a happy moment of a kind, in which she wished and tried to save her husband, with that access of recognition and penitence and hope in which love can renew itself."²³⁷ If Margot had really wanted Francis dead, she could have waited to see whether the on-rushing buffalo would have killed him. Nowhere in the short story is there a mention of her degree of skill with rifles. Since the buffalo lowers its head as it prepares to gore Macomber, Lewis points out that it is easy to understand how in aiming at the buffalo; Margot could "lower and swing her rifle from the higher level and safer distance of the buffalo's to Macomber's head the point of attack of the

²³⁴Warren Beck, "The Shorter Happy Life of Mrs. Macomber," Modern Fiction Studies, I (November, 1955), 36.

²³⁵Loc. cit.

²³⁶Loc. cit.

²³⁷Ibid., p. 37.

buffalo."²³⁸ Therefore, in a state of panic, she tries to save him.

Beck is not the only critic who feels that Margot's shooting of Francis is accidental. Virgil Hutton also defends Margot. He feels that if Margot had really wanted to be the dominating bitch that most critics call her, she would not have been so upset over her husband's display of weakness. Furthermore, Hutton builds his defense around the statement: "Margot's having done the best she could for many years back."²³⁹ Hutton explains that this statement arouses sympathy for Margot as she must have tried to make her marriage work. Hutton believes that Margot has been putting on an act to repay her husband for failing her through his supposed cowardice. When he is in danger, though, she becomes very afraid that her husband may be killed, and fatally attempts to save him.

Whether Margot kills her husband accidentally or purposely cannot be proven; nevertheless, at the end of the short story, Margot is crying hysterically. If she is really the cruel woman that Wilson describes, then she probably is afraid of having a real man for a husband, and thus disposes of him. On the other hand, if she has really been trying to make her marriage work for many years, as Hutton believes, she may have

²³⁸ Lewis, op. cit., p. 90.

²³⁹ Hutton, op. cit., p. 261.

been trying to save her husband from the buffalo.

While dealing with the passive American bitch in "The Snows of Kilimanjaro" and the active American bitch in "The Short Happy Life of Francis Macomber," Hemingway started feeling an "obscure dissatisfaction with both of them."²⁴⁰ This dissatisfaction led to Hemingway's tentative change in To Have and Have Not. Until then, Hemingway had kept the men and women outside of the marriage contract. In this novel, however, Hemingway not only presents the hero and heroine as a married couple, but he also allows them to have children. Because they are married and have children, Sheldon Grebstein believes that in To Have and Have Not Hemingway begins to come back to love and idealism.²⁴¹

One of the ways in which Hemingway reveals his tentative attitude of coming back to love and idealism is through his depiction of Marie Morgan, who appears as the dependent woman in love. Like Catherine Barkley of A Farewell to Arms, Marie Morgan is a womanly woman because she has never tried to possess her husband, Harry, but has completely given herself to him. Yet Marie's background is completely different from Catherine's. Instead, Marie bears more likeness to Brett Ashley of The Sun Also Rises. Marie wears a mannish felt hat

²⁴⁰Nemi D'Agostino, "The Later Hemingway, (1956)," Sewanee Review, LXVIII (Summer, 1960), 485.

²⁴¹Sheldon Grebstein, "Controversy," American Scholar, XXVII (Spring, 1958), p. 230.

on her bleached, bobbed hair. Also, she has given up a former life of promiscuity, because she finds Harry to be a complete man. Before To Have and Have Not, Hemingway had presented American women of the soul-destroying sort. Atkins explains that, although Marie is an American, Hemingway does not show contempt for her because " . . . she has been to neither college nor campus nor set up shop nor been in the Junior League."²⁴² All of Marie's activities revolve around her husband. Together, they share a real and complete relationship. Bardacke states that " . . . loyalty, respect, and virility are what bind them together."²⁴³ Marie does anything to satisfy her man. In addition, Marie is not only easily excited by Harry and his attractive build, but also by his arm that is a stump. Lewis gives credit to the success of their marriage to Harry's having a wife who is his match, sexually.²⁴⁴ After they "did it," Marie lay awake to glory in her having him.²⁴⁵ She said that she could think about him anytime and get excited. She even half-mothers him by cutting up his meat as for a small child. To ease his pain of having daughters instead of sons, Marie comforts him by telling him that he is so much man that the children always

²⁴² Atkins, op. cit., p. 23.

²⁴³ Bardacke, op. cit., p. 348.

²⁴⁴ Lewis, op. cit., p. 126.

²⁴⁵ Ibid., p. 128.

come out girls.

In appearance, Marie has masculine features. She is a big woman, long-legged, big-hipped, but handsome. Richard Gordon describes her as a "big ox . . . an appalling looking woman . . . Like a battleship. Terrific."²⁴⁶ Wyrick states that Marie has a "great talent and appreciation for the bed, and seems to be a female counterpart of the hard-minded masculinity that characterizes Harry Morgan."²⁴⁷

Richard Gordon, the writer, sees Marie, her eyes red from crying, as she is hurrying to identify her dead husband's body. When Richard looks at this big lady, he thinks that he has gotten a perfect impression of her. Richard thinks that she is indifferent to her husband's caresses, the sexual act repugnant to her.²⁴⁸ How wrong he is! Actually, one of Marie's weaknesses is that she seems to thrive on sex. She states, "I'd like to do it and never sleep. Never, never, no never."²⁴⁹ Her love for sex is more important to her than her love for her girls. She even agrees with Harry when he says, "Those girls aren't much, are they?"²⁵⁰ To get the daughters out of their way, they give them money to go to the

²⁴⁶ Ernest Hemingway, To Have and Have Not, p. 176.

²⁴⁷ Green D. Wyrick, "The World of Ernest Hemingway," Emporia State Research Studies, II (September, 1953), 10.

²⁴⁸ Hemingway, To Have and Have Not, p. 177.

²⁴⁹ Ibid., p. 115.

²⁵⁰ Ibid., p. 126.

movies.

Marie feels lost at her husband's death but remains strong because she can carry away the memory and spirit of Harry.²⁵¹ She is actually calm when she is told of his death. Her throat suddenly is swollen hard and shut so that she cannot swallow, but she does not break down in front of the girls. When she finally does cry, she does not need support. She does not cry because of his death, but because she is a sentimental person, she cries: "Everytime I see his goddamn face, it makes me want to cry."²⁵² She remembers her first happiness with Harry--happiness which came when she first dyed her hair blonde; she also remembers how much Harry liked it. Without Harry, she feels like an empty house. She wishes that it had been she who had died. She does not know what she will do with her nights. Ray West concludes that Marie finds no consolation in her husband's death, because she is too old to remarry and would not be able to find another husband whom she could appreciate as much as she always did Harry.²⁵³ Her thoughts on this subject are the following:

Good men are scarce, and there ain't nothing now but take it everyday the way it comes and just get started

²⁵¹ Bardacke, op. cit., p. 342.

²⁵² Hemingway, To Have and Have Not, p. 249.

²⁵³ Ray B. West, Jr., "Ernest Hemingway: The Failure of Sensibility," Sewanee Review, LIII (January, 1945), 121.

doing something right away. That's what I got to do. But Jesus Christ, what do you do at nights is what I want to know.²⁵⁴

The foregoing statements complete the portrait of the only American woman for whom Hemingway shows any respect. She fully satisfies her husband as a mate. In all respects concerning her husband, she is perfect, but being a human being, she also possesses some weak qualities. Her past life shows that she has led a promiscuous life, even though in her present life, she is satisfied with only one man, her husband. Her happiness is crushed with his death. Her love for sex deprives her children of affection rightfully theirs. Her children do not bring her any sense of satisfaction in life; only her husband does. At her husband's death, she cannot even share the grief that she feels for him with her daughters. Then, more than ever, she wants them out of the way.

Although Marie is Hemingway's ideal woman, she also has bad qualities in her. Marie's lack of concern for her daughters and her great emphasis on sex make her a weak person.

Also in To Have and Have Not, Hemingway uses Helen Gordon, a minor character, to represent the good-whore stereotype.²⁵⁵ Helen has a lovely Irish face, smooth, clear

²⁵⁴Hemingway, To Have and Have Not, p. 261.

²⁵⁵Lewis, op. cit., p. 125.

skin and dark hair that curls almost to her shoulders. In all appearances, she is lovely and charming. When Helen falls in love with Richard Gordon, she is so gullible that she leaves everything that she believes in and everything that she cares about, because she feels that the love that she and Richard share is all that matters. Now, she knows differently. Even though she would like to have children, Richard does not, because he is afraid of the responsibilities that go along with having a baby. He tells her that they cannot afford children; yet they can afford to go to Cap d'Antibes to swim, and to Switzerland to ski and to Key West.²⁵⁶ Also, Richard has left her alone too much. This gives her more time to think about their lives. Although Helen is quite unhappy and has been for a long time, she has always tried to be a good wife:

She tried to take care of him and humor him and look after him and cook for him and keep quiet when he wanted and cheerful when he wanted and give him his little explosions and pretend it made her happy, and put up with his rages and jealousies and meannesses.²⁵⁷

Finally, after she realizes that she has tried everything to make her marriage work, she decides to quit pretending. She is through; she has had enough of his conceit and selfishness. She even makes up her mind that she is going to have a religion again. One reason that Helen has made up her

²⁵⁶Grebstein, op. cit., p. 183.

²⁵⁷Ibid., pp. 186-87.

mind to leave Richard is her infatuation with John MacWalsey, an economics professor, to whom she has turned in her loneliness. He is a heavy drinker, but she finds in him a little of her father, who was a simple man, and above all, kind. Also, the professor makes her feel comfortable, because they have the same kind of values. When Richard learns that she has been lying on the couch with MacWalsey and has allowed him to kiss her, he calls her a bitch. She, in turn, tells him that she is going back to what she really is.

Helen, the good, honest girl is also "bad" because she robs Richard of his masculinity by telling him all of his faults. She also tells him what she thinks about love:

Slop. Love is just another dirty lie. Love is ergoapiol pills to make me come around because you were afraid to have a baby. Love is quinine and quinine until I'm dead with it. Love is that dirty aborting horror that you took me to. Love is my insides all messed up. It's half catheters and always hangs up behind the bathroom door. It smells of lysol. To hell with love. Love is making me happy and then going off to sleep with your mouth open while I lie awake all night afraid to say my prayers even because I know I have no right to anymore. Love is all the dirty little tricks you taught me that you probably got out of some book . . .²⁵⁰

Helen's description of love is Hemingway's longest comment upon man-and-woman relationships.

At the same time that Richard sees, for the first time, his wife's loveliness and charm and sexuality, he sees his

²⁵⁸ Hemingway, To Have and Have Not, p. 185.

own inadequacy.²⁵⁹ He knows that he never has and never will fulfill her. Helen, in her truthfulness, turns out to be a bitch, bad for her man because she wounds his self-esteem. Therefore, Helen is a combination of both good and bad. She even tells him that if he were a good writer then maybe she could stand for all of his rages, jealousies and meannesses. She goes on being a bitch, by telling him "that she has seen him bitter, jealous, changing his politics to suit the fashion, sucking up to people's faces and talking about them behind their backs."²⁶⁰ The good in Helen is revealed in her past attempts to be a good wife. She has taken Richard's injustices for as long as she can stand them. The bad in her comes out when she degrades love and Richard along with it.

The amateur wealthy corrupting bitch, whom Richard Gordon has been seeing, is Helène Bradley.²⁶¹ Because she is everybody's mistress, Wallace Johnson, also a minor character, calls Helene a "whore" and bluntly comments that she represents everything that he hates in a woman.²⁶²

Richard Gordon, who allows himself to be taken in by

²⁵⁹ Lewis, op. cit., p. 182.

²⁶⁰ Hemingway, To Have and Have Not, p. 186.

²⁶¹ Ibid., p. 125.

²⁶² Hemingway, To Have and Have Not, p. 228.

Helène, finds her interesting "both as a woman and as a social phenomemon."²⁶³ What Richard does not know is that Helène collects writers as well as their books. Grebstein calls her "a slummer on the grand scale and the exact moral equivalent of African gangrene."²⁶⁴ In other words, Helène is as deadly as Harry's wound is in "The Snows of Kilimanjaro." Her deadliness is seen when Richard and Helène are in the very midst of their lovemaking, and her husband enters the room. She pleads, "Please don't stop," but Richard cannot go on.²⁶⁵ Because he does not go ahead to fulfill her need, she slaps him and tells him that he does not have any regard for a woman.

Not much good can be found in this woman. Helène is deadly to the men who surround her. She not only wounds her own husband's masculinity, but also wounds her lover's. Helène is bad in every sense of the word.

Also, in To Have and Have Not, Hemingway presents Dorothy Hollis, the wife of an alcoholic Hollywood director, as the narcissistic corrupting bitch aboard a yacht. Hemingway also allows Dorothy some reflections upon the part of her life that is immediately concerned with the men whom she loves. In her thoughts, she wonders if she is becoming

²⁶³ Lewis, op. cit., p. 131.

²⁶⁴ Grebstein, op. cit., p. 229.

²⁶⁵ Hemingway, To Have and Have Not, p. 150.

a bitch--stupid, well-intentioned and really selfish.²⁶⁶ She thinks that bitches have the most fun, but one has to be awfully stupid to be a really good one. She also wonders why men cannot be more stable because the better a woman treats a man and the more she loves him, the quicker he gets tired of her.²⁶⁷

Dorothy is extraordinarily pretty with a small, very fine figure and lovely, long hair, which she loves to brush. Because she is so lonely, she turns to her mirror for companionship, and admires her own beauty. For her sexual satisfaction she depends on masturbation. While looking at herself in the mirror, she wonders if she ought to masturbate. As she masturbates, she wonders whether her lover is sweet or not: "He isn't, but she is--lovely, lovely, lovely, here, here, here."²⁶⁸

In her final soliloquy, she finds that she cannot blame herself nor the men with whom she is involved for the frustration of her life.²⁶⁹ She concludes: "I suppose we all end up as bitches but whose fault is it?"²⁷⁰ She finally falls asleep with the thought that she must not lie on her

²⁶⁶ Lewis, op. cit., p. 130.

²⁶⁷ Hemingway, To Have and Have Not, p. 242.

²⁶⁸ Lewis, op. cit., p. 131.

²⁶⁹ Bardacke, op. cit., p. 348.

²⁷⁰ Hemingway, op. cit., pp. 245-46.

face which could eventually cause wrinkles to appear on her lovely face.

To Bardacke, Dorothy Hollis is " . . . the female crystallization of the sexual decay and meaninglessness of the rich."²⁷¹ Dorothy has many bad qualities; her worst quality is that she gets her sexual satisfaction through masturbation. Bardacke goes on to explain that she is not evil but she is the result of a way of life.²⁷² She is what is left when a person is beautiful and rich but not loved, a predicament which leaves her lonely, without any meaning in her life. Lewis explains that "her guide is her own pleasure, her own relief from care . . ."²⁷³ Reflections on Dorothy's life show that Dorothy is not all bad. Although Dorothy is unfaithful to her husband, she is also concerned about him. She hopes that his liver condition is better and even wishes that she were looking after him. In another reflection upon her life, she shows a disapproval of her lover's excessive drinking and then falling asleep, but she also thinks that her lover, Eddie, is nice and sweet. She hopes that he will not feel miserable in the morning.

This combined concern for her husband and her lover shows that Dorothy is not all bad, but also, has some good

²⁷¹Bardacke, op. cit., p. 348.

²⁷²Loc. cit.

²⁷³Lewis, op. cit., p. 131.

in her. Furthermore, she is not a phoney but admits what she is or what she might become. She does not place any blame on either men for her loneliness. She is, moreover, ready to admit that she is a bitch.

Hemingway presents the last American woman, Dorothy Bridges, in the play, The Fifth Column. As a member of the Junior League and as a graduate of Vassar, she represents the leisure-class playworld.²⁷⁴ Bardacke calls her "a vain, empty, and useless daughter of the American middle class" ²⁷⁵ Bardacke goes on to state that it is evident from this characterization of Dorothy that Hemingway in The Fifth Column "has begun to symbolize the enemy class by wealthy and unsatisfied American women as he previously ascribed all sexual perversions and incapacities to the rich in To Have and Have Not."²⁷⁶

At the opening of the play, Dorothy, a lady war correspondent is living with an English war correspondent. She leaves him for Philip Rawlings, an American whom she has in mind to marry and reform. What she does not know is that Philip is really a dedicated secret agent of the Spanish Republic fighting the Fifth Column within Madrid.

Dorothy is not only beautiful but also very expensive.

²⁷⁴Wilson, op. cit., p. 44.

²⁷⁵Bardacke, op. cit., p. 349.

²⁷⁶Loc. cit.

Atkins confirms this statement by saying that while Dorothy is identifying herself with the people's cause, she is buying fur capes.²⁷⁷ She is not concerned that the 1200 pesetas that she spends on these fur capes can be 120 days pay for the men in the brigades.²⁷⁸ Edmund Wilson calls her " . . . a half-contemptuous, half rueful symbol of what has to be given up by men who had dedicated the rest of their lives to an idea."²⁷⁹ Lewis's description of her is that she is " . . . a tall handsome blonde with 'a very cultivated voice; but she is also a bored Vassar bitch' who doesn't understand the war or want to."²⁸⁰ Anita, the Moorish Tart, has a good description of American women like Dorothy. She says: "Put paint in the body, instead of blood. What you get, instead of blood. What you get. American woman."²⁸¹

In spite of the fact that Philip recognizes Dorothy's shortcomings, at night he tells her that he loves her and asks her to marry him, but during the day, he tells her not to believe anything that he says at night. Nevertheless, Dorothy starts acting like a wife. She scolds him for wasting

²⁷⁷ Atkins, op. cit., p. 21.

²⁷⁸ Hemingway, The Fifth Column and The First Forty-Nine Stories, p. 85.

²⁷⁹ Wilson, op. cit., p. 44.

²⁸⁰ Lewis, op. cit., p. 145.

²⁸¹ Hemingway, The Fifth Column, p. 59.

his time drinking and not having any aim in life except being a playboy. Instead, she wants him to be a writer. At one point, Philip asks Dorothy if it is true that the first thing an American woman does is to try to get the man she's interested in to give up something.

Defending Dorothy, Philip admits that she might be bad for him and waste his precious time, but he knows that she is absolutely honest.²⁸² Actually, Philip does love Dorothy, and he would like to marry her, except that his love and dedication to the cause of Communism is greater. He admits that one of the things that he loves most about her is that she has " . . . the longest, smoothest, straightest legs in the world."²⁸³ He also likes to hear her talk even if she does not make sense. Later in describing Dorothy as a typical American girl, he says that she is the same as all American girls who come to Europe with a certain amount of money. Actually it is Hemingway, through Philip, who gives his true feelings about American women by having him state: " . . . They're all the same. Camps, college, money in family . . . men, affairs, abortions, ambitions, and finally marry and settle down . . ." ²⁸⁴

Philip knows that his life with Dorothy is an impossi-

²⁸² Ibid., p. 84.

²⁸³ Hemingway, The Fifth Column, p. 52.

²⁸⁴ Ibid., p. 85.

bility, because he has signed up for fifty years of undeclared wars. When the German fighter with the scarred face has a final say about Philip's devoting his life to the cause of liberty, Philip decides that it is best to break with Dorothy while he can. He makes up his mind at once. He rejects her brutally by calling her, " . . . useless, uneducated, a lazy fool, and a commodity you shouldn't pay too high a price for . . . a very handsome commodity" ²⁸⁵ He disposes of her all in the name of a good and noble cause. Lewis claims that "'cause,' the abstract love of all mankind, makes him finally scorn the weakness of his private love." ²⁸⁶

Sheridan Baker agrees with Carlos Baker that Dorothy is "the Hero's 'bridge' to the past, which he leaves smoldering." ²⁸⁷ Baker even calls Dorothy, Hemingway's thinnest daydream. ²⁸⁸

Dorothy is a combination of both "bad" and "good" because she belongs to the past that Philip both long to forget and yet wishes to return to. In spite of the fact that Dorothy is lazy, careless about money, and wants to reform Philip, she is at the same time, kind, friendly, charming and brave. For example, at one point, she indicates

²⁸⁵ Ibid., p. 104.

²⁸⁶ Lewis, op. cit., p. 145.

²⁸⁷ Sheridan Baker, Hemingway: An Introduction and Interpretation, p. 109.

²⁸⁸ Loc. cit.

concern for her maid and her maid's mother. At another point, she is quite disturbed about the electrician who goes out during the bombardment and is killed. She thinks that the Fifth Column people are terrible for shooting at people whom they do not even know.²⁸⁹ She also confines in Petra her love for Philip because he has made her as happy as she has ever been. When Max is talking against Dorothy, Philip quickly defends her by stating that ". . . she's absolutely straight."²⁹⁰ Max expresses his doubt because he knows how much money she spent on the fur cape at a time when money is so scarce. Consequently, Philip again comes to her rescue and states, "She's a damned fool and all that, but she's as straight as I am."²⁹¹ Philip's defense of Dorothy also proves that she has both "good" and "bad" in her. Dorothy is "bad" or harmful for Philip, because she wants to interfere in his life; she wants to change him to be what she alone desires in a man. Edmund Wilson states, "Mr. Philip brutally breaks off with Dorothy--he has been rescued from her demoralizing influence by his dedication to Communism"²⁹² It does not seem to hurt Dorothy too badly when Richard

²⁸⁹Hemingway, The Fifth Column, p. 62.

²⁹⁰Ibid., p. 84.

²⁹¹Loc. cit.

²⁹²Edmund Wilson, "Ernest Hemingway: Bourdon Gauge of Morale," Atlantic, CLXIV (July, 1939), pp. 45-6.

degrades her; she will probably have a new man in a short time, probably one whom she can change. Lloyd Frankenberg concludes that Dorothy is a "'straw woman' whom it does not take a very heavy barrage of 'honor' to topple."²⁹³

²⁹³Frankenberg, op. cit., p. 778.

CHAPTER IV

THE WOMEN OF THE LATER WORKS

For Whom the Bell Tolls is the last novel in Ernest Hemingway's middle transitional period that involves his search for values, like peace and good in mankind.²⁹⁴ These values he finds through love, the love between man and women, surrounded by love for mankind. Nemi D'Agostino states that in To Have and Have Not Morgan's last words, "a man alone ain't got no bloody chance," mark the beginning of Hemingway's interest in the human race.²⁹⁵ Furthermore, the Donnean epigraph of For Whom the Bell Tolls reveals the worth of brotherhood through human community.²⁹⁶ The worth of brotherhood through human community means that men need one another in order to be happy; a man has to have love, especially the love of a woman. Since Hemingway finds peace and good in mankind through love, he consciously sees women with a new insight. Therefore, this chapter sets out to reveal this

²⁹⁴Robert William Lewis, Jr., Hemingway on Love, p. 143.

²⁹⁵Nemi D'Agostino, "The Later Hemingway," Sewanee Review, LXVIII (Summer, 1950), 486-87.

²⁹⁶Sheldon Grebstein, "Controversy," American Scholar, XXVII (Spring, 1958), 230.

new view of women through Maria and Pilar in For Whom the Bell Tolls and through Renata in Across the River and into the Trees. Through these women, Hemingway consciously attempts to show love in a different manner and to reinterpret its values.²⁹⁷ During this period, the major women characters in Hemingway's novels are docile, affirmative women who love their men completely and want their love in return.

The first completely affirmative woman whom Hemingway does not show any antagonism towards is Maria of For Whom the Bell Tolls. Bardacke states that Hemingway can grant Maria her complete affirmativeness, because she is the daughter of the proletariat class instead of the destructive rich for whom Hemingway has expressed so much dislike in his past novels.²⁹⁸

Maria has been the innocent victim of the Fascist's cruelty. Sheridan Baker calls her " . . . a raped virgin, innocence within cruel experience, childlike of vocabulary, womewhat boyish of haircut like Brett, 'somewhat crazy' from the horrors of war, like Catherine."²⁹⁹ When the Fascists cut her hair, she loses her womanhood, but its growing out

²⁹⁷ Carlos Baker, "The Spanish Tragedy," in Ernest Hemingway: Critiques of Four Major Novels, p. 127.

²⁹⁸ Theodore Bardacke, "Hemingway's Women," in Ernest Hemingway: The Man and His Work, p. 350.

²⁹⁹ Sheridan Baker, Ernest Hemingway: An Introduction and Interpretation, p. 112.

indicates her gradual return to balance and health.³⁰⁰ Likewise, Bardacke states that Maria has completed a cycle of womanhood, because she decides to let her hair grow, long before she meets Jordan.³⁰¹

Though Maria has been raped, Joseph Warren Beach believes that she is still virginal, as her sacred name suggests, because she is the faithful lover of only one man.³⁰² Melvin Backman agrees that Maria has recaptured her virginity by her love for Jordan, and also relates her name to the Virgin.³⁰³ Sheldon Grebstein adds that Robert Jordan, through his love for Maria, erases the psychological scars that the Fascists have inflicted on her.³⁰⁴ Cooperman's feeling is that Hemingway has made Maria " . . . a symbol of all that is good but helpless before the power of organized evil."³⁰⁵ Because of her personal tragedy, Maria strengthens and inspires her lover. With her, he has his first complete sexual and spiritual relationship which an only happen with

³⁰⁰ Carlos Baker, "The Spanish Tragedy," in Ernest Hemingway: Critiques of Four Major Novels, p. 127.

³⁰¹ Bardacke, op. cit., pp. 350-51.

³⁰² Lewis, op. cit., p. 171.

³⁰³ Melvin Backman, "Hemingway: The Matador and the Crucified," Modern Fiction Studies, I (August, 1955), 6.

³⁰⁴ Sheldon Grebstein, "Sex, Hemingway, and the Critics," The Humanist, XXI (July-August, 1961), 214.

³⁰⁵ Stanley Cooperman, The Major Novels of Hemingway, p. 49.

an entirely affirmative mate. Always sweet, docile, and submissive, Maria is Hemingway's idea of a womanly woman. As a womanly woman, she wants to please Jordan completely by always trying to improve for him. Cooperman states that Jordan, the hero in love, is free of woman, or rather does not feel obligated to Maria, because she does not interfere with his ability to act fully in the field of his choice.³⁰⁶

Jordan loves Maria deeply, but his first loyalty belongs to his party. Although Maria's first concern is for her lover, she does not interfere with his return to his mission, even though both Maria and Robert know that the battle will be lost; instead, she acts as a source of strength. Cooperman also mentions that "in her own person, Maria typifies the 'good' all-woman type."³⁰⁷ Even on the last night when they cannot make love, because Maria is sore and has much pain, it is not the pain that concerns her but that she is not able to receive him as she wishes.³⁰⁸

Jordan's love for Maria includes her in his future plans. He plans to marry Maria and take her back to Missoula, Montana. Meanwhile, Maria serves as the image of "home."³⁰⁹

³⁰⁶ Loc. cit.

³⁰⁷ Loc. cit.

³⁰⁸ Hemingway, For Whom the Bell Tolls, p. 341.

³⁰⁹ Carlos Baker, Hemingway: The Writer as an Artist, p. 256.

In the lonely region of the Guadarramas, Maria wants to care for him as a wife does for her husband at home. Maria tells him that she willing to learn to wash and dry his socks, to clean and oil his pistol, to roll his cigarettes, dress his wounds, bring him coffee in the morning, and even cut his hair. Baker states that she stands for the normal in the midst of a terrible abnormality.³¹⁰

In Maria's association with Jordan, she is the completing agent for him and is in turn completed by her association with him.³¹¹ Carlos Baker indicates that, for Robert Jordan, Maria stands for the " . . . sun driving away the night and abolishing loneliness; she was the life that held off death."³¹² According to Hovey, Maria is not a threat to Jordan's integrity in the work that he is devoted to.³¹³ Jordan tells Maria, "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."³¹⁴

Philip Young states that Maria is far too good to be

³¹⁰Carlos Baker, "The Spanish Tragedy," in Ernest Hemingway: Critiques of Four Major Novels, p. 127.

³¹¹Carlos Baker, Hemingway: The Writer as an Artist, p. 108.

³¹²Carlos Baker, Hemingway and His Critics, p. 250.

³¹³Richard B. Hovey, Hemingway: The Inward Terrain, p. 155.

³¹⁴Hemingway, For Whom the Bell Tolls, p. 160.

true.³¹⁵ He backs up this idea with Jordan's statement:

Maybe it is like the dreams you have when someone you have seen in the cinema comes to your bed at night and is so kind and lovely . . . such things don't happen.³¹⁶

Young further states that Maria is so submissive and devoted beyond credibility until she extinguishes her own character.³¹⁷

An anonymous reviewer of Time magazine calls Maria a "somnambule who sleepwalks into Robert Jordan's sleeping bag."³¹⁸

Bardacke agrees with Edmund Wilson that Maria is an "amoebic" creature.³¹⁹ Also, Carlos Baker uses Wilson's description and calls her the amoeba-like little Spanish girl, who lives only to serve her lord and identifies herself in him.³²⁰ James B. Colvert goes along with this same idea, stating that Maria accepts in full confidence the judgments of Robert Jordan, her great concern being to learn to be a proper wife according to his standards.³²¹ Again,

³¹⁵ Philip Young, Ernest Hemingway: A Reconsideration, p. 108.

³¹⁶ Loc. cit.

³¹⁷ Ibid., p. 109.

³¹⁸ "The Hero of the Code," Time, LXXVIII (July 14, 1962), 90.

³¹⁹ Bardacke, op. cit., p. 350.

³²⁰ Carlos Baker, Hemingway: The Writer as an Artist, pp. 109-10.

³²¹ James B. Colvert, "Ernest Hemingway's Morality in Action," American Literature, XXVII (November, 1955), 384.

Baker states that the whole love affair lacks any of the give-and-take that happens with real men and women. It is more of a perfect dream that a youth might have.

Lloyd Frankenberg does not find any "good" in Maria. Frankenberg's one-sided opinion is that in Maria, there is an absence of character, and Frankenberg feels that Robert Jordan is not at all curious about her as a person.³²²

Frankenberg's harsh judgment of Maria is that "she is no more than a foil for the male ego."³²³ Because she exists only for her lover and has no other interest or function in life but to serve him, Philip Young states that she becomes more a vision until she ceases to be a person at all.³²⁴

Maria expresses her loss of identity when she prays to the Blessed Virgin to bring him back to her from the bridge. She says, ". . . I will do anything thou sayest ever. Because I am not here. There isn't any me. I am only with him. Take care of him for me and that will be me" ³²⁵ At the end of the novel when he is wounded and survival depends on leaving him behind, he tries to express their oneness by saying, "Thou wilt go now, rabbit, but I go with thee.

³²²Lloyd Frankenberg, "Themes and Characters in Hemingway's Latest Period," Southern Review, VII (1942), 781.

³²³Loc. cit.

³²⁴Young, op. cit., p. 108.

³²⁵Hemingway, For Whom the Bell Tolls, p. 450.

as long as there is one of us there is both of us."³²⁶ Ray West calls Jordan's statement "the end of despair and utility--the end of the 'lost generation.'"³²⁷ Carlos Baker believes that Hemingway's not having Maria die, but instead Hemingway's having Robert Jordan die for a cause indicates that Hemingway sees love in a different manner.³²⁸ Frankenberg further supports this idea by stating, "Maybe the shadowy Spanish character, Maria, left to carry on without her man, foretells the coming of the new woman."³²⁹

Before Robert falls in love with Maria, his only thought is to carry out his mission. That he might be killed performing the mission does not matter to him. Now, it occurs to him that if he is to be successful, he is supposed to use these people whom he likes as he would use troops towards whom he has no feeling at all. He must have no responsibility for them except in action.³³⁰ However, after Maria appears on the scene, he prefers not to die: "He would abandon a hero's or a martyr's end gladly He would like to spend some time with Maria. That was the simplest expression

³²⁶ Ibid., p. 463.

³²⁷ Ray B. West, Jr., "Ernest Hemingway: The Failure of Responsibility," Sewanee Review, LIII (January, 1945), 124.

³²⁸ Carlos Baker, "The Spanish Tragedy," in Ernest Hemingway: Critiques of Four Major Novels, p. 144.

³²⁹ Frankenberg, op. cit., p. 779.

³³⁰ Hemingway, For Whom the Bell Tolls, p. 162.

of it. He would like to spend a long, long time with her."³³¹
 This kind of thinking is dangerous to Robert Jordan's resolution of obeying the orders given to him by Golz, the general. At the conclusion of the novel, neither his love for Maria nor his love of the Republic is betrayed. Instead, because of his love, Robert Jordan can die feeling that he has lived fully.³³²

Hemingway has placed in Maria all of the qualities that most of the critics say his good women possess. Maria is docile, submissive, always ready to serve her man. Yet with all of these admirable qualities, Maria is not perfect. The imperfections found in her do not make her wicked or evil, but only cause her to be a weak character without an identity of her own. Because she wants to identify herself with Robert Jordan, she loses all of her own identity, and in Edmund Wilson's words, becomes an "amoebic creature."³³³

Being an educated man, a professor no less, Jordan dreams of taking Maria back to Montana as his wife. Later, he admits that this possibility is only a dream. The critics also believe her to be a dream, a dream that will never come true.

³³¹Ibid., p. 164.

³³²Hovey, op. cit., p. 157.

³³³Edmund Wilson, "Ernest Hemingway: Bourdon Gauge of Morale," Atlantic, DLXIV (July, 1939), 46.

Hemingway's most vivid, interesting, and fully realized woman in For Whom the Bell Tolls is Pilar. Lloyd Frankenberg states that in Pilar, Hemingway has instilled all of the old roles of his past women:

the hunter of wild beasts, the amateur military tactician, the aficionado, and professional lover of Spain, the connoisseur of strong waters, the roue-romantic-lover, the writer of books, the braggart, the jester, the mouther of oaths.³³⁴

Richard Hovey feels that all of these roles make Pilar appear "stagy, sometimes operatic, like something out of Sir Walter Scott modernized for our century" ³³⁵ Also, Hovey states that "her complex, and many-sided nature, her vitality, conquer our imagination."³³⁶

At one point of the story, Jordan sees that Pilar has complete control over Maria. Pilar's speech and actions towards Maria embarrass him to the point that he is speechless. When Pilar sees his speechlessness, she tries to aggravate him further by calling Maria the tender name that she heard Jordan call her. Hearing this tender name used by another person causes Jordan's face to redden, and he calls her a hard woman, to which she replies, "No, but so simple I am very complicated" ³³⁷ Nancy Hale points

³³⁴ Frankenberg, op. cit., p. 782.

³³⁵ Hovey, op. cit., p. 164.

³³⁶ Loc. cit.

³³⁷ Hemingway, For Whom the Bell Tolls, p. 156.

out that Pilar, being a firm woman turns herself into the "fearsome mother type figure."³³⁸ Although Pilar is barren, Hovey also identifies her as a mother figure, the last mother figure in Hemingway's writings.³³⁹ As a maternal being, Pilar has cared for Maria since her rescue from the Fascists. Also as a mother, Pilar is concerned about finding Maria a mate who will cure Maria emotionally from the experience of her having been raped by the Fascists. As soon as Robert Jordan appears on the scene, Pilar recognizes that he is the right type of man for Maria. Immediately, she puts Maria on display: "'Isn't she pretty?' she asks Robert Jordan. 'How does she seem to thee? A little thin?'"³⁴⁰ Later that night she sends Maria to Jordan's sleeping bag.

Robert and Maria's love moves Pilar to tell them about her past during the early days of the revolution. She tells them that she has witnessed the Loyalists, under the leadership of her husband, Pablo, take a village and massacre the Fascists. She watched the killings with a cold fascination. In spite of being fascinated while watching the killings, she revealed her humanity when she felt disgust from time to time. Pilar admits to Maria and Jordan that afterwards she had a feeling of shame and distaste. Pilar says, "I went

³³⁸ Nancy Hale, "Hemingway and the Courage to Be," Virginia Quarterly Review, XXXVIII (Autumn, 1962), 634.

³³⁹ Hovey, op. cit., p. 167.

³⁴⁰ Hemingway, For Whom the Bell Tolls, p. 65.

back inside the room and I sat there and I did not wish to think for that was the worst day of my life until one other day."³⁴¹ Baker interprets Pilar's feelings by stating that her "heart still beats for humankind even when the head coldly admits the need for violent activity against the enemy."³⁴² Pilar also explains that, after all of the killings, Pablo's hatred for the enemy makes him incapable of making love.

Pilar appears as a truly sentimental and sensitive person. Robin Farquhar calls Pilar "the worldly yet sensitive gypsy whom Robert trusts instantly."³⁴³ Pilar's feelings are hurt at the time that the young boy, Joaquin, panics when she jokingly says that she might kiss him. She thinks that his panic is due to her being forty-eight years old and having an ugly face. Another act that has made her aware of her age and ugliness is Maria and Jordan's love for each other. The jealousy that Pilar feels towards Maria and Jordan moves her to tell them about her own love life:

. . . I was born ugly. All my life I have been ugly . . . Do you know how any ugly woman feels? Do you know what it is to be ugly all your life and inside to feel that you are beautiful? Yet one

³⁴¹Ibid., p. 129.

³⁴²Carlos Baker, Hemingway: The Writer as an Artist, p. 241.

³⁴³Robin H. Farquhar, "Dramatic Structure in the Novels of Ernest Hemingway," Modern Fiction Studies, XIV (Autumn, 1968), 277.

has a feeling within one that blinds a man while he loves you Then one day, for no reason, he sees you ugly as you really are and he is not blind anymore and then you see yourself as ugly as he sees you and you lose your man and your feeling³⁴⁴

Talking about love causes Pilar to think about the happy years that she spent in Valencia. She explains that before becoming Pablo's woman, she had been the mistress of Finito, the tubercular bullfighter. She was with him for five years and almost never was unfaithful to him. She was as much a mother as a mistress to him.³⁴⁵ Finito, in return, shows his satisfaction with her by saying, "Thou art much woman, Pilar."³⁴⁶ After his funeral, she takes up with Pablo, who at that time leads picador horses in the ring.

Like other mother figures that Hemingway presents, Pilar is strong-willed and bullying.³⁴⁷ Unlike them, Pilar is not destructive because her need is guided by intelligence which arises from her being involved in life and from a strong individuality.³⁴⁸ She even takes away the leadership of the band from Pablo, returning it only when she wishes. Also, Pilar has been angry with Maria and is jealous of her love for Jordan. Later, she apologizes for her anger by explaining,

³⁴⁴Hemingway, For Whom the Bell Tolls, pp. 97-8.

³⁴⁵Hovey, op. cit., p. 164.

³⁴⁶Hemingway, For Whom the Bell Tolls, p. 189.

³⁴⁷Hovey, op. cit., p. 164.

³⁴⁸Ibid., p. 167.

"I have an evil temper."³⁴⁹ Pilar admits her anger towards the love that Robert and Maria share. She tells Maria to put her head on her lap so that she can explain her anger. As she talks, she caresses Maria's head, runs a blunt finger across Maria's forehead and then around the line of her ear and down the line where the hair grows on her neck. Lewis defends Pilar by specifying that Pilar is a woman of intense feeling, but is strong enough to admit the truth.³⁵⁰ Tom Burnam states that Pilar is cruelly hurt by Maria's love for Robert Jordan and chooses to label her hurt as "sadness at intervals."³⁵¹ Robert Lewis designates her feelings and actions towards Maria as "sexual."³⁵² Hovey also explains that Pilar's "'strong, tough nature is a generous admixture of masculinity,' and the dialogue, as she caresses Maria takes on 'certain overtones of lesbianism.'"³⁵³ Hovey goes on to point out the following dialogue which indicates Pilar's masculinity:

"Yes, he can have thee," Pilar said and looked at neither of them. "I have never wanted thee, but I am jealous."

"Pilar," Maria said, "Do not talk thus."

"He can have thee," Pilar said and ran her finger

³⁴⁹Hemingway, For Whom the Bell Tolls, p. 154.

³⁵⁰Lewis, op. cit., p. 154.

³⁵¹Burnam, op. cit., p. 21.

³⁵²Lewis, op. cit., p. 169.

³⁵³Hovey, op. cit., p. 166.

around the lobe of the girl's ear. "But I am very jealous."

"But Pilar," Maria said. "It was thee explained to me there was nothing like that between us."

"There is always something like that," the woman said, "There is always something like something that there should not be. But with me there is not. Truly there is not. I want thy happiness and nothing more . . ."

Listen, guapa, I love thee and he can have thee, I am no tortillera lesbian but a woman made for men . . . I do not make perversions. I only tell you something true. Few people will ever talk to thee truly and no women. I am jealous and say it and it is there³⁵⁴

What Pilar wants to do is keep her hold on life through Maria. Robert Jordan even admits that Pilar is only wanting to hold on to life through Maria.³⁵⁵ To Pilar, Maria is a reminder of her own youth when she is a great lover of men.³⁵⁶ Carlos Baker believes that Pilar, desexed with age, associates her sexual youth by identification with Maria.³⁵⁷

Carlos Baker proclaims that Pilar is a ". . . symbol of emotional and instinctive courage rather than intellectual bravery."³⁵⁸ Agustin, a minor character in the novel, puts it plainly: "No, Pilar, you are not smart. You are brave. You are loyal. You have decision. You have intuition.

³⁵⁴Hemingway, For Whom the Bell Tolls, pp. 154-55.

³⁵⁵Ibid., p. 176.

³⁵⁶Lewis, op. cit., p. 168.

³⁵⁷Carlos Baker, Hemingway: The Writer as an Artist, pp. 350-51.

³⁵⁸Loc. cit.

Much decision and much heart. But you are not smart."³⁵⁹

Along the same line, Hovey describes her as "earthy, tough, foul-mouthed, bitter, zestful, and big hearted."³⁶⁰ When Jordan first sees Pilar, he sees her as a big woman about fifty years old, "almost as wide as she was tall, . . . a brown face like a model for a granite monument. Big but nice-looking hands" ³⁶¹ Pilar's striking qualities never cause her to be inconstant in her courage or in her devotion to the Republic: "I believe in it with fervor," she tells Jordan, "as those who have religious faith believe in the mysteries."³⁶² The only time that she feels that she has failed the Republic is the time that Pablo steals some supplies which she is supposed to have been watching. Consequently, since Pilar is deeply involved in the concerns of man, she appears mostly in masculine situations.³⁶³

Cooperman calls her a " . . . primitive kind of earth mother."³⁶⁴ Frankenberg also calls "the earth-wise primitive

³⁵⁹Hemingway, For Whom the Bell Tolls, p. 94.

³⁶⁰Hovey, op. cit., p. 164.

³⁶¹Hemingway, For Whom the Bell Tolls, p. 340.

³⁶²Ibid., p. 90.

³⁶³Mark Spilka, "The Necessary Stylist: A New Critical Revision," Modern Fiction Studies, VI (Winter, 1960-61), 295.

³⁶⁴Stanley Cooperman, The Major Novels of Hemingway, p. 50.

Pilar."³⁶⁵

Baker in his criticism of Pilar states that Pilar is both a woman and a witch.³⁶⁶ She is not an evil witch, but one that can foresee into the future. Pilar has read the lines on Jordan's hand and has seen his approaching death, but since she has seen Pablo's degeneration through fear, she does not want the same thing to happen to Jordan; so she is wise enough not to reveal his coming death. Baker also states that because of Pilar's certainty that Jordan will die, she brings the lovers together, not only as a healthy cure to erase Maria's mind of being raped by the Fascists, but also to give Jordan much of life in three days, through Maria.

Definitely, in *Pilar*, Hemingway presents a woman with good and bad qualities. Pilar indeed is a paradox figure, and, as Robert Jordan observes, a complicated woman. Being bad for the men with whom she is involved, she is dominating, foul-mouthed--a witch. While she is evil in her possessiveness towards Maria, she is also kind, loving, and tender. Moreover, Hemingway portrays her as masculine in appearance and has her appear in masculine situations. As a domineering woman, she takes Pablo's leadership of the party away and then returns it when it pleases her. Consequently, she curses him, and many times treats him like a child. Her sinister

³⁶⁵Frankenberg, op. cit., p. 725.

³⁶⁶Carlos Baker, "The Spanish Tragedy," in Ernest Hemingway: Critiques of Four Major Novels, p. 125.

side is likewise seen when she becomes jealous of Maria and Jordan's love, and her actions towards Maria seem to be sexual. Yet Pilar's tender side is evident when she acts as a matchmaker between Maria and Jordan. After Maria's rescue from the Fascists Pilar nurses Maria back to good health. In addition, Pilar gives Maria to Robert Jordan, because she is concerned about Maria's happiness. Pilar and Jordan share two loves: the love for Maria and the love for the Republic. On the other hand, Pilar is very sensitive about her looks and can be hurt easily, especially when it comes to the matters of men. In the past, she has had many affairs with different men. Even Finito, her lover, recognizes the good in Pilar when he tells her, "Thou art much woman."³⁶⁷ She is much woman: sometimes rude, cruel in her words, but at the same time, kind, loving and tender.

A definite change in Hemingway's attitude toward love and women is seen in Across the River and into the Trees. Hovey comments that, rarely, as in Across the River and into the Trees has Hemingway given such free rein to his tenderness and affection, or so often dropped his guard.³⁶⁸ Lewis calls Colonel Cantwell's love story the next step in Hemingway's ideological maturation.³⁶⁹

³⁶⁷ Hemingway, For Whom the Bell Tolls, p. 189.

³⁶⁸ Hovey, op. cit., p. 178.

³⁶⁹ Lewis, op. cit., p. 181.

In Across the River and into the Trees, Hemingway presents his conception of an ideal love through Renata, a nineteen-year-old Italian countess. In appearance, Renata is very beautiful with long, dark hair, pale--almost olive-colored--skin, beautiful eyes with long eyelashes. Philip Young states that she is not only lovely, but also submissive, and devoted to her man.³⁷⁰ Referring to Renata's beauty, Colonel Cantwell asks her if she would "like to run for Queen of Heaven."³⁷¹ Apparently, this statement is a reference to Venus' famous beauty contest. Lewis labels Renata as being ". . . beautiful for Cantwell here and now, not for somebody else tomorrow morning in an everlasting sexless beauty contest."³⁷²

Renata is the type of woman who wants to regard herself as a mere part of Colonel Cantwell and wishes to merge her identity with his. She asks, "Can I be like you a little while tonight?"³⁷³ Just as a student questions his teacher, Countess Renata constantly questions Colonel Cantwell about the meaning of his experience as a professional soldier.³⁷⁴

³⁷⁰Young, op. cit., p. 116.

³⁷¹Sheridan Baker, op. cit., p. 125.

³⁷²Lewis, op. cit., p. 186.

³⁷³Hemingway, Across the River and into the Trees, pp. 216-17.

³⁷⁴Colvert, op. cit., p. 384.

She asks him, "Will you tell me . . . some more of war for my education I need it for my education."³⁷⁵ Carlos Baker states that Renata's questions are " . . . a way of phrasing the longing youth feels for experience."³⁷⁶ Baker goes on to describe the extended conversations between the countess and the colonel as representations of the "indoctrination of youth by grizzled experience."³⁷⁷ Expressing the same idea, Sheldon Grebstein calls her longing as " . . . part of the legacy of experience which is all Cantwell can give her."³⁷⁸ Renata's explanation is: "When you love someone and he is your hero, you like to hear about the places and the things."³⁷⁹

The critics have expressed different opinions about Renata. In Redman's opinion, Renata is the loveliest of Hemingway's heroines. Redman also calls Renata a "dream, but a refreshing dream."³⁸⁰ Hugh Holman also thinks of

³⁷⁵ Hemingway, Across the River and into the Trees, pp. 216-17.

³⁷⁶ Carlos Baker, Hemingway: The Writer as an Artist, p. 284.

³⁷⁷ Ibid., p. 272.

³⁷⁸ Sheldon Grebstein, "Sex, Hemingway and the Critics," The Humanist, XXI (July-August), 214.

³⁷⁹ Hemingway, Across the River and into the Trees, p. 139.

³⁸⁰ Ben R. Redman, "The Champ and the Referees," Saturday Review of Literature, XXXIII (October 28, 1950), 15.

Renata as an "adolescent erotic daydream," but Holman's opinion is divided when he also calls Renata "a symbol of a great, mysterious energy at the primitive center of life."³⁸¹ Isaac Rosenfeld describes the nineteen-year-old Italian countess as a "beautiful, wealthy and adoring pot of duck soup," whose efforts to please her man comes naturally as they would to a "doll."³⁸² Because Renata wants to merge her identity with the colonel's, Hovey calls her the last and most impossible of all Hemingway's women.³⁸³ Hovey goes on to explain that Cantwell, like Hemingway, never tries to understand Renata, because his only interest in her is as an extension of his masculine ego.³⁸⁴

There are many instances in which Hemingway goes out of his way to point out Renata's excellent mind. Hemingway states, "Something was going on in her mind, and it was an excellent mind."³⁸⁵ In addition, Hemingway points out her education by explaining that she has been taught to speak grammatically by her governess. Killinger acknowledges that

³⁸¹Hugh C. Holman, "Ernest Hemingway," Shenandoah, X (Winter, 1959), 7.

³⁸²Isaac Rosenfeld, "A Farewell to Hemingway," The Kenyon Review, XIII (Winter, 1951), 154.

³⁸³Hovey, op. cit., p. 180.

³⁸⁴Loc. cit.

³⁸⁵Hemingway, Across the River and into the Trees, p. 131.

Renata is an intelligent person, but he also admits that in her love for Cantwell, she makes herself a pawn for him.³⁸⁶ She allows him to direct their lives together by letting him order her food, recommending her drinks, appointing her meetings and even timing their love-making.³⁸⁷ Renata's ability for giving is unlimited and is expressed in her statement: "But I don't want to command I wish to serve you."³⁸⁸ As a gift of love, she gives him a pair of emeralds. These she wants him to keep in his pocket so that he can caress them often with his bad hand. When the colonel tells her that he does not want to own her, she quiets him by explaining that " . . . love is giving--of the bodies and of presents, and as a Moor's-head statue or an emerald heirloom."³⁸⁹ Hovey explains that " . . . since there are two of them and since one of the common synonyms for testicles is stones, Renata's gift involves sexual symbolism."³⁹⁰

By calling Renata "daughter" Colonel Cantwell gives an uncertain manner, apparently one of innocence, to their

³⁸⁶Killinger, op. cit., p. 91.

³⁸⁷Loc. cit.

³⁸⁸Hemingway, Across the River and into the Trees, p. 143.

³⁸⁹Lewis, op. cit., p. 187.

³⁹⁰Hovey, op. cit., p. 187.

relationship.³⁹¹ It makes their sex-role diminutive. Kermit Vanderbilt explains that Renata engages briefly in whatever physical love the aged colonel can undertake.³⁹² On the contrary, the colonel wishes to engaged in making love as often as possible. Although the colonel wishes that he could be married to Renata and have five sons by her, Hemingway makes it impossible for them to marry, because Renata is a Catholic and does not believe in divorce, and the colonel is a divorced man. Nevertheless, Lewis believes that their love is productive and functioning, and he even implies that Renata is "pregnant."³⁹³ On the other hand, Peter Lisca points out that a careful reading of the love scenes reveals that the colonel does not have complete sexual intercourse with her.³⁹⁴ Lisca also adds that Hemingway denies them sexual fulfillment on the eve of their final separation by making that time coincide with Renata's menstrual period:³⁹⁵

She said it as a flat statement and it came to the Colonel in the same way as a message came from one of the three battalions, when the battalion commander

³⁹¹Joseph Warren Beach, "How Do You Like It Now, Gentleman," The Sewanee Review, LIX (Spring, 1951), 313.

³⁹²Bardacke, op. cit., p. 285.

³⁹³Lewis, op. cit., p. 285.

³⁹⁴Peter Lisca, "The Structure of Hemingway's Across the River and into the Trees," Modern Fiction Studies, XII (Summer, 1966), 236.

³⁹⁵Loc. cit.

spoke the absolute truth and told you the worst.³⁹⁶

Although Renata seems to be sexually satisfied, Lewis specifies that love to Renata is only "orgasmic and organic."³⁹⁷

In one instance, Renata tells the colonel, "We should not make more love, I know Do you think we could once more if it would not hurt you?"³⁹⁸

Throughout the novel, Hemingway makes it quite clear that the colonel is soon to die. Nemi D'Agostino believes that Renata is her most unconvincing self when she tells the colonel, "I want you to die with the grace of a happy death."³⁹⁹ Also, the great emphasis that Renata gives to the colonel's wounded hand adds to Renata's image as an unconvincing character. Renata tells Cantwell that every night for a week she has been dreaming of that hand, "and it was a strange mixed-up dream and I dreamed it was the hand of Our Lord."⁴⁰⁰ Even during the love scenes, Renata fusses over his hand: ". . . I love your hand and all your other wounds."⁴⁰¹ Then, under the blanket Cantwell caresses Renata,

³⁹⁶ Hemingway, Across the River and into the Trees, p. 110.

³⁹⁷ Lewis, op. cit., p. 110.

³⁹⁸ Hemingway, Across the River and into the Trees, p. 157.

³⁹⁹ D'Agostino, op. cit., p. 49.

⁴⁰⁰ Hemingway, Across the River and into the Trees, p. 84.

⁴⁰¹ Ibid., p. 141.

where "there was no wind nor nothing; only his ruined hand that searched for the island in the great river with the high steep banks."⁴⁰² Also, in a later scene, as they lie together, Renata asks Cantwell to put his hand on her:

"My good or my bad?"

"Your bad, the girl said. "The one I love and must think about all week"⁴⁰³

When the colonel is alone in his room, he speaks lovingly to Renata's portrait and even hears the portrait answer back. Friedrich's reaction is that "the picture, after all, is not less real than Renata, another 'someone you have seen in the cinema.'"⁴⁰⁴

Again, Hemingway has presented a woman who is both good and bad. Renata is good, actually Hemingway's most ideal woman; yet she is also Hemingway's most unrealistic woman. Renata's submissiveness and her lack of concern for herself make her an ideal woman, but she is unrealistic.

The major women characters presented in his later works, Maria of For Whom the Bell Tolls, and Renata of Across the River and into the Trees are good but unrealistic. Maria's chief flaw is that she has no personality at all; she is just too good to be true, existing only for Jordan, always willing to change in order to please him.

⁴⁰² Ibid., pp. 152-53.

⁴⁰³ Ibid., p. 226.

⁴⁰⁴ Otto Friedrich, "Ernest Hemingway: Joy Through Strength," American Scholar, XXVI (Fall, 1957), 521.

Pilar, the most realistic character presented during this period, is kind, motherly, and patriotic. On the other hand, Pilar's maternal possessiveness of Maria and Jordan's love for each other. Moreover, Pilar watches with cold fascination the Loyalists under the leadership of her husband, Pablo, kill the Fascists. At the same time she also feels shame and disgust. Pilar indeed is both a good woman and a bad woman.

Hemingway's last ideal woman, Renata, resembles Maria of For Whom the Bell Tolls in many of her characteristics. Renata is docile, submissive, and wants to merge her identity with her lover's. Her constant questioning of her aged lover about his experiences in the war makes her seem as if she has no character at all; therefore, she is not as perfect as most critics want her to be. She is as unreal as the portrait that she gives the colonel. Again, as with Maria, Renata's submissiveness and her lack of identity are what cause her to be an imperfect woman.

CHAPTER V

HEMINGWAY'S PORTRAYAL OF WOMEN AS A WHOLE

An analysis of Hemingway's major women characters in The Sun Also Rises, A Farewell to Arms, "The Snows of Kilimanjaro," "The Short Happy Life of Francis Macomber," To Have and Have Not, The Fifth Column, For Whom the Bell Tolls, and Across the River and into the Trees does afford the reader some generalizations. The first conclusion drawn about the women is that although they resemble one another in many ways, a definite line classifying them in one category as either "good" or "bad" is not accurate. For instance, if a scale could be used to measure the women's qualities, the "good" or the "bad" might outweigh each other; nevertheless, the other quality would still be present. Many examples to show that the major women characters are a combination of both qualities have already been cited.

The first woman considered to have a combination of both "good" and "bad" qualities is Brett Ashley of The Sun Also Rises. Brett is usually a destructive force towards men who love her. Yet Brett is also an honorable woman because when she realizes that she can bring nothing but destruction to the innocent bullfighter, Pedro Romero, she

leaves him, and thus saves her self-respect. Most of the critics call Catherine Barkley a docile, submissive woman; yet she has also been found to possess bad qualities because she is too demanding and possessive of Frederic Henry. Helen of "The Snows of Kilimanjaro" is a kind, simple, generous, rich woman whose very generosity is what makes her a bitch. Whether knowingly or unknowingly, her money makes her husband so dependent on her that it destroys him as a man.

Margot Macomber of "The Short Happy Life of Francis Macomber" on one hand is a dominating, selfish, cruel, faithless, American wife who shoots her husband in cold blood. On the other hand, Margot is also seen as a scared wife whose will is to try once more to make her marriage a success. She turns from a woman, ready with words, to a speechless woman, who panics when she sees a buffalo charging towards her husband. Desperately, Margot tries to save him from the charging buffalo, but instead, she kills her husband accidentally, an act which leaves this usually calm woman, crying hysterically.

Marie of To Have and Have Not, whose past life resembles Brett's present one, has the characteristics of the docile, submissive woman towards her husband. In spite of her ideal relationship with her husband, she also possesses characteristics which make her a combination of both good and bad. As a wife, she finds complete satisfaction, but as a mother she finds no satisfaction. Her daughters mean nothing to her; they simply stand in the way of her and her husband's sexual

love. Dorothy Bridges of The Fifth Column is also a very demanding woman who wants to constrict her lover's liberty. Yet the very characteristics that make her possessive are what Philip loves about her. One of the good qualities that she possesses is that she satisfies him so completely as a woman that he wants her to be his wife. Even Maria of For Whom the Bell Tolls, is a combination of both good and bad. There is no doubt that Maria's one desire is to please her man. However, her subservience makes her lose her identity as a person and turns her into a dream that is far too good to be true. In the same novel, Pilar is a kind, sensitive, motherly woman. Yet, she also seen as a witch with a sinister desire for Maria. Last of all, Renata of Across the River and into the Trees is a docile, submissive woman who wants to merge her identity with the colonel's. In doing so, she ceases to exist as a person and instead appears as the colonel's ego. Renata, too, is nothing but a dream girl.

Therefore, all of the major women characters in the five novels, two short stories, and the one play are a combination of both "good" and "bad" qualities, or they are unrealistic in being all good. Perhaps in some, the "bad" outranks the "good" or as in many cases, more "good" than "bad" is found; nevertheless, the works still contain both qualities. Only one minor character, Helène Bradley of To Have and Have Not can be classified as entirely "bad." As a whole, a definite line classifying the other Hemingway women as either

"good" or "bad" cannot be drawn, because they are a combination of both.

Furthermore, during the period of his early works, Hemingway is quite concerned about the postwar woman and the effect that war has on her "good" and "bad" characteristics. This concern is shown through Brett Ashley of The Sun Also Rises and Catherine Barkley of A Farewell to Arms. Both of these women are British nurses during the war and both have experienced the loss of a loved one in war. Definitely, war has affected Brett and Catherine, but it has caused them to retreat in different ways. Philip Young states that what shapes Catherine Barkley and Lady Brett's lives are war traumas, not national manners.⁴⁰⁵ For instance, Brett marries a psychotic, British baronet who maltreats her. Then she leaves him and turns to various lovers with whom she finds no satisfaction. When she does find love again, it is with Jake Barnes, who has also been affected by war. This time, war has castrated Jake and left him unable to give Brett sexual satisfaction. As a result, Brett turns to casual love affairs to find the sexual fulfillment that Jake cannot give her. As a whole, war has turned Brett into a pathetic creature roaming the cafes of Europe. Atkins states that the effect on Brett is a loosening of moral conduct and a

⁴⁰⁵ Philip Young, Ernest Hemingway, p. 296.

tightening of emotional control.⁴⁰⁶ Berry Burgum states that Hemingway's actual treatment of Brett "clarifies in the round the personality structure of the postwar generation."⁴⁰⁷ In other words, Brett is typical of all women after the war. On the other hand, Catherine Barkley, whose loved one is also taken away by war, finds her satisfaction in her work until she meets Frederic Henry. She does not have any lovers before Henry, nor does she drink, nor does she choose to roam the cafes of Europe with different male companions as Brett does. Instead, when she meets Henry during World War I, she falls deeply in love with him and surrenders herself to him. Wyrick feels that Brett and Catherine represent ". . . a symbol of the pleasure-seeking, morally lost woman of the past war decade."⁴⁰⁸

Hemingway's concern for women involved in the traumas of war are also seen in The Fifth Column, For Whom the Bell Tolls, Across the River and into the Trees. Even in To Have and Have Not, Marie is affected by a war, but a different kind of war. Her husband is involved in a gangster violence war which takes his life and leaves Marie alone. In The Fifth Column, Dorothy Bridges is in the middle of a war. She

⁴⁰⁶ John Alfred Atkins, The Art of Ernest Hemingway: His Work and Personality, pp. 236-37.

⁴⁰⁷ Edwin Berry Burgum, The Novel and the World's Dilemma, p. 188.

⁴⁰⁸ Green D. Wyrick, The World of Ernest Hemingway, p. 10.

loves the sounds of bombs and the brightness which they give. To her, war means having affairs with men who already have a wife and children somewhere else. She never really knows that it is war that has affected her love life with Philip Rawlings. Philip breaks his affair with her, because he feels that she constricts his liberty as a secret agent for the Spanish Republic. Dorothy takes his break-off very lightly, knowing that she can always find another lover.

In Hemingway's later works, the women are surrounded by war. First, Maria has seen her father and mother killed, and then she has been brutally raped by the Fascists. Yet war also serves a good purpose because it brings Maria love. Robert Jordan falls deeply in love with Maria and she, with him. The most beautiful moments of their lives are spent in a sleeping bag in the midst of war. War kills Robert Jordan in a dignified manner and leaves Maria to carry on their love in memory. In the last novel, Across the River and into the Trees, Renata has seen her brother killed and her country defeated before she meets Colonel Cantwell. Then, while she is having an affair with the colonel, he constantly recalls his war years to her. She listens intently while he relives his war experiences.

Therefore, the women in all of the five novels and one play are directly or indirectly involved by war. War has affected all of these women in different ways. It is certainly true, as Wyrick has pointed out, that the women are

products and victims of their environment.⁴⁰⁹

Another conclusion drawn in determining the "good" and "bad" qualities in the women characters is that Hemingway's feminine ideal women are always European, such as Catherine Barkley, Maria, and the Countess Renata. Philip Young states that ". . . they are all pretty much the same girl, though for some reason their nationality keeps changing, as the hero's never does, and they grow younger as the hero ages."⁴¹⁰ All of these women have love affairs with American men. Even though all of these affairs are doomed, Catherine, Maria, and Renata are absolutely faithful in mind and body.⁴¹¹ In addition, Hugh Holman points out that all of the affairs remain outside of the marriage covenant.⁴¹² Marie Morgan of To Have and Have Not is the only affirmative woman who is married to the man whom she loves.

Hemingway takes interest in women only because they are needed in love relationships with his heroes.⁴¹³ Therefore, in his early period of writing, he chose to show women as necessary objects used to serve men. To Hemingway,

⁴⁰⁹Ibid., p. 11.

⁴¹⁰Young, op. cit., p. 20.

⁴¹¹Hugh C. Holman, "Ernest Hemingway," Shenandoah, X (Winter, 1959), 6.

⁴¹²Loc. cit.

⁴¹³Stanley Cooperman, The Major Novels of Hemingway, p. 26.

this kind of woman is the ideal type of a woman for his heroes to have, if they must have one. One definite characteristic of the ideal woman is her unlimited ability for giving.⁴¹⁴ Wyrick calls Catherine, Marie, Maria and Renata the four ". . . 'lovely' heroines whose actions are not only manipulated by the existing conditions of their society but also by the men with whom they fall in love."⁴¹⁵ Baker agrees with the idea that Hemingway's women are meant only for the use of men, by saying, "his women are meant to show a symbolic or ritualistic function in the service of the artist and the service of men."⁴¹⁶ Hemingway gave his ideal women one set of virtues. As womanly women, they are passionate, submissive and always fulfilled in love.

Although during his works of the Thirties Hemingway chose to degrade women, there is still that feeling that women are useful for the service of men. Therefore, he places a serviceable woman, Marie, in To Have and Have Not. Marie is so affirmative that she does anything to satisfy her man and is quite successful in satisfying him; she completely gives herself to Harry.⁴¹⁷ In Hemingway's last period

⁴¹⁴Horst Oppel, "Hemingway's Across the River and into the Trees," in Hemingway and His Critics, p. 216.

⁴¹⁵Wyrick, op. cit., p. 10.

⁴¹⁶Carlos Baker, Hemingway: The Writer as an Artist, p. 113.

⁴¹⁷John Killinger, Hemingway and the Dead Gods: A Study in Existentialism, p. 91.

of writing, he definitely shows that again he feels that women are definitely necessary in order for the hero to be completely happy, but again the women have to be women willing to satisfy their men in every way that they can. In For Whom the Bell Tolls, Maria fits this description perfectly. Maria is a younger version of the other two heroines; like them, Maria is always docile, and submissive. In another chapter Cooperman mentions that Maria typifies the "good all-woman."⁴¹⁸ Then in Across the River and into the Trees, Renata takes Maria's place. Philip Young calls Renata "lovely, submissive, and devoted to her man."⁴¹⁹ Oppel states that Renata has that "unlimited ability for giving which is so characteristic of Hemingway's fictional women."⁴²⁰ The unlimited ability for giving is what Catherine, Marie, Maria and Renata really have in common--their unlimited ability for giving and their ability to leave their heroes as free as possible. Killinger states that in "Hemingway's opinion this surely is the ideal love of a woman for a man--a love in which she loses her being but has it in the being of her man."⁴²¹

⁴¹⁸ Stanley Cooperman, The Major Novels of Hemingway, p. 50.

⁴¹⁹ Philip Young, Ernest Hemingway: A Reconsideration, p. 116.

⁴²⁰ Carlos Baker, Hemingway and His Critics, p. 216.

⁴²¹ Killinger, op. cit., p. 91.

Women like Catherine, Marie, Maria, and Renata are too ideal to be true. Thus, they are all dream girls. Dwight MacDonald calls Catherine of A Farewell to Arms "an adolescent daydream."⁴²² Going along with the idea that Hemingway's ideal women are dream girls, Philip Young calls Maria of For Whom the Bell Tolls ". . . a vision until she ceases to be a person at all."⁴²³ In addition, Maria has been called "an amoebic creature" by Edmund Wilson.⁴²⁴ Then, Renata of Across the River and into the Trees is another Maria, but an educated one. Renata, like Maria, ceases to exist as an individual. Friedrich calls Renata ". . . someone you have seen in the cinema."⁴²⁵ As a whole, Catherine, Maria, and Renata are all dream girls, all too good to be true. They want to live to serve the men whom they love. In doing so, they lose their identity and become lifeless. On the other hand, Marie Morgan is more realistic than her other sisters, but she is also an unsuitable person because of her indifference towards her daughters. There is none of the give-and-take that real men and women usually have between Hemingway's women and the men whom they love. According to Louis

⁴²² Dwight MacDonald, "Ernest Hemingway," Encounter, XVIII (January, 1962), 120.

⁴²³ Philip Young, Ernest Hemingway, p. 109.

⁴²⁴ Edmund Wilson, "Hemingway: Gauge of Morale," in Ernest Hemingway: The Man and His Work, p. 254.

⁴²⁵ Otto Friedrich, "Ernest Hemingway: Joy Through Strength," American Scholar, XXVI (Fall, 1957), 521.

Untermeyer, there is no evidence of partnership.⁴²⁶

They are never seen doing household duties. Instead, they are usually seen making love in unusual places. Marie is heard talking unendlessly to Harry as they make love in bed. Then, there is little Maria; her household duties revolve around a sleeping bag that she keeps getting in and out of. Last of all, Renata is the most unconvincing. The unusual place in which she makes love is under a blanket in a canoe. She, too, talks continuously to the colonel as they make love. All of these women seem to talk continuously, especially about sex. The emphasis of their talk always centers around sex. Yet, most of the critics treat these women as bright-eyed innocents, except for Marie Morgan. She is not even innocent before taking her sacred vows, because she has led a life of prostitution. In marriage, she finds complete sexual satisfaction with Harry. It is not the sexual satisfaction that Marie finds with her husband that makes her so unrealistic, but the idea that she puts so much emphasis on her sexual satisfaction. The sex act becomes unreal with her persistent chattering while in bed with Harry, asking personal questions, praising Harry's stump of an arm until he tells her to be quiet. Because she is so interested in sex, she completely ignores her children, sending them to movies to get them out of the way. The less she is involved with them the better she feels. As a whole, Hemingway is not concerned with the women's inner world except

as it is related to their men. Euphemis Wyatt states that Hemingway's women enjoy no higher status than in the Stone Age.⁴²⁷ Agreeing with Wyatt, Cooperman states that Hemingway's women are either "love objects or they are anti-love figures . . . visions of a youthful erotic daydream, too good (or bad) to be true."⁴²⁸

After Hemingway's early works in which he desexed the hero in The Sun Also Rises and killed the heroine in A Farewell to Arms, his attitude towards women and love was one of full rejection, which is one reason why this period has often been called the period of emptiness.⁴²⁹ During this period of emptiness, it is the American women in general who fare badly with Hemingway.⁴³⁰ Leslie Fiedler states that when Hemingway's bitches are Americans they are "hopeless and unmitigated bitches"⁴³¹ These women whom Hemingway criticizes during the Thirties as shallow, pampered, selfish, and faithless are: Helen of "The Snows of Kilimanjaro," Margot Macomber of "The Short Happy Life of Francis Macomber," Helène Bradley and Dorothy Hollis of To

⁴²⁷Euphemis Van Rensselaer Wyatt, "The Stone Age Blushes," Catholic World, CLI (April, 1940), 98.

⁴²⁸Cooperman, op. cit., p. 26.

⁴²⁹Bardacke, op. cit., p. 351.

⁴³⁰Philip Young, Ernest Hemingway, p. 289.

⁴³¹Leslie A. Fiedler, Love and Death in the American Novel, p. 306.

Have and Have Not, and Dorothy Bridges of The Fifth Column.

According to Philip Young, they may not all be "bitches of the soul-destroying" sort, but nevertheless, they are bitches.⁴³²

Another characteristic that Hemingway's American women possess is that they are all rich. Moreover, they seem to be bad for the men with whom they are involved. They are demanding, possessive, selfish and very forceful. Helen of "The Snows of Kilimanjaro" is a rich woman who uses her wealth to hold on to her man. In doing so, Harry feels that she not only deprives him of his talent, but she also destroys his will as a man. Helen's intelligence, honesty, and generosity make her a groping, distressed woman, with an obsessive regard for Harry. When describing Margot Macomber, Hemingway associates her with all American women. Hemingway states through Wilson:

They are the hardest, the cruelest, the most predatory and the most attractive and their men have softened or gone to pieces nervously as they have hardened . . . She is . . . enameled in that American female cruelty. They are the damnedest women. Really the damnedest.⁴³³

In another instance, Hemingway's antagonism toward American women is disclosed through the guide's words: "She's damn cruel but they're all cruel. They govern, of course, and

⁴³²Young, Ernest Hemingway, p. 289.

⁴³³Ernest Hemingway, "The Short Happy Life of Francis Macomber," in The Hemingway Reader, p. 9.

to govern, one has to be cruel sometimes."⁴³⁴ In spite of the fact that Hemingway has set out to portray Margot as one of the "bitches of the soul-destroying sort," Margot may have some good in her.⁴³⁵ Her so-called "hard enameled surface" can be considered a cover up for the fact that she really cares about her husband. When her husband suddenly becomes brave, she is stunned at first, but then she has the will to try again to make their marriage work.

In To Have and Have Not, the three minor women characters also belong to the rich set. All are unfaithful to their husbands, and all degrade the men's masculinity to some degree. For example, Helen Gordan decides that she has had enough pretending that her marriage is a success. Helen degrades her husband by telling him his shortcomings as a man and as a husband. Helen puts her husband in the lowest degree of degradation by making him realize his failure as a man, especially when she gives her definition of love. Actually, he gets this same degradation from his mistress, Helène Bradley, a rich woman, who helps young writers publish their works. Helène slaps him for not completing the sex act in front of her own husband. Helène's degradation reaches two men--her husband's and Richard Gordan's. Dorothy

⁴³⁴Ibid., p. 10.

⁴³⁵Edmund Wilson, "Hemingway: Gauge of Morale," in Ernest Hemingway: The Man and His Work, p. 255.

Hollis also is unfaithful to her husband and to her lover. Her sexual satisfaction comes through masturbation, which causes Bardacke to call her "the female crystallization of the sexual decay and meaninglessness of the rich."⁴³⁶

In The Fifth Column, Hemingway again gives a rather hard picture of the American woman. Hemingway has Philip Rawlings describe Dorothy Bridges as an American girl who comes to Europe with a certain amount of money. Philip states, "They're all the same, camps, college, money in family . . . men, affairs, abortions, ambitions . . ."⁴³⁷ Money does not mean much to Dorothy. During the war, when money is scarce, she spends it foolishly on fur capes. Also, her morals are not exactly pure; she disposes of a lover easily and quickly replaces him with Philip Rawlings. Then she degrades Philip's masculinity by immediately trying to change his way of life.

Although Hemingway's feelings toward women in general soften in his last novels, he still has his reservations about American women. In his last novel, Across the River and into the Trees, Hemingway has the colonel state:

. . . if a girl is really beautiful, she comes from Texas and maybe with luck, she can tell you what month it is. They can all count good, though. They teach them how to count, and keep their legs together, and how to put their hair up in pin curls.⁴³⁸

⁴³⁶ Bardacke, op. cit., p. 348.

⁴³⁷ Ernest Hemingway, The Fifth Column and the First Forty-Nine Stories, p. 85.

⁴³⁸ Holman, op. cit., p. 7.

Another characteristic found in Hemingway's women is that they possess many pagan attributes. All of Hemingway's women are not Christians. Stanley Cooperman states that they all deny formal religion, and believe more in such relics of pagan belief as fortune telling and good-luck charms.⁴³⁹

They are identified as a kind of pagan "deity, sometimes a witch, a goddess, or a combination of both"⁴⁴⁰; for instance,

Brett Ashley of The Sun Also Rises. Although Brett is bad for the men with whom she is involved, she is not a deadly bitch. According to Fiedler, she is only a "demi-bitch."⁴⁴¹

Fiedler also calls Brett the "bitch-goddess with a boyish bob."⁴⁴² She is used by the pagan dancers as an image to

dance around. Similarly, not only does Carlos Baker also compare Brett to the goddess, Circe, but he also gives many parallels between them. The pagan attributes in Hemingway's women are emphasized through Brett again when she tries to enter San Fermin Chapel and is refused entrance. Baker has called this refusal, "the attempt of a witch to gain entry into a Christian sanctum."⁴⁴³ Even Catherine of A Farewell

⁴³⁹ Cooperman, The Major Novels of Hemingway, p. 27.

⁴⁴⁰ Loc. cit.

⁴⁴¹ Leslie A. Fiedler, "Men Without Women," in Hemingway: A Collection of Critical Essays, p. 89.

⁴⁴² Fiedler, Love and Death in the American Novel, p. 308.

⁴⁴³ Carlos Baker, Hemingway: The Writer as an Artist, p. 89.

to Arms possesses love-goddess qualities. Cooperman calls her " . . . a kind of Athena, beautiful, cool somewhat distant, and then as the yielding Aphrodite, the goddess who is concerned only with love and its expression."⁴⁴⁴ Pilar also has pagan attributes; as a witch, she foresees into the future and sees Jordan's approaching death. Also, she does not believe in God and the Virgin.⁴⁴⁵

Hemingway also gives his women motherly (sometimes kind and sometimes evil) and daughterly characteristics. To explain this point further, Nancy Hale pins the division of the feminine principle of feeling into two aspects: the fearsome mother-figure and the immature daughter.⁴⁴⁶ Although Pilar is a fearsome mother figure, she is not an evil one. Pilar is very much a maternal creature in her relationship with Maria, and like other mothers whom Hemingway portrays, she is strong-willed and bullying.⁴⁴⁷ There is also a reference that Marie of To Have and Have Not is also motherly towards her husband but not towards her daughters. Lewis ironically calls Marie, " . . . the mother, the peroxide-blond Virgin Mary" who lay awake after they "did it" to

⁴⁴⁴Cooperman, The Major Novels of Hemingway, p. 28.

⁴⁴⁵Ernest Hemingway, For Whom the Bell Tolls, p. 90.

⁴⁴⁶Nancy Hale, "Hemingway and the Courage to Be," Virginia Quarterly Review, XXXVIII (Autumn, 1962), 634.

⁴⁴⁷Richard Bennet Hovey, Hemingway: The Inward Terrain, pp. 164-65.

glory in her having him.⁴⁴⁸ Also in the text, Hemingway has Marie half-mother Harry by having her cut up his meat as for a small child. On the other hand, Earl Rovit states that Margot Macomber of "The Short Happy Life of Francis Macomber," appears as the wicked mother figure.⁴⁴⁹

The women who appear on the other side as immature daughter-figures are Maria of For Whom the Bell Tolls and Renata of Across the River and into the Trees. Maria is the immature daughter to Pilar who protects her from all harm. She is so innocent in the art of love-making and keeping house that Pilar has to teach her as a mother does a daughter. Moreover, Renata is called "daughter" by Colonel Cantwell, who also serves as the experienced man in matters of sex and war. He tells her about his adventures in war. He also teaches her American phrases. She receives this information as a small child does when learning something for the first time.

Another particular aspect about Hemingway's women is the women's education or lack of education. There is no doubt that all who belong to the rich set, such as Margot Macomber of "The Short Happy Life of Francis Macomber," Helen of "The Snows of Kilimanjaro," Helen Gordon, Dorothy Hollis, and Helène Bradley of To Have and Have Not and Dorothy Bridges of

⁴⁴⁸Lewis, op. cit., p. 128.

⁴⁴⁹Earl Rovit, Ernest Hemingway, p. 73.

The Fifth Column, are well-educated. Even Brett and Catherine, as nurses, have also had some formal education. Hemingway goes out of his way to point out in Across the River and into the Trees Renata's formal education and also her wish to be better educated. Hemingway calls Renata's mind "an excellent mind."⁴⁵⁰ Also Renata's desire to be better educated is shown through her questions to Cantwell: "Will you tell me . . . some more of war for my education . . . I need it for my education."⁴⁵¹

On the other hand, Hemingway's uneducated women are Marie of To Have and Have Not and Maria and Pilar of For Whom the Bell Tolls. Atkins has pointed out that Marie has a satisfying relationship with her husband, because she has not been to college or " . . . set up shop or been in the Junior League."⁴⁵² To point out the little Spanish girl's lack of education, Nancy Hale calls Maria of For Whom the Bell Tolls "an ignorant peasant."⁴⁵³ Also, in For Whom the Bell Tolls there is another woman who lacks formal education; this woman is Pilar. Pilar is a very simple woman whose knowledge derives from instinct. Yet, this woman is one of

⁴⁵⁰Ernest Hemingway, Across the River and into the Trees, p. 131.

⁴⁵¹Ibid., pp. 216-17.

⁴⁵²John Alfred Atkins, The Art of Ernest Hemingway: His Work and Personality, p. 239.

⁴⁵³Hale, op. cit., p. 634.

Hemingway's best portrayed women.

In this analysis Hemingway's major women characters in The Sun Also Rises, A Farewell to Arms, "The Snows of Kilimanjaro," "The Short Happy Life of Francis Macomber," For Whom the Bell Tolls, and Across the River and into the Trees have been studied as a whole throughout his three periods of writing. The main intention of this study has been to determine whether the critics' treatment of the major women characters, which classifies them as either "good" or "bad" is accurate. After careful study, this writer has concluded that a definite line classifying all of the women characters as either "good" or "bad" is inaccurate. In many cases, bad qualities may over-balance the good ones; nevertheless, the "good" in the women is still present.

However, while investigating the women characters to determine the combination of both "good" and "bad" in them, the writer has found that war has an influence as to whether the "good" or the "bad" is more prominent. In Brett Ashley, the war brings out the "bad" in her; she is a destructive force towards men who love her. Yet, Brett has good in her; she is a likable, honest, courageous woman. The war turns Catherine into an affirmative woman, but she is also possessive towards her lover.

Also, the writer has found that Hemingway prefers European women (such as Catherine, Maria, and Renata) to American women because of their willingness to serve unend-

lessly the men with whom they are involved. Therefore, the "good" qualities in the European women are more noticeable than the "bad" qualities which they also possess. Hemingway's dislike of rich, American women is apparent by the many "bad" characteristics which he grants them. Yet, Frances Clyne, Helen Gordon, Dorothy Hollis, Margot Macomber, Helen of "The Snows of Kilimanjaro" and Dorothy Bridges all have a good side to them. Although Marie Morgan of To Have and Have Not is an American, she does not belong to the rich set. Consequently, her "good" qualities are more noteworthy. Still, she also has some "bad" characteristics such as not caring about her children.

The women characters possess many pagan attributes. While exposing the "bad" in Brett, Hemingway compares her to Circe, an evil goddess. In addition, Hemingway portrays Pilar as a witch who foresees the future. On the other hand, Catherine is depicted as a love goddess.

Moreover, Hemingway gives his women motherly and daughterly characteristics. One of Pilar's good points is that she is motherly towards Maria, the immature daughter figure. Towards Pilar, Maria is obedient; she is very willing to learn all that her mother has to teach. Both of Marie Morgan's "good" and "bad" attributes stand out in her motherly role. She is loving and motherly towards her husband but unloving and cold towards her daughters. At the same time, Margot Macomber appears as the wicked mother figure who

resembles Hemingway's own domineering mother. Yet, some critics do not believe that she is a domineering woman, but that she is a "good" woman who is trying to save her marriage. The other obedient daughter figure is Renata. One of her "good" qualities is her willingness to listen to her experienced lover in matters of sex and war. Another aspect about the "good" and "bad" found in Hemingway's women is their education or lack of education. The women who possess more "bad" in them all belong to the rich set and are well educated; whereas, the women who have mostly "good" qualities are uneducated.

The foremost generalization about the major women characters is that as a whole, all of the women contain both "good" and "bad" qualities. Therefore, a definite line classifying all of the women as either "good" or "bad" cannot be made.

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