CHARACTERIZATION OF THE AMERICAN ABROAD

IN THE FICTION OF ERNEST HEMINGWAY

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CHARACTERIZATION OF THE AMERICAN ABROAD

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THESIS

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By

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CHAPTER I

INTRODUCTION: HEMINGWAY ABROAD

Many young men returning to America after World War I were conscious of a monotonous mediocrity which was spreading across the United States. Somehow their roots had been destroyed during the war, leaving them conscious of belonging nowhere. Feeling themselves above distinctions of class or education, many of them took refuge in Paris, where they felt that individuality could flourish. Their cynicism enabled them to live in a world in which they had been disillusioned, for they were determined that never again could they be fooled by false promises.

Edwin Berry Bergum, in "The Psychology of the Lost Generation," describes the American expatriates in Paris:

Proud of their sophistication, they refused to acknowledge the aimlessness of their lives. They imposed upon their random activities so rigid a control as to provide an illusion of purpose, even of heroism. . . . To keep a stiff upper lip was their most valid rule, affording them a speciousunction of manhood, carrying over into their frivolous peacetime pursuits the stoicism of the soldier to grin and bear. Actually the inner turmoil broke through the purpose of the facade by becoming stylized as a part of it. For this code of manners
had overtones of irony and indeed of hateful-
ness. . . .1

Hemingway belonged to this generation of expatriate
Americans, and from it he frequently derived his subject
matter.

As a young man of seventeen, Hemingway left the
United States to serve as a Red Cross volunteer with the
Italian army. Hungering to play a more active part in the
war, Hemingway began to carry such things as candy and
cigarettes directly to the front, where he became a
familiar and welcome figure among the Italian soldiers.
On the seventh day of this service, he was wounded by the
exploding fragments of a trench mortar which landed close
to him. In The Apprenticeship of Ernest Hemingway,
Charles A. Fenton sums up the psychological and artistic
implications of Hemingway's first contact with war:

The wound permitted him to assume the role of
semi-professional soldierhood at the very least, with
the privileges and responsibilities attending that
role. His front-line service was brief and unmar-
tial, but the wound qualified him as a combat man and
deepened his absorption in war as a temporary arena
for the study of men and the practice of his creative
energy. Because of the shock of the wound, and the
three months of enforced idleness, Hemingway was able

1Edwin Berry Bergum, "The Psychology of the Lost
Generation," Ernest Hemingway: The Man and His Work,
edited by J. K. M. McCaffery (Cleveland, 1950),
pp. 313-314.
to evaluate, even if only in an elementary way, the experiences he had endured and observed. After his convalescent leave ended, Hemingway managed to enter the Italian infantry, where he served for two months until the Armistice in November, 1918, thus gaining the experience of combat. He was later recommended for, and received, the silver medal of valor for his conduct at the time when he was wounded. From this phase of his life he drew much of the material used in *A Farewell to Arms. These experiences left him with deep and intense feelings about war and fighting men. Later, when men began to write cynically of this phase of the war, Hemingway held on to his own memories of Italy:

> I thought . . . about what a great advantage an experience of war was to a writer. It was one of the major subjects and certainly one of the hardest to write truly of and those writers who had not seen it were always very jealous and tried to make it seem unimportant, or abnormal, or a disease as a subject, while, really, it was just something quite irreplaceable that they had missed.

In December, 1921, Hemingway sailed for Europe to serve as a roving correspondent of the Toronto *Star*, making Paris his headquarters. This expatriation preceded the beginning of the mass expatriation of young American artists; it was simply a personal need that motivated

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Hemingway's move to Paris, the earlier events of his life having formed a steady stream of disillusionment which had built up into a dissatisfaction with life in the United States.

In Paris Hemingway wrote about the American bohemians who flocked to the Cafe Rotonde. The story, which was printed by the Star Weekly, constituted a statement of Hemingway's creed. He wrote:

The real Paris is thoroughly hidden from casual tourists. . . . It is an artificial and feverish Paris, operated at great profit for the entertainment of the buyer and his like who are willing to pay any prices for anything after a few drinks.  

Fenton adds that Hemingway's contempt was always for the tourist rather than for those who cheated him. "For those who knew Paris, he maintained, there was a completely different and authentic night life." His impressions of Paris at this time form the background for The Sun Also Rises.

As a journalist Hemingway covered the Genoa Economic Conference in 1922, an experience which helped to increase his political disenchantment. He next spent several weeks traveling through Spain, Switzerland, Italy, and Germany. Renewing his associations by seeing these countries from a

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5Ibid., p. 131.
fresh perspective helped give Hemingway an intimacy with Europe which would enable him to create an atmosphere of authenticity of setting in his European novels. His expatriate view of Europe served to illuminate the shortcomings of the culture he had been eager to leave behind. After a trip to Germany in the late summer of 1922, Hemingway went to Asia Minor to cover the crisis in the Near East, where he increased his knowledge of the science of war.

In late 1922, Hemingway covered the Lausanne Conference for the Hearst news agencies. At Lausanne he met William Bolitho Ryall, who taught him much about the workings of international politics, strengthening in him "his knowledgeability, his instinct for being on the inside, and his insistence that one should think for himself." The series of articles which Hemingway wrote on the French occupation of the Ruhr during his assignment in 1923 demonstrated his understanding of a nation not his own.

After The Sun Also Rises was published in 1926, Hemingway continued to live modestly in Paris, with excursions to Spain for the bull fights and to Tyrol for skiing. He then went back to the United States to work on

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6Ibid., p. 195.
A Farewell to Arms. Living in Key West from 1928 to 1938, Hemingway earned a reputation as "a fisherman, a big-game hunter, and an all-around sportsman." 7

At Bimini in 1936 when civil war broke out in Spain, Hemingway raised $40,000 on his personal notes to buy ambulances for the Loyalist armies. He made several trips to Spain as a correspondent for the North American Newspaper Alliance, becoming a friend of the military leaders during his visits to the front. "He was taking a post-graduate course in war, after his freshman studies in Italy and his field work with the Greeks in Asia Minor." 8 It was from his experience in this war that Hemingway produced For Whom the Bell Tolls.

In his article "Not Spain but Hemingway," Arturo Barea describes Hemingway as he knew him in Madrid in early spring, 1937:

I remember him vividly now, as I knew him in those months: big and lumbering, with the look of a worried boy on his round face, diffident and yet consciously using his diffidence as an attraction, a good fellow to drink with, fond of dirty jokes "pour épater l'Espagnol," questioning, sceptical and intelligent in his curiosity, skilfully stressing his political ignorance, easy and friendly, yet remote and somewhat sad. 9


8 Ibid., p. 42.

9 Arturo Barea, "Not Spain but Hemingway," Horizon, III (May, 1941), 360.
Barea describes Hemingway as mixing more with the soldiers in the bars than with the pretentious Left-Wing intellectuals. "He could speak well with Spaniards, but he never shared their lives, neither in Madrid, nor in the trenches."10 As a Spaniard who lived through the period of the Spanish War, Barea complains that while Hemingway's portrayal of parts of Spanish life is accurate, he still is limited by the narrowness of his knowledge, that his picture of Spain is not the true Spain but only Hemingway's Spain.

Hemingway published To Have and Have Not in 1937. In this book the European scene is replaced by Key West—"like the Paris of 1925, an outpost of the world in rot"11—a symbol for Hemingway of America in the depression. In this novel Hemingway points to the decadence of the values of a certain group of Americans. The rich Americans vacationing in Key West are as much misfits among the hungry natives as they are when they appear in his other novels as tourists in Europe.

Hemingway next saw active service in World War II. From 1942 to 1944, he volunteered himself and his launch, the Pilar, for anti-submarine patrol duty in the waters

10 Ibid., p. 361.
around Cuba. In the spring of 1944, Hemingway went back to Europe as a war correspondent for *Collier's*, flew missions with the American air force and the R. A. F., and was with the American army when it broke through into France and Germany. During the war he shaped for himself the role of Mr. Papa, a jovial, rough-talking but kind fellow who was well-liked by all the men.

Hemingway carried the name and role of Mr. Papa back to his home in Cuba. In 1950, he was interviewed by Lillian Ross in New York on his way to Europe from his Cuba farm, the Finca Vigia, which is nine miles outside Havana. Unimpressed by New York, Hemingway expressed his enthusiasm for Paris:

> I am as lonesome and as happy as I can be in that town we lived in and worked and grew up in, and then fought our way back into. . . . I love to go back to Paris. . . . Am going in the back door and have no interviews and no publicity and never get a haircut, like in the old days. . . . Walk over all the town and see where we made our mistakes and where we had our few bright ideas.

Hemingway went on to describe his last trip to Italy, when he and his wife had lived for four months in Venice and the Cortina Valley, where he had gone duck hunting, his good shooting making him a respected local character. This locale and some of the people he met went into *Across the River and into the Trees*. "Italy was so damned

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12Lillian Ross, "How Do You Like It Now, Gentlemen?" *The New Yorker*, XXVI (May 13, 1950), 38.
wonderful,' he said. 'It was sort of like having died and gone to Heaven, a place you'd figured never to see.'"

With the exception of To Have and Have Not, the novels of Ernest Hemingway are set outside the United States; all, however, contain American characters. These Americans might be divided into three categories: American tourists; Americans who live abroad, but either do not like it or are not completely adjusted to it; the Hemingway heroes, characteristically American expatriates who are completely adjusted to and accepted in their alien environments. Toward the tourists, he maintains an attitude of contempt; toward the middle group, his attitude varies from disgust to sympathy; the heroes are, in various guises, Hemingway the expatriate, himself.
CHAPTER II

AMERICAN TOURISTS

American tourists appear in four of the six Hemingway novels. Characteristically, Hemingway's American tourist is the indifferent traveller who speaks only his own language, expecting the natives to converse with him in English. He visits only the traditional tourist attractions recommended by his guidebook, often comparing them to American attractions. In his estimation, Europe exists solely for his entertainment.

In *The Sun Also Rises*, American tourists color the background, appearing as strange to Europeans as Europe appears to them. In Paris there is Robert Prentiss, the rising new novelist "from New York by way of Chicago" who speaks with "some sort of an English accent."¹ On the train to Pamplona is an American family who has seen America first. When fishing in Spain is mentioned, the husband and father of the family brags about the fishing in his home state of Montana, demonstrating his provinciality. At the fiesta in Spain, Hemingway describes the poor manners of a group of tourists in the cafe

wearing sports clothes. "Some of the women stared at the people going by with lorgnons."²

In *Across the River and into the Trees*, Colonel Cantwell notices in the dining room an American tourist who has attracted his attention by his ugly appearance. The waiter tells the Colonel what he knows about the man.

"He condescends to me. He speaks bad Italian assiduously. He goes everywhere in Baedeker, and he has no taste in either food or wine.

He asked me who you were. He was familiar with the Contessa's name and had book-visited several palaces that had belonged to the family. He was impressed by your name, Madam, which I gave to impress him."³

The prize example of the stupidity of the average American tourist, however, occurs at the very end of *The Old Man and the Sea*. After his tremendous three-day struggle with the beautiful, big fish, the old man, deathly tired but victorious, starts home with his prize, only to be assaulted by sharks who devour the fish before the old man can get back to shore. Defeated, but having proven his ability and won the respect of the entire community, the old man retires to his bed to recuperate.

That afternoon there was a party of tourists at the Terrace and looking down in the water among the

empty beer cans and dead barracudas a woman saw a
great long white spine with a huge tail at the end
that lifted and swung with the tide while the east
wind blew a heavy steady sea outside the entrance
to the harbour.
"What's that?" she asked a waiter and pointed
to the long backbone of the great fish that was now
just garbage waiting to go out with the tide.
"Tiburon," the waiter said, "Eshark." He was
meaning to explain what had happened.
"I didn't know sharks had such handsome,
beautifully formed tails."
"I didn't either," her male companion said.4

In his portrait of Mr. Johnson, American tourist in
Cuba in To Have and Have Not, Hemingway couples dishonesty
with greenness. Johnson has rented the services of Harry
Morgan and his fishing boat, but Morgan has to tell him
every day how to fish. Because he does not follow
Morgan's directions, Johnson loses his first big fish.
The second big fish pulls the rod, reel, and line, which
all belonged to Morgan, into the ocean. Including both
boat rental and replacement of supplies, Johnson's bill
amounts to eight hundred and twenty-five dollars. But
Mr. Johnson leaves Cuba on the first plane out, leaving
Morgan with forty cents in his pocket.

Although the largest part of To Have and Have Not is
set in the Florida Keys, the tourists in the area are good
examples of the Hemingway tourist, and the environment
there is certainly one far different from their native

4Ernest Hemingway, The Old Man and the Sea (New York,
1952), p. 139.
environment. Hemingway's description of the Key West tourists contains little but contempt. The first tourists to enter the story are Mr. and Mrs. Laughton and Professor MacWalsey.

There were three tourists at the bar at Freddy's and Freddy was serving them. One was a very tall, thin, wide-shouldered man, in shorts, wearing thick-lensed spectacles, tanned, with a small closely trimmed sandy mustache. The woman with him had her blonde curly hair cut short like a man's, a bad complexion, and the face and build of a lady wrestler. She wore shorts, too.

"Oh, nerts to you," she was saying to the third tourist, who had a rather swollen reddish face, a rusty-colored mustache, a white cloth hat with a green celluloid visor, and a trick of talking with a rather extraordinary movement of his lips as though he were eating something too hot for comfort.

"How charming," said the green-visored man. "I'd never heard the expression actually used in conversation. I thought it was an obsolete phrase, something one saw in print in—er—the funny papers but never heard."

"Nerts, nerts, double nerts to you," said the lady wrestler in a sudden access of charm, giving him the benefit of her pimpled profile.

"How beautiful," said the green-visored man. "You put it so prettily. Isn't it from Brooklyn originally?"

"You mustn't mind her. She's my wife," the tall tourist said. "Have you two met?"

"Oh nerts to him and double nerts to meeting him," said the wife. "How do you do?"

"Not so badly," the green-visored man said. "How do you do?"

"She does marvellously," the tall one said. "You ought to see her."5

The remainder of the scene continues in the same manner of ridicule. When Harry Morgan enters the bar, Mrs. Laughton

5Ernest Hemingway, To Have and Have Not (New York, 1937), pp. 129-130.
exclaims, "Isn't he wonderful? That's what I want. Buy me that, Papa." At one point Hemingway allows us to share the bartender's estimate of the trio.

All this time the writer sat there with a sort of stupid look on his face except when he'd look at his wife admiringly. Any one would have to be a writer or an F.E.R.A. man to have a wife like that, Freddy thought. God, isn't she awful?

Another writer in Key West, Richard Gordon, is regarded by his own wife as selfish, thoughtless, and a bad writer; his infidelity causes her to break with him. Ironically, Richard Gordon observes Harry Morgan's wife Marie on the street and plans to use her as a character in the book he is writing. Totally unaware of the happiness the Morgans share in their mutual love, Richard Gordon describes the relationship between the woman he has seen and her husband in the same sterile terms that his own wife would use to describe her life with him.

The remaining tourists in the book are described as equally decadent personalities. One further example is Helene Bradley, who "collected writers as well as their books." Had they been placed in Europe instead of Key West, the tourists in To Have and Have Not would have behaved just as do Hemingway's usual middle-class tourists.

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6 Ibid., p. 130.  
7 Ibid., p. 137.  
8 Ibid., p. 150.
who are happy and relieved to return to the comforts of home after having travelled in a foreign country.

In his short stories, Hemingway has a chance to develop more fully the disagreeable qualities of American tourists, whereas they are dismissed with a few satirical comments in his novels. One feature which he brings out more fully in the short story is his disgust for American women. In "The Sea Change," Hemingway relates the story of a man and his wife discussing personal matters in a Paris cafe. The woman is leaving her husband to have an unnatural affair with another woman. Hemingway emphasizes the effect such women have on their husbands by having the man remark several times after he tells her to go that he is no longer the same man.

In "The Snows of Kilimanjaro," Harry knows that he is dying, yet his wife bickers with him about things like drinking. He is dying of gangrene because, in his carelessness, he neglected to put iodine on a scratch. While he lies in Africa awaiting death, Harry dreams of the irretrievable past and the things he might have been if he had not sold himself out to the security and comfort which money offered. Because he has grown lazy after marrying a rich wife for her money, Harry, the writer, is dying with unwritten memories.
In "The Short Happy Life of Francis Macomber," Margot Macomber is a handsome woman of social position. After he has proved himself a coward in the eyes of his wife, the natives, and his English guide, Wilson, by bolting in the charge of a wounded lion, Macomber must submit to the domination of his wife, who quickly takes advantage of his moral defeat. She proves her lack of sympathy for her husband by sleeping in Wilson's tent the next night. When Macomber recovers part of his self respect while shooting buffalo, Margot is visibly displeased, because she feels her advantage slipping. As he stands before the charging wounded buffalo, Macomber loses his fear and therefore gains manhood. Realizing his triumph, his wife shoots him in the back of his head and pretends that she was aiming at the buffalo. Wilson, the English guide, realizes the truth about Margot. He serves as a mouthpiece for Hemingway's opinions of the disastrous effect American women have on their husbands.

In "A Canary for One," an American woman is traveling on a train through France, carrying with her a canary which she has bought in Palermo for her daughter. Two years before, she had taken her daughter away from the Continent because the girl had fallen in love with a Swiss man at Vevey, and she could not have her daughter marrying a foreigner. She keeps remarking that American men make
the best husbands. What she does not know is that the American couple she is telling her story to are returning to Paris to set up separate residences.

Hemingway's attitude toward tourists is one of disdain. Americans who travel abroad simply for entertainment have no manners, no knowledge of Europe, and no appreciation for its culture. They offend people wherever they go; they visit only the tourist attractions; they learn nothing of the people. Tourists are not even worthy of full portrayal in the novels, where Hemingway dismisses them with a few satirical words about each.
CHAPTER III

AMERICANS LIVING ABROAD

Hemingway's novels include a number of Americans abroad who can be classified neither with the abominable tourists described in Chapter II nor with the Hemingway heroes to be discussed in Chapter IV. This middle group consists of Americans who live in Europe, but who either do not enjoy it, preferring to live on their native soil, or else are not fully acclimated to life in Europe. Some of these characters Hemingway handles with scorn; others he treats sympathetically. He is particularly kind to Americans who are in Europe for military reasons; he never brutally satirizes any military character unless he is one who makes a profit from war.

In A Farewell to Arms Hemingway describes three of Lieutenant Henry's fellow patients in the American Hospital: "a thin boy in the Red Cross from Georgia with malaria, a nice boy, also thin, from New York, with malaria and jaundice, and a fine boy who had tried to unscrew the fuse-cap from a combination shrapnel and high explosive shell for a souvenir."¹ On his excursions away

¹Ernest Hemingway, A Farewell to Arms (New York, 1929), p. 111.
from the hospital while he is recuperating, Henry encounters other Americans. Ettore is a twenty-three-year-old Italian from San Francisco who joined the Italian army. "He was a legitimate hero who bored every one he met." With Ettore are two American men studying singing in Italy. But they cannot pronounce Italian and are therefore not much of a success before Italian audiences. Sometimes on his walks Henry meets Mr. and Mrs. Meyers. Mr. Meyers receives winning tips on the rigged Italian horse races but dislikes sharing his information. Mrs. Meyers is a verbose old lady who always inquires about her dear boys at the hospital and brings them newspapers and cake. These displaced Americans in A Farewell to Arms are neither loved nor reviled by Hemingway so much as they are tolerated.

A novel about men of war, Across the River and into the Trees contains characters who are American military personnel. Colonel Cantwell's chauffeur, Jackson, is an American who, "for all his combat infantry badge, his Purple Heart and the other things he wore, was in no sense a soldier but only a man placed, against his will, in uniform, who had elected to remain in the army for his own

\[\text{Ibid.}, \text{p. 129.}\]
ends." In civil life Jackson had owned a garage in Rawlins, Wyoming, with his brother. He questions the Colonel about Italian art, and he listens half-heartedly to the Colonel expound on Italian life, culture and scenery, and military tactics. In his attitude toward the Colonel, Jackson is so belligerent that the Gran Maestro asks the Colonel,

"What is the boy? One of those sad Americans?" "Yes," the Colonel said. "And by Jesus Christ we've got a lot of them. Sad, self-righteous, over-fed and under-trained. . . ." 4

When the Colonel invites his surgeon, Wes, to shoot ducks with him, Wes protests that he gets his ducks at Longchamps on Madison Avenue, where "it's air-conditioned in the summer and it's warm in the winter and I don't have to get up before first light and wear long-horned underwear." 5

When Colonel Cantwell discovers that there are Americans from the Consulate drinking at his favorite bar, he decides to postpone his trip there. He thinks to himself,

I know they are bored. In this town, too. They are bored in this town. I know the place is cold and their wages are inadequate and what fuel costs. I admire their wives, for the valiant efforts they make

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4 Ibid., p. 58.
5 Ibid., p. 11.
to transport Keokuk to Venice, and their children already speak Italian like little Venetians. But no snapshots today, Jack. Today we are giving the snapshots, the barroom confidences, the unwanted comradely drinks and the tedious woes of the Consular services a miss.\(^6\)

Although these Americans have the sympathy of Colonel Cantwell, he still cannot forgive them for being bored in Venice, cannot enjoy the company of those whose only efforts to adjust in a foreign country are attempts to re-create American culture in their new setting.

A novel about expatriates, The Sun Also Rises provides good examples of expatriates belonging to this middle group. Harvey Stone, whom Jake finds sitting at the Cafe Select, drinking and needing a shave, complains that he has no money for food. He borrows from Jake and proclaims that he is absolutely through with the States.

Bill Gorton is perhaps the most sympathetically-treated expatriate of this group. "He was very cheerful and said the States were wonderful. New York was wonderful."\(^7\) Because of his cheerfulness, Bill likes people wherever he is, and others respond to his warmth. For example, sitting on top of a crowded bus in Spain and not understanding the Spanish of the man next to him, Bill

\(^{6}\)Ibid., p. 73.

\(^{7}\)Ernest Hemingway, The Sun Also Rises (New York, 1956), p. 69.
offers the man one of his bottles of wine. Turning to Jake, Bill remarks, "These Basques are swell people."

Bill is capable of establishing an unspoken camaraderie with the hero Jake when the two men take a fishing trip together. Impressed by the beauty of the countryside on the way into Spain, Jake turns to Bill: "Robert Cohn was asleep, but Bill looked and nodded his head. 'No word is spoken, but the friendly shared reaction of Jake and Bill is silently and strongly affirmed.' However, Bill is still a novice as an expatriate; he is not proficient in either French or Spanish and is not as familiar with European culture as is Jake. Montoya, the Pamplona Hotel owner, did not believe that Bill was a real aficionado.

In contrast to the sympathetic portrayal of Bill, Hemingway writes of Robert Cohn, who, "like many people living in Europe . . . would rather have been in America." Unlike Jake, Cohn hates Paris; the beauty of the city is lost on him. He is convinced that going away to South America will make him happy. He tells Jake that he is sick of Paris. When Jake advises him to walk around Paris alone to enjoy the town, Cohn complains:

8Ibid., p. 104.
10Ernest Hemingway, The Sun Also Rises, p. 5.
"Nothing happens to me. I walked alone all one night and nothing happened except a bicycle cop stopped me and asked to see my papers."
"Wasn't the town nice at night?"
"I don't care for Paris."
So there you were. I was sorry for him, but it was not a thing you could do anything about, because right away you ran up against the two stubbornnesses: South America could fix it and he did not like Paris. He got the first idea out of a book, and I suppose the second came out of a book too.11

To compensate for the inferiority he experienced on being treated as a Jew at Princeton, Cohn learned to box and became middle-weight boxing champion. Although he never fought except in the ring, the satisfaction of knowing he could knock down anyone who insulted him comforted him. After the rough time he had at college, Cohn was "married by the first girl who was nice to him."

He stayed unhappily married for five years; just when he had been thinking for months of leaving his wife, she left him for another man. After the discovery that he had not meant everything to his wife, Cohn met Frances Clyne, who stepped into his wife's place and continued to manage his life. "Externally he had been formed at Princeton. Internally he had been moulded by the two women who had trained him."13

Then he discovered writing. He published a novel and took a trip to America. The attention he received there

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11 Ibid., pp. 11-12.  
12 Ibid., p. 4.  
13 Ibid., p. 45.
from publishers and from women went to his head, and when he returned, his horizons were broadened. He had begun reading a book about romantic exploits, and he took it as a guidebook to life. He was more enthusiastic about America than ever, and he became more of a misfit in Europe.

Hemingway emphasizes the nondescript quality of Cohn's character. No one in his college class remembered him. During his three years in Europe, Cohn had two friends—Braddocks, his literary friend, and Jake, his tennis friend. "Until he fell in love with Brett," Jake says, "I never heard him make one remark that would, in any way, detach him from other people... He had a funny sort of undergraduate quality about him. If he were in a crowd nothing he said stood out..."  

When asked to name the thing he would rather do than anything, Cohn replies that he would like to play football again with the knowledge he has gained of how to handle himself.

After his return from America and after he falls in love with Brett, Cohn becomes disagreeable. Rationalizing for enjoying Cohn's nervousness while waiting for Brett, Jake explains to himself that "Cohn had a wonderful quality of bringing out the worst in anybody."  

\[14\text{Ibid.}\] \[15\text{Ibid., p. 98.}\]
explains the dual effect that Cohn has on him: "The funny thing is he's nice, too. I like him. But he's just so awful." When Cohn states that he hopes he will not be bored by the bullfight, his attitude of superiority enrages Bill.

Actually, Cohn is a misfit among the expatriates. He alone is not able to submerge his feelings under a barrage of small talk and spectacular living. In love with Lady Brett, he tags along with the group to Pamplona. His pursuit of Brett provides a sharp contrast to the stoicism Jake displays. Cohn is insulted and told he is not wanted, but insults only increase his stubborn attachment to the group.

Cohn still sat at the table. His face had the sallow, yellow look it got when he was insulted, but somehow he seemed to be enjoying it. The childish, drunken heroics of it. It was his affair with a lady of title. Jake does not feel sorry for Cohn, nor does Brett. She explains, "I hate his damned suffering." She sums up the contrast of Cohn's difference from the others when she says that Cohn is "not one of us."

The title characters of the short story, "Mr. and Mrs. Elliot" are Americans who live in Europe. Hemingway

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16 Ibid., p. 101.  
17 Ibid., p. 178.  
18 Ibid., p. 182.
emphasizes the sterility of the couple through sexual terms. "Mr. and Mrs. Elliot tried very hard to have a baby. They tried it as often as Mrs. Elliot could stand it." Mrs. Elliot is forty years old; Mr. Elliot is twenty-five. Both are pure when they marry. "They spent the night of the day they were married in a Boston hotel. They were both disappointed." The couple sail for Europe two days later. After spending some time in Dijon, the Ellists and most of their friends come back to Paris. "They were tired of Dijon and anyway would now be able to say that after leaving Harvard or Columbia or Wabash they had studied at the University of Dijon down in the Cote d'Or." In Paris they go often to the Cafe du Dome; the Rotonde accommodates too many foreigners. Next they and their friends go to Touraine, which they find to be "a very flat hot country very much like Kansas." These Americans who display homosexual traits and who find no delight in living in Europe are portrayed with contempt.

Characteristically, Hemingway's sympathy is greater for the Americans living in Europe than for the American tourists in Europe. He understands their hardships and

20 Ibid., p. 111.
21 Ibid., p. 112.
22 Ibid., p. 113.
their difficulties, but they remain always outside his approval. Their efforts to make life in Europe simulate life in the United States keep them blind to the joys of assimilating and enjoying a culture different from their own. They have no interest in enjoying the scenery, life, and people of Europe, for they are content within their new America. Even for Robert Cohn, Hemingway has some sympathy. Cohn is disagreeable only because he is in the wrong world; he is contrasted with people hardened by the world, people who are at ease in a foreign country.
CHAPTER IV

THE HEMINGWAY HEROES

The Hemingway hero is typically an expatriate whose adventures reflect the experiences of his creator. Jake Barnes, Lieutenant Frederick Henry, Robert Jordan, and Colonel Cantwell each project personal qualities of Hemingway the expatriate.

Indeed it would be hard to think of even an "autobiographical writer" (like Thomas Wolfe, for instance) who has given a more exact account of his own experience and of his own personality in the guise of prose fiction.\(^1\)

Unlike the Americans abroad described in previous chapters, the hero enjoys living abroad; he does so by choice. And like Hemingway, the hero learns the language, enjoys meeting the people, and studies the culture in whatever country he stations himself. He makes non-American friends who in turn accept him as their friend. In short, he is adjusted, he is accepted, and, on his own, he gets along.

Even in the short stories, the development of the Hemingway hero has begun. Regardless of the name

\(^1\) Phillip Young, *Ernest Hemingway* (New York, 1952), p. 35.
Hemingway gives the character, he is recognizable as the innocent youth being exposed to a violent world. In time he will develop into a true Hemingway hero. Most often the unborn hero appears as Nick Adams. In "Cross Country Snow," Nick takes pleasure in the male companionship of his friend George as the two men ski together in the Swiss Alps. Nick tells George that his wife is expecting a baby, and that the couple are therefore going back to the United States, although neither wants to. This incident is parallel to Hemingway's own experience when he and his first wife returned to the United States for the birth of their first child.

Like the true hero, Nick is the friend of Europeans. In "A Way You'll Never Be," Nick has been sent to the front in an American uniform at a time before American troops arrive. The adjutant thinks Nick must be Italian because he speaks Italian and has Italian medals. Nick visits with Captain Paravicini and talks about old times when the two friends went into battle together.

Nick has been wounded at Fossalta. When the Captain asks him how he is feeling now, Nick answers, "I'm all right. I can't sleep without a light of some sort. That's all I have now." 2 The wound and the sleepless

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nights are to be a significant characteristic of the hero. Nick describes his restlessness in "Now I Lay Me":

I myself did not want to sleep because I had been living for a long time with the knowledge that if I ever shut my eyes in the dark and let myself go, my soul would go out of my body. I had been that way for a long time, ever since I had been blown up at night and felt it go out of me and go off and then come back.3

Like Frederick Henry, the male character in "A Very Short Story" goes to a hospital in Italy to recuperate from his wound. His nurse, Luz, like Henry's Catharine, stays on night duty to be near him. Although circumstances precluded their marriage, "they felt as though they were married."4 When the boy goes back to the United States to earn enough money to be married, Luz, the treacherous American female, stays in Italy and writes her lover that she has fallen in love with a major whom she expects to marry.

The fully-developed Hemingway hero appears for the first time as Jake Barnes in Hemingway's first novel, The Sun Also Rises. The hero, as he appears in Hemingway's novels, started with some of Nick's characteristics and developed into a definite character whose behavior is determined by a definite set of standards.


Just as Hemingway the artist strives always to re-create "the way things were," the hero is always alert to discern truly the way things are. In Hemingway's first novel, *The Sun Also Rises*, Jake Barnes is hero and narrator. Since he is a newspaper man, it seems fitting that Jake relates the story from a spectator's point of view. "Jake is constantly looking at the other characters, at himself, at the scenery of Spain, at the bull fight, at everything that occurs or comes within the view." The curiosity of Jake, his awareness of people and surroundings, and his appreciation of beauty and truth reappear in every other Hemingway hero.

Another characteristic the heroes have in common is the wound, which is both literal and symbolic. Every Hemingway hero has been wounded in some way. Of course the wounding is more than physical. Like the other heroes, Jake has trouble sleeping at night, for at night he is troubled and lonely; to break the solitude of the night, he sleeps with a light in his room. Jake muses, "In the Italian hospital we were going to form a society. It had a funny name in Italian. I wonder what became of

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the others, the Italians."\(^6\)

Brett, who also bears the scar of war, emphasizes this distinction between people by her frequent judgments as to who is and who is not "one of us."

Being "one of us" is restricted to a small group. In a world which is at war (a world in which people are full of "desperation, apprehension, emergency, stiff-lipped fear and pleasures seized in haste")\(^7\) the hero and heroine emerge and break away from society and usual middle-class ways. "A shadow envelopes them, which is the shadow of death, the essential preoccupation of those who live close by the front."\(^8\)

In the place of the rejected middle-class standards which find no place in his world, the hero develops his own code of behavior. In his book, *Hemingway, the Writer as Artist*, Carlos Baker calls the hero a pragmatist. "One sensibly and consciously chooses an ethical pattern whose virtues have been pragmatically proved by one's own experience, including one's experience of watching the conduct of his living companions."\(^9\) But the hero's


\(^7\)Young, p. 214.

\(^8\)Ibid., p. 215.

conducted is usually based on immediate need, for he prefers to keep his values from hardening into an arbitrary scheme. This need for flexibility stems from the hero's living in a narrow world. His actions are never influenced by the experiences of his ancestors.

Characteristically, nothing is revealed about the family background of the hero; he has rejected his background and lives independent of it. Nor does he act for the future. When Cohn reminds Jake that he will probably be dead in thirty-five years, Jake replies, "It's the one thing I don't worry about." The hero works out his values to fit his current world and present need. In Jake's words, "Perhaps as you went along you did learn something. I did not care what it was all about. All I wanted to know was how to live in it. Maybe if you found out how to live in it you learned from that what it was all about."

Yet there are virtues which the hero must always possess as a prerequisite to being "one of us." In his article, "Hemingway's Moment of Truth," Martin Staples Shockley compiles a list of the virtues which make up the code of the Hemingway hero. They are honesty; unflinching

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10 Ernest Hemingway, *The Sun Also Rises*, p. 11.
courage, both physical and intellectual; skill; sincerity, or integrity of personal relationships; loyalty to a small group who prove themselves worthy; stoicism; and compassion. The first three of these virtues are indispensable for survival; the other virtues make the difference between living and living well.\(^{12}\)

In his book *Ernest Hemingway*, Phillip Young calls this code "grace under pressure."

It is made of the controls of honor and courage which in a life of tension and pain make a man a man and distinguish him from the people who follow random impulses, let down their hair, and are generally messy, perhaps cowardly, and without inviolable rules for how to live holding tight.\(^{13}\)

These messy people who live outside the rules provide a contrast for the hero. In their conversations, Jake Barnes and Robert Cohn reveal the contrast between their personal sets of values. Unlike Robert Cohn, Jake accepts the world as it is and lives in it without complaining. He advises the unhappy Cohn, "Listen, Robert, going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from one place to another."\(^{14}\) Jake likes living in Europe.

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\(^{13}\) Young, pp. 35-36.

\(^{14}\) Ernest Hemingway, *The Sun Also Rises*, p. 11.
Significantly, the Hemingway hero, always an American man, becomes involved with one particular European woman, the heroine. As a suitable counterpart for the hero, the heroine displays the same characteristic code virtues as does her lover; she, too, has been wounded in some way by war. Jake's English love, Lady Brett Ashley, has lost her first love in the war, where she served as a nurse. A subsequent unhappy marriage only added to her bitterness. Her love for Jake Barnes might have been sufficient to make Brett happy, but the fact that the man she loves is a mutilated impotent makes her situation more unhappy.

In no instance is a legal relationship established between the hero and the heroine, but this situation is always due to the exigencies of war. Because of their love and faithfulness, they might as well be married; they think of themselves as married. Jake Barnes and the nymphomaniac Brett Ashley are obvious exceptions, but even they are bound by a mutual attraction. They like to think that they might have found a happy life together had physical love been possible for them.

In the banter between Jake Barnes and Bill Gorton while the two friends are fishing in Spain, Bill teases his friend about being an expatriate, at the same time satirizing the average American's attitude toward people like Jake.
"Don't you read? Don't you ever see anybody? You know what you are? You're an expatriate. Why don't you live in New York? Then you'd know these things. What do you want me to do? Come over here and tell you every year?

... "You know what's the trouble with you? You're an expatriate. One of the worst type. Haven't you heard that? Nobody that ever left their own country ever wrote anything worth printing. Not even in the newspapers.

... "You're an expatriate. You've lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. You are an expatriate, see? You hang around cafes."15

But Jake the expatriate is accepted by Europeans. This is brought out in the ironic story of the liaison colonel's visit with Jake in the Italian hospital.

That was the first funny thing. I was all bandaged up. But they had told him about it. Then he made that wonderful speech: "You, a foreigner, an Englishman" (any foreigner was an Englishman) "have given more than your life." What a speech! I would like to have it illuminated to hang in the office. He never laughed. He was putting himself in my place, I guess. "Che mala fortuna! Che mala fortuna!"16

In Spain, the Basques whom Jake and Bill meet on the bus to Burguete are friendly and talkative, insisting on buying the two Americans a drink. The archivist of the town of Pamplona subscribes for tickets to the bullfights for Jake every year. Even Pedro Romero, the young

15 Ibid., p. 15.
16 Ibid., p. 31.
bullfighter sensation, makes an effort to be socially friendly with Jake when the two men are in the same cafe.

But the best evidence of Jake's successful life among Europeans is their ready acceptance of him as an aficionado, or one who has passion for bullfighting. Each year the best bullfighters (the ones with aficion) stay at Montoya's hotel. When Jake and his friends arrive in Pamplona for the fiesta, they stay at the Montoya, where Jake has stopped for several years. Montoya greets him as an old friend and an aficionado.

Montoya put his hand on my shoulder. . . . He smiled again. He always smiled as though bullfighting were a very special secret between the two of us; a rather shocking but really very deep secret that we knew about. He always smiled as though there were something lewd about the secret to outsiders, but that it was something that we understood. It would not do to expose it to people who would not understand. 17

Each year when Jake visits Pamplona, the two men talk about bulls, enjoying what they both feel. Sometimes Montoya introduces Jake to other aficionados visiting the hotel.

They were always very polite at first, and it amused them very much that I should be an American. Somehow it was taken for granted that an American could not have aficion. He might simulate it or confuse it with excitement, but he could not really have it. When they saw that I had aficion, and there was no password, no set questions that could bring it out, rather it was a sort of oral spiritual

17Ibid., p. 131.
examination with the questions always a little on the defensive and never apparent, there was this same embarrassed putting the hand on the shoulder, or a "Buen hombre." But nearly always there was the actual touching. It seemed as though they wanted to touch you to make it certain.18

People with afición can always get rooms in the hotel, even when it is full. And Montoya can forgive an aficionado for any sort of behavior. He indicates his high respect for Jake when "at once he forgave me all my friends. Without his ever saying anything they were simply a little something shameful between us, like the spilling open of the horses in bullfighting."19 Furthermore, Montoya takes Jake to Romero's room to introduce him to the young bullfighter. And when the American ambassador desires to have Romero's appearance at a social gathering, Montoya consults Jake for advice.

Jake, as an expatriate, is accepted by the people. On the other hand, Jake loves Europe. He knows and loves the people of Spain. He sees truly and loves the scenery around him, whether he is in Spain or in Paris. He enjoys getting out into the country and fishing in Spain. Whatever unhappiness Jake Barnes privately suffers, one thing is certain: he is happier in Europe than he would be in the United States.

18Ibid., p. 132.
19Ibid.
Although Hemingway wrote The Sun Also Rises before he wrote A Farewell to Arms, Lieutenant Frederick Henry is an early Jake, a Jake first being wounded. When Henry returns to the front after being in the hospital, his wound has healed. But he has been wounded both physically and symbolically, and he bears the scars of both wounds. He has become bitter towards the society which created the war.

And this is again the old protagonist, who cannot sleep at night for thinking—who must not use his head to think with, and will absolutely have to stop it. He is also the man who, when he does sleep, has nightmares; and wakes from them in sweat and fright, and goes back to sleep in an effort to stay outside his dreams.20

Like Jake, Henry keeps his woes to himself—he depends only on himself, and he has broken with society.

He is leading a private life as an isolated individual. Even personal relations, of any depth or intimacy, he avoids; he drinks with the officers and talks with the priest and visits the officers' brothel, but all contacts he keeps, deliberately, on a superficial level. He has rejected the world.21

Henry carries his withdrawal from the world a step further when he deserts from the Italian army. He excuses himself from having any further obligation after his escape in the river. "I was going to forget the war. I had made a

20Young, p. 61.

Even after his desertion, Henry carries no anger toward the Italian army. "I was not against them. I was through. I wished them all the luck. There were the good ones, and the brave ones, and the calm ones and the sensible ones, and they deserved it." Henry is for the Italians. He has thought enough of them to join their ranks, and he has served with them through the months. When asked by the head nurse at the British hospital why he had joined the Italian army rather than the British army, Henry replies, "I was in Italy and I spoke Italian."

Henry's love is an English nurse at the front. Like Brett, Catharine Barkley bears the scar of a first love lost in the war. When she first meets Henry, her neurosis is evident. Unlike Brett and Jake, however, Catharine and Henry find love together. Catharine Barkley is a feminine woman, and she and Jake share mutual loyalty and trust. Circumstances prevent their marriage, but as their love for each other becomes all-absorbing, they regard themselves as a married couple.

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23 Ibid., p. 241.
24 Ibid., p. 22.
As an officer and an American in the Italian ambulance service, Henry is readily accepted by the Italians. The priest at camp prefers Henry's company to that of any other man in camp. The ambulance drivers, respecting him as their friend, feel that they can speak frankly in front of Henry even though he is an officer. On one occasion, the men talk against the war. "We must shut up," said Minera. "We talk too much even for the Tenente." 'He likes it,' said Passini. 'We will convert him.' 25 While Frederick is at the field hospital, one of the soldiers there makes him a cigarette lighter out of an empty Austrian rifle cartridge.

After his desertion from the Italian army, Henry arrives in Milan and stops at a café to eat. The proprietor, noticing the spots where the stars had been cut away from Henry's coat, offers him protection. At the hospital Henry goes to the porter's lodge to inquire about Catharine. The porter, refusing the offered money, swears his loyalty to Henry and offers to help. Joining Catharine at Stresa, Henry encounters loyal friends among the help at the hotel. The barman takes Henry fishing and offers him the key to his boat if he should ever want to use it. When he hears that Henry is to be arrested on the

25 Ibid., p. 53.
coming morning for desertion, the barman warns him and offers Henry and Catharine his boat to escape into Switzerland. Another guest at the hotel, the Count Greffi, is a friend who enjoys talking and playing billiards with Henry. Kinaldi, the Italian surgeon who shares a room at the front with Henry, is fond of him and loves to tease him. Half-serious, he teases, "You are really an Italian. All fire and smoke and nothing inside. You only pretend to be American. We are brothers and we love each other."26 Frederick Henry is not an Italian, but neither is he fully an American any longer. He is an expatriate.

Henry's whole situation as an expatriate is based on the experiences of Ernest Hemingway, his creator. His job as lieutenant with the Italian ambulance unit, the circumstances under which he is wounded, and the medals he receives for his conduct after being wounded—these details come from Hemingway's own life. Frederick Henry the expatriate and Ernest Hemingway the expatriate are parallel characters both in many of their experiences and in their adeptness as Americans living in Europe.

When the Hemingway hero reappears as Robert Jordan in *For Whom the Bell Tolls*, he seems to be an older and more

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mature man, but he still is recognizable as the hero. Jordan still displays an interest in sensual pleasures; he delights in the beauty of the country and people of Spain. Like every other hero, he conducts himself without thought of the future. Fully aware of the dangers he faces at the affair of the bridge, he still is able "not to ignore but to despise whatever bad endings there could be." Jordan is the hero caught in a war, but he has by this time learned a good deal about avoiding new wounds. Since he is too young to have been in World War I, Jordan's scars come from his past childhood, which is sketched in. But he has learned to stop thinking, because he would not bring up old hurts.

His devotion to his job helps Jordan to attain one of the code virtues, skill; it also helps him to eliminate other, dangerous, thoughts. When his emotions begin to bother him, he remembers his duty.

And that is not the way to think, he told himself, and there is not you, and there are no people that things must not happen to. Neither you nor this old man is anything. You are instruments to do your duty. There are necessary orders that are no fault of yours and there is a bridge and that bridge can be the point on which the future of the human race can turn. As it can turn on everything that happens in this war. You have only one thing to do and you must do it. Only one thing, hell, he thought. If it were one thing it were easy. Stop worrying, you windy

27 Baker, p. 254.
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tastard, he said to himself. Think about something else.28

When Pilar asks him what he believes in, Jordan answers only, "In my work."29 Young indicates that Jordan's devotion to duty has helped him to emerge triumphant in the novel, even though he faces death.

Thus there is no doubt of it: Jordan is the hero as before. But the complicated man, the man of insomnia and nightmare, damaged by what he has seen and been through, has come to a climactic triumph over his disabilities. The end of *For Whom the Bell Tolls* does not find him like Jake sitting hopeless in Paris waiting for rain; nor like Frederick Henry, walking in it away from the only thing that had meaning for him. It ends with Jordan lying on the forest floor awaiting his death, to be sure. But it is a death dedicated to life that he awaits; this time the hero has won. He has won over his incapacitating nightmares; he has held off the giants, grasped the code, worked his way out of his long bitterness and blown the bridge, which was his job to do.30

Another evidence of the hero's new-gained maturity is Jordan's attitude toward his participation in the war. The hero has always been entangled in war, but Jordan is the first to consciously enter a war he understands and believes in. The hero has formerly fought in wars into which he enters by chance. Jordan is fighting for a cause he believes in, and his belief in the cause of the war has

28Ernest Hemingway, *For Whom the Bell Tolls* (New York, 1940), p. 43.
29Ibid., p. 33.
30Young, p. 86.
motivated his dedication to his duty. "He fought now in this war because it had started in a country that he loved and he believed in the Republic and that if it were destroyed life would be unbearable for all those people who believed in it."31 At the times when his zeal is at its height, Jordan feels as though he were taking part in a crusade.

That was the only word for it although it was a word that had been so worn and abused that it no longer gave its true meaning. You felt, in spite of all bureaucracy and inefficiency and party strife something that was like the feeling you expected to have and did not have when you made your first communion. It was a feeling of consecration to a duty toward all of the oppressed of the world which would be as difficult and embarrassing to speak about as religious experience and yet it was authentic as the feeling you had when you heard Bach, or stood in Chartres Cathedral or the Cathedral at Leon and saw the light coming through the great windows; or when you saw Mantegna and Greco and Brueghel in the Prado. It gave you a part in something that you could believe in wholly and completely and in which you felt an absolute brotherhood with the others who were engaged in it. It was something that you had never known before but that you had experienced now and you gave such importance to it and the reasons for it that your own death seemed of complete unimportance; only a thing to be avoided because it would interfere with the performance of your duty. But the best thing was that there was something you could do about this feeling and this necessity too. You could fight.32

In Pilar's words, "Thou art very religious about thy politics."33 But it is not for politics that Robert

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31 Ernest Hemingway, For Whom the Bell Tolls, p. 163.  
32 Ibid., p. 235.  
33 Ibid., p. 66.
Jordan fights in the war. He tells himself that he has no politics, only a desire to win the war. He works under Communist direction for the duration of the war only because the Communists "offered the best discipline and the soundest and sanest for the prosecution of the war."\(^{34}\)

As Malcolm Cowley points out, Robert Jordan's espousal of a cause indicates a renewed faith in organized society. He is the first of Hemingway's heroes to be reconciled with society. Being ready to sacrifice his life for something outside himself, he finds that love is possible for him, as it was not possible for Jake Barnes or Frederick Henry. He meets death willingly, having lived, he believes, as full a life in seventy hours as he might have lived in seventy years.\(^{35}\)

Alfred Kazin feels that the publication of *For Whom the Bell Tolls* marks a parallel development in Hemingway's philosophy. Where he had based his early writing on the total renunciation of all social frameworks and emphasized isolation, Hemingway now seemed to realize that man cannot exist alone.

... no love story ever seemed so abstract an expression of an American writer's confidence in life and reverence for Europe. Hemingway had apparently gained a new respect for humanity in Spain; and in the spirit of the Catholic devotion by John Donne which gave him his title, it seemed

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\(^{34}\)Ibid., p. 163.

as if his long quest for an intense unity, the pure absolute fortitude and grace, had become a joyous unison of action and battle and love. 36

On his job, Robert Jordan and the Spanish people he works with share a mutual respect and admiration. A former instructor in Spanish at the University of Montana, Jordan finds the ten years he spent in Spain studying the country and the language to be a valuable aid in dealing with the people during the war years.

They trusted you on the language, principally. They trusted you on understanding the language completely and speaking it idiomatically and having a knowledge of the different places. A Spaniard was only really loyal to his village in the end. First Spain, of course, then his own tribe, then his province, then his village, his family and finally his trade. If you knew Spanish he was prejudiced in your favor, if you knew his province it was that much better, but if you knew his village and his trade you were in as far as any foreigner ever could be. He never felt like a foreigner in Spanish and they did not really treat him like a foreigner most of the time. 37

When he enters Pablo's camp, a tall, thin young man "with sun-faded flannel shirt, a pair of peasant's trousers and rope-soled shoes," 38 Jordan realizes the seriousness of his errand. He apologizes, "I have to do what I am ordered to do and I can promise you of its importance.


37 Ernest Hemingway, For Whom the Bell Tolls, p. 135.

38 Ibid., p. 3.
That I am a foreigner is not my fault. I would rather have been born here."\(^{39}\)

Although he comes to their camp on an errand that will endanger their lives, the men of Pablo's camp accept Robert Jordan. Pilar leads the way in establishing good will with the newcomer to the camp. She tells Jordan that she is content that he has come and that she hopes they will understand one another. She tells the others that Robert is smart and cold in the head. "'Yes,' Augustin said. 'He must know his business or they would not have him doing this.'"\(^{40}\) At his first encounter with Jordan, El Sordo stops speaking the pidgin Spanish he uses with foreigners and addresses Jordan as an equal.

But Robert's closest friendship is with Anselmo, the old man. He has so much confidence in his friendship with Anselmo that he can say even something detrimental to the country. Anselmo in turn admires and trusts Jordan's instructions. He wonders that Jordan does not mind killing, but immediately makes excuses for him. He thinks, "Yet he seems to be both sensitive and kind. It may be that in the younger people it does not have an importance. It may be that in foreigners, or in those who have not had our religion, there is not the same attitude."\(^{41}\)

\(^{39}\text{Ibid.}, p. 15.\)
\(^{40}\text{Ibid.}, p. 94.\)
\(^{41}\text{Ibid.}, p. 196.\)
Maria, Jordan's heroine, is a Spanish girl whose parents have been massacred by the Fascists and who herself has been raped and taken prisoner. Jordan, by bringing her his love, helps to erase the scar of her memories. Although he knows that neither of them will survive the war, Jordan thinks of his love for Maria and plans their life together after the war as Mr. and Mrs. Robert Jordan. Again war prevents the marriage of the hero, but Jordan and Maria are content in their shared love.

Robert Jordan, then, displays contrasting qualities. Baker summarizes,

In one of his aspects, he can love human beings and allow himself to become involved with them, as in his good companionship with Anselmo or his love for Maria. At the other extreme, he must be the cold-minded and detached commander, reserving part of himself in all human relationships so that the necessary job can be done.42

A conversation between Robert and Pilar brings out the relationship of the things of importance in Robert Jordan's life.

"I am happy," the woman said. "And you have no fear?"
"Not to die," he said truly.
"But other fears?"
"Only of not doing my duty as I should."

"You are a very cold boy."
"No," he said. "I do not think so."

42 Baker, p. 255.
"No. In the head you are very cold."
"It is that I am preoccupied with my work."
"But you do not like the things of life?"
"Yes. Very much. But not to interfere with my work."
"You like to drink, I know. I have seen."
"Yes. Very much. But not to interfere with my work."
"And women?"
"I like them very much, but I have not given them much importance."
"I think you lie."
"Maybe a little."
"But you care for Maria."
"Yes. Suddenly and very much."

Robert Jordan, then, is a Hemingway hero who has learned many lessons. He is still concerned with war; he lives by a strict code of conduct; he takes the typical interest of the hero in people and country; he is an experienced expatriate who speaks Spanish well. But, parallel to the development of Hemingway, he has matured enough to ally himself with a cause, no longer remaining isolated.

When the hero next appears as Colonel Cantwell in Across the River and into the Trees, he is an old soldier looking back on his life and experiences. Still an expatriate, the Colonel calls Venice his true home. At a time when he is expecting an imminent death, the Colonel shows no sentimentality for his rejected homeland. When

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43 Ernest Hemingway, For Whom the Bell Tolls, p. 91.
Renata asks him if he might ever be President of the United States, he replies,

"Me President? I served in the Montana National Guard when I was sixteen. But I never wore a bow tie in my life and I am not, nor ever have been, an unsuccessful haberdasher. I have none of the qualifications for the Presidency. I couldn't even head the opposition even though I don't have to sit on telephone books to have my picture taken. Nor am I a no-fight general. Hell, I never even was a SHAEF. I couldn't even be an elder statesman. I'm not old enough."

Colonel Cantwell is a soldier. War has been his whole life, and it is the military life that he spends his last weekend thinking and talking about. Because of this side of his nature, he "loves to fight, and uses his fists with effectiveness and enjoyment, playing only to win as the true fighter sometimes must." But like the previous heroes, Cantwell has another, softer, side.

This side is shown not only in his relations with Renata, but also in his friendships with bartenders and waiters, motor-boatmen and gondolieri, or with various members of the Venetian nobility. Nobility in the Colonel's Venice is a non-restricted term. It includes both the modest bearers of inherited titles, like the Barone Alvarito, and those who belong, like the Gran Maestro at the Gritti, to the natural aristoi. The Colonel's heart beats for all of these.

[He] has also a capacity for pity. It is the side of Cantwell which makes him love best those who have fought or been mutilated.

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45 Baker, p. 269. 46 Ibid.
Whenever the Colonel finds himself exposing the gruff side of his nature, he makes a conscious effort to be more gentle; this is "his always renewed plan of being kind, decent and good."\textsuperscript{47} The gentle side of his nature is exposed when Cantwell thinks about Arnaldo the waiter.

I wish he did not have to have that glass eye, the Colonel thought. He only loved people, he thought, who had fought or been mutilated. Other people were fine and you liked them and were good friends; but you only felt true tenderness and love for those who had been there and had received the castigation that everyone receives who goes there long enough.

So I'm a sucker for crips, he thought, drinking the unwanted drink. And any son of a bitch who has been hit solidly, as every man will be if he stays, then I love him.

Yes, the other, good, side said. You love them. I'd rather not love anyone, the Colonel thought. I'd rather have fun.

And fun, his good side said to him, you have no fun when you do not love.

All right. I love more than any son of the great bitch alive, the Colonel said, but not aloud. \textsuperscript{48}

It is the natural affinity of the soldier for those men who have fought and been wounded that makes the Colonel love those who are mutilated. Those whom the Colonel loves best have formed the Order of Brusadelli, which is "a formal organization of five men who have been through the fire that necessitates a code, and adopted one."\textsuperscript{49} The order has been founded by the Gran Maestro

\textsuperscript{47}Ernest Hemingway, \textit{Across the River}, p. 65.  
\textsuperscript{48}Ibid., p. 71.  
\textsuperscript{49}Young, p. 89.
and the Colonel; it is based on "a true, good hatred of all those who profited by war."\(^{50}\) Perhaps this is the society which Jake Barnes and his friends in the Italian hospital intended to form, or the group of his associates who could be called "one of us." At any rate, the five members of the Order are "the occupants of the inner circle which always stands at the center of masculine relationships in Hemingway; they have been 'hit solidly, as every man will be if he stays.' And the Knights of Brusadelli are among those who have stayed."\(^{51}\)

Venice itself holds a charm for the Colonel. He visits the town every weekend on leave from his command post at Trieste, and each visit brings a familiar exultation. Approaching Venice on his last trip, the Colonel thinks of the time he fought to defend the city.

It is strange to remember how we fought back there along the canal that winter to defend it and we never saw it. Then one time, I was back as far as Noghera and it was clear and cold like today, and I saw it across the water. But I never got into it. It is my city, though, because I fought for it when I was a boy, and now that I am half a hundred years old, they know I fought for it and am a part owner and they treat me well.\(^{52}\)

And as a part owner, the Colonel reflects that he should retire to Venice and enjoy walking around the city.

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\(^{50}\) Ernest Hemingway, *Across the River*, p. 59.

\(^{51}\) Baker, p. 272.

It's a good town to walk in. I guess the best, probably. I never walked in it that it wasn't fun. I could learn it really well, he thought, and then I'd have that.

It's a strange, tricky town and to walk from any part to any other given part of it is better than working cross-word puzzles. It's one of the few things to our credit that we never smacked it, and to their credit that they respected it.

Christ, I love it, he said, and I'm so happy I helped defend it when I was a punk kid, and with an insufficient command of the language and I never even saw her until that clear day in the winter when I went back to have that small wound dressed, and saw her rising from the sea.55

When Renata asks him where he would like to be buried, the Colonel tells her he wants to be buried up in the hills, "on any part of the high ground where we beat them."54

Baker points out another reason for the Colonel's love of Venice.

Part of the spell lies in his hospitable acceptance as a Venetian by the Venetians. The bartender's salute (and it has many echoes) is "My Colonel," a phrase in which the practiced ear might catch the slightest loving stress on the possessive pronoun. There is, indeed, a pride of possession on both sides. The Venetians recognize him as a "part owner," even though all of them do not know he took out a mortgage on a piece of Venice in 1918, depositing his blood and his right knee-cap like permanent collateral at the bank of the Basso Piave near Fossilta.55

The bartender is not the only person who is proud of the Colonel. The boatman, whom he does not recognize, also

53Ibid., p. 45.
54Ibid., p. 227.
55Ibid., pp. 276-277.
greetings him as "my Colonel." The waiter at the Gritti brings to the Colonel's room liquor he himself has bought so that the Colonel will not have to spend money on expensive drinks from the bar. Ettore, at Harry's, calls to tell the Colonel when the Americans from the Consulate have left the bar. The Gran Maestro treats him like a brother.

He advanced smiling, lovingly, and yet conspiratorily, since they both shared many secrets, and he extended his hand, . . . and the Colonel extended his own hand, which had been shot through twice, and was slightly misshapen. Thus contact was made between two old inhabitants of the Veneto, both men, and brothers in their membership in the human race, the only club that either one paid dues to, and brothers, too, in their love of an old country, much fought over, and always triumphant in defeat, which they had both defended in their youth.56

Colonel Cantwell's "first and last and only true love" is the nineteen-year-old Venetian countess, Renata. The Colonel sees her while he is in Venice each weekend. On these occasions they share their love. While the Colonel prepares for his death, Renata carries the Colonel's child. Yet these two, in spite of their love and loyalty, do not marry, this time because Renata is a Catholic and the Colonel is a divorced man.

As Colonel Cantwell, the man of war preparing to die, the hero looks back on his life as Frederick Henry, Jake

56 Ibid., p. 55.
Barnes, and Robert Jordan. He has learned much about war; he has lived always by his code of conduct; he has been accepted by Europeans on the basis of his knowledge of their country, language, and people. But Colonel Cantwell also looks back on his life as Ernest Hemingway. Young emphasizes the similarity between the Colonel and his creator, calling him the closest of all the characters to being Hemingway himself.

When the novel was published, Cantwell . . . had Hemingway's age to the year. He had grown into his middle period from the hero we once knew as Lt. Henry, for it was Frederick Henry, "a lieutenant then, and in a foreign army," who fought and was wounded--like Cantwell and Hemingway--at Fossalta. The eccentric, battered soldier with high blood pressure, who chases the mannitol-hexanitrate tablets with alcohol and stays, in Venice, at the Gritti, is very nearly Hemingway. The Hemingway hero, then, is a sensitive individual who has been wounded by the violence of the world he must grow up in. Young feels that the adventures of the hero growing up are a part of an American myth based on the "particular and peculiar historical experience of this nation." The theme of the American in Europe is also an old one. The Hemingway hero, perhaps more than the characters of any other author, succeeds in living well alongside Europeans. He enjoys living in Europe, and he

57Young, p. 88.
58Ibid., p. 228.
appreciates Europeans and their culture. In every case he loves and is faithful to one woman who is always a European. Because of circumstances, his relationship with his love is not a legal one; nevertheless, they probably would have been married had circumstances allowed. Both the hero and the heroine belong to the select group of people who bear scars, and they conduct themselves according to the Hemingway code.
CHAPTER V

CONCLUSION

The behavior of Americans in Europe has long been a timely subject in American fiction. Americans in a European setting provide matter for five Hemingway novels and several of his short stories. As they appear in his fiction, Americans abroad classify themselves by their attitude and behavior into one of three categories: American tourists; Americans who live abroad but either do not like it or else are not completely adjusted to it; and the Hemingway heroes, characteristically American expatriates who have mastered the art of living well.

The American tourists Hemingway writes about are ill-mannered and unpleasant characters. They travel abroad not to learn, but to be entertained. They care nothing about the scenery, people, and culture of the countries they visit. These people are poor representatives of the United States, for their behavior is offensive to the people they meet. Because they do not speak the language, because they behave badly, and because they seem to think Europe compares unfavorably with the United States, the tourists are admired neither by
Europeans nor by Hemingway. The characters who belong in this group include homosexuals, adulterers, leisure-class wastrels, weak men with domineering wives, and other undesirable personalities.

More sympathetically treated than the tourists, are the Americans who live in Europe. These Americans, however, have not mastered the art of living well. They do not live in Europe by choice; they would prefer to be living in the United States. Instead of learning about a culture different from their own, they surround themselves with American friends and imported American culture. Their makeshift, substitute American colonies occupy their time, precluding the discovery of the excitement of learning about the people of Europe and enjoying the beauty of the countryside.

Hemingway often sympathizes with these people, especially with the military families; however, he prefers not to associate with them, for he cannot forgive them for being disinterested in their surroundings.

The Hemingway hero, on the other hand, lives abroad by choice. He allows himself to enjoy seeing the countryside and meeting the people. Everywhere he goes, he learns the language and studies the culture of the country. Rather than associating with an American group, the hero makes friends with Europeans. Because of his
language skill, his knowledge of the country and culture, and his sincerity and loyalty, he is accepted, admired, and trusted by Europeans.

The hero bears the scar of a wound which is symbolic of his spiritual disillusionment. Because he has been an innocent youth forced to live in a world of violence and terror, the hero, beginning with Nick Adams, becomes bitterly disillusioned and ever afterward bears the scar of his initial wound. Young stresses that the hero is a peculiarly American figure who has grown out of the history of our young nation. European characters do not become disillusioned, for they have no illusions.

Because the hero realizes that old middle-class standards are useless in the modern world, he develops his own disciplinary code of conduct, to which he rigidly adheres. The hero admires other people who exemplify the virtues embodied in his code. These people form a small circle of friends who show complete loyalty to each other. The European woman whom the hero loves and admires also exemplifies certain of the virtues, contrasting sharply with the American women whom Hemingway portrays.

Hemingway's admiration for the hero he has created could not be stronger, for the hero undoubtedly is Hemingway himself. He shares with Hemingway his creator
not only his attitudes and his personality traits, but also many of the events of his life. Like the hero, Hemingway prefers living abroad to living in the United States; his favorite cities are European cities. Hemingway has learned about the culture and people of the countries he writes about. He gets along well with Europeans and has European friends. Hemingway also went to war as a boy, served in an ambulance unit, was wounded at Fossalta, and received Italian medals. After the war he was dissatisfied with life in America and went back to Europe to live. Through the years he has developed the code by which he and his heroes live. The Hemingway hero is the fictional extension of the personality of Ernest Hemingway the expatriate.
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