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THE SIGNIFICANCE OF IMAGERY IN HEMINGWAY FICTION

BY

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A THESIS

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INTRODUCTION

Along the long, winding paths literature has taken, the historian can discover portraits of many-sided Eves sketched in prose and poetry by creative Adams. Chaucer quilled his lascivious but matriarchal Wife of Bath, fashioned his warm-hearted or cool-headed Cressida, and enfleshed the perplexing Prioress in which the nun tries to suppress the woman and the woman tries to suppress the nun. Juliet, that quizzical creature of infatuation or love, and Cleopatra, whether fickle or faithful, walk on stage in Shakespeare's tragedies. In more modern literature Aldous Huxley's brave and worldly but unsure Lenina Crowne makes her debut, and James Joyce presents his Anna Livia Plurabelle, at once Isis, Iseult, a passing cloud, a flowing stream, the love-giving principle. Such variety has prompted theorists to muse, "Is woman a 'crown of creation' or 'at best a contradiction', 'a moment's ornament' or 'a rag and a bone and a hank of hair'?

Keeping the critics guessing on his position in the controversy is Ernest Hemingway whose portraits thrill, anger, and make the commentators take up arms against one another. Typical of the opponents discussing *A Farewell to Arms*, for instance, Owen Wister
comments that the book "is full of beauty and variety, and nobody in it is garbage," while Robert Herrick considers the young lovers "but another couple on the loose in Europe during the War."\(^1\) Disagreement also surrounds the characterization of the women in *For Whom the Bell Tolls*. Countering Otto Frederich's opinion that the love affair between Maria and Jordan is a master and servant relationship is Joseph Warren Beach's contention that the young Spanish girl and the former college professor stand for the institution of marriage, society itself, and the principles for which the soldiers are fighting.\(^2\)

It is the purpose of this investigation, after a brief review of the current scholarship which bears on the interpretation of Hemingway's female characters, to analyze one of the elements involved in the artistic presentation of such characters, the imagery. By analyzing the imagery in which the female characters are presented, it is hoped that the subsequent judgments

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2Otto Frederich, "Ernest Hemingway: Joy through Strength," *ASch*, XXVI (Fall 1957), 528; J. W. Beach, "How Do You Like It Now, Gentlemen?" LIX (April 1951), 327.
drawn therefrom will rest on a somewhat firmer and less arbitrary foundation than that furnished by subjective impressions or moralistic reactions, and will pierce to the heart of Hemingway's view of women.

Although Hemingway asserted in an interview with Yousef Karsh for Atlantic Monthly that he was trying to get at the truth, the author may also unconsciously lay bare his likes and dislikes, his observations and interests, his associations of thought, in and through the images he uses. Such metaphors, similies, personifications, metonymies or synedoches may throw a fresh beam of light on the themes and particularly the characters in some of his works. By gathering together in an appendix the images which he uses to speak of women and scrutinizing the most significant in the body of this paper, I hope to be able to get closer to the author as he looks at his themes of "love or lack of it, death and its occasional avoidance which we describe as life, the immortality or lack of mortality of the soul, money, honor, and politics" and their relation to women.

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I do not intend to suggest that imagery is the only important artistic element involved in the presentation of Hemingway's female characters, but it is an element which is relatively easily isolated for study, and one which has proven to be a most useful tool for approaching authors as diverse as Shakespeare, Donne, Coleridge, Shelley and T. S. Eliot. It is true that image analysis is more commonly found in poetic criticism, but this should not preclude its use as a tool, though by no means the only one, for the analysis and interpretation of prose. And indeed, such a study as The Magic Lantern of Marcel Proust by Howard Moss, based on Remembrance of Things Passed, or James Joyce's "Ulysses" by Stuart Gilbert has shown the value of this approach to prose.
CHAPTER ONE

The psychology of personality provides the powerful microscope by which critics can scrutinize, analyze and classify Hemingway's female characters. One group would consider these women superb actors on the stage of life who have regenerative courage even in the midst of disaster, while another set of commentators sees them as sugar-coated fanciful visions, which approach the ideal. A third school, adhering to Rudyard Kipling's principle that the female of the species is more deadly than the male, would label Hemingway's representatives of the fairer sex "destructive." This critical segment shows man happiest as he walks alone, for woman is his opponent. Yet another band of critics concentrates on Hemingway's fictional females who are perverts. It is the purpose of Chapter One to present a brief survey of these four views of Hemingway's women (and their variants) in order to establish a background for the analysis of the imagery of Hemingway's women characters, which is dealt with in detail in Chapter Two.

Typical of the first division of thought, Ben Redman considers all Hemingway's characters, men and women alike, gallant persons who have translated noblesse oblige into soi-meme oblige. This romantic
principle guides their lives as they stand up to life's
buffets as well as to its caresses, interpreting morality
in their own terms. ¹

James Calvert, however, as an exponent of another
view, would not admit woman's equality with man, for he maintains that Hemingway's female characters rely
on the experience of their masculine counterparts for
conclusions. Calvert notes that Catherine in A Farewell
to Arms apologizes to Henry during their retreat for
the surfacing of moral tenets she had learned as a child but tried to submerge since the beginning of their affair. Maria in For Whom the Bell Tolls concentrates on learning a wifely gospel according to Robert Jordan, and the Countess Renata in Across the River and Into the Trees questions Colonel Cantwell on the meaning of his experience as a professional soldier so that she can supplement her own education.²

Further dividing the women characters, Isaac
Rosenfeld asserts that "the Hemingway heroine has always been pure bitch, pure pal or like Brett Ashley, two in one," and stresses the pal aspect, which allows the more

submissive of the women to become bloodless like the dolls in a waxwork museum. He points out that the effort to please her man comes naturally to Countess Renata.  

Theodore Bardacke reflects that this labor for Catherine in A Farewell to Arms so effectively destroys her separate personality that she can remark to her lieutenant, "I want what you want. There isn't me any more. Just what you want." This critic, who devotes an entire chapter to Hemingway's women, believes that this quotation expresses Hemingway's concept of the ideal woman. As a womanly woman, Catherine loves but never dominates, submits and expresses her fulfillment, thereby subjugating herself.

For Francis Hacket, however, Catherine earns her reputation as a "divine lollipop." She emerges as the dream of a lover. Since she always acts as a ficelle

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3"A Farewell to Hemingway," KR (Winter 1951), p. 154. See also, "In Hemingway there are only two kinds of women -- the bitches like Margaret Macomber who shoots her husband the moment he displays courage, and the somnambules like Maria, who sleepwalks into Robert Jordan's sleeping bag. Lady Brett Ashley is a special breed, a likable bitch." -- "Hero of the Code," Time, July 14, 1961, p. 90.

for the American, she never becomes individualized.  

As Otto Frederich points out, this dreamy quality is actualized in Maria in *For Whom the Bell Tolls*; she is, for Robert Jordan, "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." Frederich contends that Hemingway's attempt to personify a false ideal ends in an unreal portrayal of character.

Other critics would go even farther by calling Maria, Catherine, and Renata foils for the male ego and Hemingway's projection of the erotic imagination. To their characterizations the novelist brings no curiosity about them as persons.

While some commentators see the writer's women as manifestations of the ideal, others contend that Hemingway's females present a formidable threat to males. Carlos Baker, who has written extensively on Hemingway

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5 "Farewell to Arms: A Reappraisal," *SatR*, August 6, 1949, p. 345.


and edited anthologies devoted to this novelist, contends that women with their distaff-centered lives must not encroach on the man-to-man relationships the readers see, for instance, in the Burguette holiday of Jake Barnes and Bill Gorton in *The Sun Also Rises*; in the Gorizia vacationland of Lieutenant Henry and Dr. Rinaldi in *A Farewell to Arms*; in the Guadarrama refuge of Robert Jordan and Anselmo in *For Whom the Bell Tolls*; and in the Gritti Place Hotel dining room where Colonel Cantwell and the Gran Maestro compare codes and loyalties in *Across the River and Into the Trees*.  

As John Killinger, author of the existential exposition of the novelist *Hemingway and the Dead Gods*, so aptly remarks, woman is noticeably removed from *Men Without Women*; for Killinger says Hemingway believes that the stalwart sex performs best without female encumbrances. (Giving a waggish explanation of the title to his friend F. Scott Fitzgerald, Hemingway remarked that he hoped the book would be a huge success with graduates of Vassar and homosexuals, but earlier had

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9 *Hemingway and the Dead Gods* (Lexington, 1960), P. 42.
told his editor Maxwell Perkins that in almost all the stories the softening influence of women was absent either as a result of training, discipline, death, or other causes.)

Killinger also notes that the writer feels, as Dostoevski does, that "woman is the stumbling block in the way of man's destiny." Substantiating his claim textually, Killinger adverts to the tete à tete between Lieutenant Henry and Count Greffi when the nobleman says it is not wisdom to value a woman above all else and to the scene between Rinaldi and Henry in A Farewell to Arms in which the doctor declines to accompany the young lieutenant on a visit to the nurse, preferring instead the simpler pleasures.

Critic Otto Frederich shows that Nick Adams in Hemingway's short stories learned to stick to simpler pleasures during his courtship of Marjorie, a super-capable sportswoman. Believing that in the end a woman must fall below a man's social plateau, the hero of the saga breaks with the girl in "The End of Something" because her love shackles him and her savoir faire diminishes him in his own eyes. In "The Three-Day Blow"

\textsuperscript{10}Ibid., pp. 132-133.

\textsuperscript{11}Ibid., p. 46.
he finally heeds his friend's cautionary words, "Once a man's married he's absolutely bitched. . . He hasn't got anything more. Nothing. Not a damn thing. He's done for. . . ."

Because Hemingway apparently indicates that women are unimportant, critics William Phillips and Euphemia Wyatt conclude that in the author's world of men women enjoy no higher regard than in the Stone Age. 13

In direct opposition, however, to Phillips' and Wyatt's opinion, Edmund Wilson believes that the small army of women in Hemingway's novels are more Red Guard than neutral forces. In fact, he holds that the two sexes are locked in a deadly battle and comments, "... this instinct to get the women down presents itself frankly as a fear that the women will get the men down."

Wilson illustrates his judgment by pointing out that Phillip's devotion to Communism in The Fifth Column rescues him from the demoralizing influence of Dorothy, that a wound protects Jake from Brett's destructive tendencies in The Sun Also Rises and that Lieutenant

12Frederich, p. 528.

Henry pays Catherine back for trapping him biologically in fatherhood by killing her in childbirth at the end of *A Farewell to Arms*.14

Wilson's theory receives absolute affirmation from William T. Moynihan. He believes that the bridge blower's love for Maria in *For Whom the Bell Tolls* menaces the success of the guerilla project, for the affair could diminish the Montanan's determination.15

While women such as Maria present an implicit threat during wartime, their propensities for ill during peacetime multiply, according to Wilson. He feels that when the artillery no longer thunders, females with the Spanish girl's temperament put on the psychological makeup of Harry's wife (in "The Snows of Kilimanjaro") or Margot Macomber (in "The Short Happy Life of Francis Macomber"), a "kindly caretaker" of her husband's body and symbol for the prostitution of his soul, or a foe to be reckoned with in harsh terms and a harpy of the most destructive sort. Wilson sums up the latter woman's domestic situation quite well and marks off

14 Edmund Wilson, "Ernest Hemingway and the Bourdon Gauge of Morale," *Atlantic Monthly*, CLXIV (July 1939), 46.

the battle lines:

Here the male saves his soul at the last minute and then is actually shot down by his woman who does not want him to have a soul. Here Hemingway has at last got what Thurber calls the war between the sexes right out into the open and has written a terrific fable of the impossible civilized woman who despises the civilized man for his failure in initiative and nerve and then jealously tries to break him down as soon as he begins to exhibit any.\textsuperscript{16}

While Mrs. Macomber looks to her gun, Francis Cline in The Sun Also Rises, another civilian tale, figuratively lives and perishes by the sword in the life of Robert Cohn. She muzzles the Jew with her outbursts of jealously, and his peers successfully conspire to pack her off to England because of these fiery displays.\textsuperscript{17}

Even a humble sales girl in "A Very Short Story" menaces man by transmitting a dread disease.\textsuperscript{18}

Not only physically destructive, Hemingway's women also prey psychologically on man, as Frederich shows. He mentions the mentally defeating issue of "The Sea Change" where the hero argues against his mistress.

\textsuperscript{16} Wilson, p. 46. See also Bardacke, p. 349.

\textsuperscript{17} E. D. Hubbard and Carol Z. Rothkopf, A Critical Commentary: The Sun Also Rises (New York, 1963), p. 33.

desertion of him to have a Lesbian affair. In another short story Mrs. Elliott deals her husband's pride a blow when she prefers to sleep with her girl friend.

Even Pilar in *For Whom the Bell Tolls* would tear asunder the blossoming love of a young couple and in the end must forsake her "masculine" attachment to Maria in favor of Robert Jordan.

Seeking to provide an answer for the perversion which these women characters of Hemingway manifest, Ralph Klinefelter contends that for the novelist surprise, shock and disgust have replaced true-to-life types, and wonders if the author had an argument with nature. The physically and psychologically disordered humans he offers in his fiction, says Klinefelter, are his revenge.

Tom Burnam, however, takes a wider view, attempting to explain the whole fabric of Hemingway's females. He feels that the women are really males dressed up in

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19 Frederich, p. 526.

20 *loc. cit.*


disguise, for the novelist furnishes a sympathetic female character with the same virtues he applauds in the male — brute courage, individual loyalty, self-sufficiency and aggressiveness. He further observes that the Hemingway women who carry no witches' brooms receive severe chastisement for such an indiscretion and shows that the shadow of unhappiness follows Pilar and that the squaw in "Indian Camp" who lives through a Caesarean section loses her husband through suicide.

An assessment of Hemingway's female characters, however, must not lean too heavily on their place in plot, for imagistic considerations are equally important. "What imagery?" Mark Schorer would ask, for he believes that Hemingway's style consists in

its ascetic suppression of ornament and figure, its insistence on the objective and the unreflective, its habit of understatement, the directness and brevity of its syntactical construction, its muscularity, the sharpness of its staccato and repetitive effects, 'the purity of its line under the maximum of exposure,' that is, its continued poise under the weight of event or feeling.

An editor of a critical Hemingway anthology,

23Burnam, p. 21.

Robert P. Weeks, also feels that the novelist intentionally limited himself in order to narrow, condense, and empower his writing almost as a drag strip racer would scale down his machine for maximum performance. He and Schorer easily fly over the field of Hemingway's prose, not noticing the slightly raised images or Hemingway's maxim: "The dignity of movement of an ice-berg is due to only one eighth of it being above water," meaning that images are most effective when they are most unobtrusive. Thus Hemingway feels that his images should so thoroughly be integrated with style as not to pop out and surprise the reader.

Observes Carlos Baker,

To borrow a phrase from Keats, the symbolic in Hemingway's writing must come as naturally as the leaves to a tree or it had better not come at all. He seems early to have rejected the arbitrary importation of symbols which are not strictly germane to the action in hand, thus agreeing with Coleridge's assertion -- though in a way different from what Coleridge meant -- that the symbol always partakes of the reality which it renders intelligible.


From this brief survey, it is clear that there exist widely varying critical appraisals of Hemingway's women; and while some of these views are not irreconcilable, other views are so widely opposed as to leave the reader in a state of indecision, not to say bafflement. For the Hemingway critic, women don the psychological wardrobe of stoic creatures unruffled by today, tomorrow, or yesterday, or dress as puppets whose thoughts and actions are controlled by males, or appear as solicitous pals, or put on the gear of the enemy, or act as perverts; and these categories are not mutually exclusive. Furthermore, some of Hemingway's commentators believe that as a kinetic writer using a meat-and-potatoes prose, the novelist found no room for imagistic dessert. In the following chapter, I hope, by an analysis of Hemingway's imagery, to present a firmer foundation from which it may be possible to make more secure judgments about some of the characters and functions of Hemingway's women.
CHAPTER TWO

A number of images, which fall into a variety of categories, greets the Hemingway reader. It is the purpose of Chapter Two to investigate some of these groups of images in Hemingway's fiction by treating these sections quantitatively, beginning with the largest group, images dealing with women and their similarities to animals. Following in succession, then, I will consider the following types of images relating to females: mythological, historical, literary or religious allusions; man-made objects, geophysical phenomena, and mathematical data. In addition, I will draw conclusions about the use of these images in specific novels and supplement my judgments with comments from other critics, whether their opinions coincide or disagree with my position. More general remarks about the whole canvas of Hemingway's fictional females will be reserved for the overview in Chapter Three.

By far the most recurring image, that of "rabbit," refers to Maria in For Whom the Bell Tolls. Robert

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1 Although Chapter Two will consider only significant images, a complete list of woman-centered instances of metaphoric language can be found in the appendix of this thesis.
Jordan calls his Spanish lover this pet name no less than 41 times, with the girl's self-appointed duenna, Pilar, approving of the nominative and even calling the teenager the name 8 times herself. This nickname perhaps is prefigured at the first of the book where the former college professor dines on rabbit, which flakes off the bones and makes a delicious sauce. At this time Hemingway prepares for the relation between two concepts in the book: food which becomes the person who eats it and Maria (Rabbit), who serves as psychological nourishment for an emotionally starved guerilla who until the war had never had time for girls. At the end of the novel Maria and Jordan have become "two in one flesh," and recognizing this marital bond, the former professor says, "As long as there is one of

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2 Ernest Hemingway, For Whom the Bell Tolls (New York, 1940), pp. 154-156.

3 Ibid., pp. 22-23. Also see E. M. Halliday, "The Hemingway Hero," University of Chicago Magazine, XLV (May 1953), 12: "In the midst of sorrow there may be with luck, roast young suckling pig -- which is what Jake Barnes dines on in the last episode of The Sun Also Rises, as a kind of protection against his outrageous treatment at the hands of the heroine. Frederick Henry consumes a double order of ham and eggs while waiting to hear news from the Swiss maternity hospital, which he has every reason to expect will be tragic."
us, there is both of us." Therefore, it would appear that the unpriested marriage and the names which Hemingway assigns to his two main characters, "Rabbit" and "Robert," advance the novel's central point, "No man is an Island, entire of itself; every man is a piece of the Continent, a part of the main...," both Donne's and the novelist's affirmation of human solidarity.

Moreover, the appellation "rabbit" pushes the plot line forward. Eric Partridge's Slang Today and Yesterday directs attention to this cant term, defining it as "an innocent young fool," a meaning which was popular from the Seventeenth Century to the Nineteenth Century.

Such an explanation complies with the story of For Whom the Bell Tolls, because Maria comes to Robert Jordan completely unschooled in affairs of the

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4For Whom the Bell Tolls, p. 463. Enlarging upon the characters' unity is the interesting fact that "rabbit" in folk etymology may be considered a diminutive of "Robert," as Webster's New World Dictionary of the American Language (Cleveland and New York, 1959), p. 1197, points out. Furthermore, it is interesting to note that the homonym of "rabbit," which is "rabbet," is a groove or cut made in the edge of a board so that another piece may be fitted in it to form a joint. In the novel Maria's and Robert's minds, hearts, and bodies meld so that they become two in one spirit.

heart and may even be considered used by the bridge blower.

Furthermore, Maria exhibits at least one rabbit-like tendency. While this species of rodent considers its dug-out hutch its home, Maria, a sun-drenched creature with golden highlights in her hair, much like the coloring of backyard cottontails, burrows into Jordan's sleeping bag for the night, leaving the cave to the other guerillas.⁶

One critic, however, does not approve of the title "rabbit" for Maria. Although he is known chiefly for his work on Lorca and Unamuno, Arturo Barea paused long enough in these pursuits to point out in his essay, "Not Spain but Hemingway," that the novelist used a term which in Spanish is a vulgar sexual euphemism, which would have precipitated a fight between Jordan and the guerillas if the bridge blower had called the

⁶For Whom the Bell Tolls, p. 59.
girl this name in public. Although Barea censures the novelist for his indelicacy in employing such a term, Hemingway with his close associations with bull-fighters, waterfront employees, soldiers, men of brawn and social riffraff, who would be likely to have this word in their vocabulary, almost certainly would be

7Arturo Barea, "Not Spain but Hemingway," Hemingway and His Critics, ed. Carlos Baker (New York, 1961), p. 210. Furthering the imagistic thrust provided by animal references, Hemingway describes Maria's hair as being "...as soft but as alive and silkily rolling as when a marten's fur rises under the caress of your hand when you spread the trap jaws open and lift the marten clear and handling it, stroke the fur smooth." and "...cut short all over her head so that it was but little longer than the fur on a bear pelt." For Whom the Bell Tolls, p. 378, p. 22. Here the novelist not only relies on his own hunting experience but seeks to integrate metaphoric language about a child of the Spanish earth with animal terminology. Almost like Rousseau Hemingway wants to illustrate that only the simple life, the back-to-nature existence can save mankind from the corrupting influence of civilization. Maria had been kept prisoner by the Fascists, just as the trap would inhibit the marten's or bear's freedom. Through her release and subsequent mingling with the guerilla force, which functions on an elemental level, she is able to regain her pristine virtues. In accord with this critical position is Kenneth Kinnamon. Although he believes the young muchacha is sometimes unauthentic because the motivation for her affair with Jordan is insufficiently evidenced, he upholds Maria as a symbol of the Spanish land which retains its innocence despite its rape by the Fascists. Furthermore, he opines that the most satisfactory tender scenes occur not in the American's sleeping bag but in the idyllic mountain meadow. Kenneth Kinnamon, "Hemingway, the Corrida and Spain," TSLL, I (Spring 1959), 59.
aware of the pejorative connotations of the word and probably would not hesitate to use it wherever he thought fit.

Maria is not the only woman to whom another animal name accrues, for Catherine is dubbed "Cat" 22 times by Lieutenant Henry in A Farewell to Arms. Just as the little furry feline creature in Hemingway's short story, "Cat in the Rain" represents the happy suburban domesticity of long, silken tresses, new clothes and a table set with sterling and candles, Catherine as "Cat" in the novel symbolizes home life. Miss Barkley is wholly fulfilled in her domesticated role and has a talent for making a home out of any room, whether it be in a hotel, hospital or hostel, just as most any Persian, Manx or Siamese can.

Also noticing Catherine's abilities is Carlos Baker, who says that the at-home concept which attaches itself to her "is associated with the mountains, with dry-cold weather; with peace and quiet; with love, dignity, health, happiness and the good life; and with worship or at least the consciousness of God." Hence the reader sees the nurse happiest in putting around

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her Swiss Alps retreat with the invigorating cold just a step away outside the door. Here the threatening rains which a cat would find distasteful hardly ever fall and here the young lovers can take walks in the wood, learn two-handed card games, gaze at the cold stars and the pine trees at night, play chess, and drink in peace red wine spiked with spices and lemon.  

More associations follow the term "cat," as Eric Partridge shows. For instance, "cat" during the Sixteenth to the Nineteenth centuries meant "harlot," a word which could fit the nurse if the reader believes the heroine of A Farewell to Arms has not married Lieutenant Henry. Furthermore, it is interesting to note that just five pages before the officer begins calling Catherine "Cat" the nurse remarks in the red plush hotel, "I never felt like a whore before."

Drawing even more on slang terminology for illumination of the word "cat," the reader discovers that the nickname starts after Catherine has "let the cat out of the bag," so to speak, and admitted that she is pregnant. Lieutenant Henry's reaction, an affirmation

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9 A Farewell to Arms (New York, 1929), pp. 300-312.
10 Partridge, p. 132.
11 A Farewell to Arms, p. 158.
that he feels trapped biologically, also may imply that he believes Catherine has practiced deception or stealth or trickery, all cat characteristics, to solder the bonds between them once and for all.\footnote{Ibid., p. 145.}

In addition, Hemingway may have allowed this nominative to point out that Catherine is "cat-witted," scatter-brained, silly or whimsical.\footnote{Partridge, p. 133.} This aspect of her personality is borne out in the novel, for the nurse begins her patter to the lieutenant at their second meeting, asking him to be good to her. On their third date the English girl asks the soldier to say, "'I've come back to Catherine in the night,'" a performance which leads him to believe "she was probably a little crazy."\footnote{A Farewell to Arms, p. 27, p. 31.}

Further enlarging upon the theme of the book is the slang phrase, "Care killed the cat," indicating that the strongest will ultimately breaks down even though it has nine lives.\footnote{Partridge, p. 133.} During the first part of her labor she says she refuses to die but remarks near the end of the novel, "I'm all broken. They've
broken me. I know it now," a re-echoing of the lieu­
tenant's thoughts:

If people bring so much courage to this world, the world has to kill them to break them, so of course it kills them. The world breaks every one and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry.  

Catherine, whose kittenish nickname may well be simply an unusual contraction, is not the only Heming­way character with feline qualities. Notions of contentment, for instance, surround the happy engaged girl on her father's yacht who dreams of her fiance while she is "curled up like a cat" sleeping in To Have and Have Not.  

Another slumbering Miss, Renata in Across the River and Into the Trees, is described as "soundly sleepy now the way a cat is when it sleeps within itself." On one occasion this young Italian noblewoman is heard talking like a gentle cat. Even Maria, chiefly known as "Rabbit," in For Whom the Bell

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16 A Farewell to Arms, pp. 258-259.
17 To Have and Have Not (New York, 1937), p. 239.
19 Ibid., p. 155.
Tolls, manifests cat resemblances since she stroked under his (Jordan's) hand like a kitten. Through these cat images Hemingway focuses on the women's soft, feminine appeal and happy self satisfaction. Of all Hemingway's women likened to felines only Karkov's mistress, a minor character in For Whom the Bell Tolls, more nearly approaches the tigress than the house pet with her cat eyes indicating a jealous streak, treachery and clawish spitefulness.

Not only rabbit and cat terms make up Hemingway's descriptive language concerning women as animals but dog terminology as well. Hence the word "bitch" is applied to Pilar in For Whom the Bell Tolls when she predicts the death of the band, to Helen Gordon in To Have and Have Not when she and her husband Richard challenge each other's fidelity before their separation, and to the cause of the Gordons' breakup, Mrs. Bradley. Several of the novelist's women characters even apply the term to themselves. Dorothy Hollis during her soliloquy on the yacht in To Have and Have Not remarks,

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20 For Whom the Bell Tolls, p. 68.
21 Ibid., p. 232.
22 Ibid., p. 345. See also To Have and Have Not, pp. 182-183 and p. 186.
for instance,

I suppose I'll end up a bitch. Maybe I'm one now. I suppose you never know when you get to be one. Only her best friends would tell her. You don't read it in Mr. Winchell. That would be a new thing for him to announce. Bitchhood. Mrs. John Hollis canined into town from the coast...I suppose we all end up as bitches but whose fault is it? The bitches have the most fun but you have to be awfully stupid really to be a good one. Like Helene Bradley. Stupid and well-intentioned and really selfish to be a good one...I suppose I am a bitch all right.23

Brett, too realizes her own potentialities for doing ill and decides not to be a bitch and destroy Romero as she has two other characters, Michael and Cohn, in *The Sun Also Rises*.24

Edwin Fussel asserts that in determining to take the higher road, Brett, who feels that she gets nervy in church, has the wrong type of face for the Cathedral, and never gets anything she prays for, demonstrates that she has some shred of morality remaining. This critic holds that while Brett substitutes principles of the code for God, she nevertheless attempts to act honestly and properly. Therefore, she breaks the chain of hostility which collars the neck of every

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23 *To Have and Have Not*, pp. 244-245.

24 *The Sun Also Rises* (New York, 1926), p. 245.
contemptible woman.25

Dog images in Hemingway, however, do not always smack of the mongrel. In Across the River and Into the Trees Cantwell, for instance, affectionately calls Renata "honey dog" probably because of her faithful attachment to him.26 In another novel, For Whom the Bell Tolls, Maria shivers like a wet dog after the guerilla band befriends and adopts her after her violation by the Fascists.27 In this same story the Montanan at one point recognizes Pilar's "bird dog" affinities because she sniffs out his own and Kashkin's deaths and, predicting Maria's alliance with the professor, protects her for many months from the men in Pablo's band.28

Equestrian images as well as canine commentary relate to several of Hemingway's female characters. The novelist captures Maria's wobbling awkwardness and lack of savoir faire in life and love when he compares

26 Across the River and Into the Trees, p. 225.
27 For Whom the Bell Tolls, p. 28.
her to a colt three times in *For Whom the Bell Tolls*. But if Maria is a foal, Renata in *Across the River and Into the Trees* is a finely gaited race horse, which "could hold the pace and stay the course." Because of her excellent blood line and sire Colonel Cantwell feels she can last a long time.

As well as horse images the reader also recognizes Hemingway's use of fowl terminology. For instance, in *The Sun Also Rises* Jake Barnes twice refers to the street walkers as "poules," the French word for "chickens." The novelist skillfully points out the protectiveness Jake shows to the prostitute Georgette Hobin through the co-ordinated word play of "Barnes," which is the writer's last name, its homonym, "barns," and "chickens." Thus the character acts as a safe chicken barn by offering a temporary sanctuary to the unfortunate woman since his wound prevents him from doing otherwise.

While the reader may consider Jake somewhat of a capon in Hemingway's parliament of fowls, Richard Gordon in *To Have and Have Not* is "as selfish and conceited
as a barnyard rooster," according to his wife.  

Hemingway presents a modern-day version of "The Nun's Priest's Tale" where Chauntecleer and Pertelote battle in the open asserting that they've lost respect for each other.

More barnyard images crop up in *The Sun Also Rises* and revolve about Brett, who functions on two levels, that of a bull and a steer. Hemingway establishes the young noble woman's masculinity first through her short bobbed hairdo "brushed back like a boy's" and her penchant for men's hats.  

Even Brett with her harsh, masculine name acknowledges her own mannish qualities and prefers to be known as a chap. In the third sentence she utters in the novel she demands, "I say, give a chap a brandy and soda." On other occasions she can inquire, "I say, can a chap sit down?" when she visits Jake at 4 a.m., or ask, "Can't you give a chap an ashtray?" when she rudely flicks ashes on the carpeting.  

She further disassociates herself from the women when Michael suggests that they go to bed early and she

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32 **To Have and Have Not**, p. 183.

33 *The Sun Also Rises*, p. 22, p. 28, p. 132, p. 186.

34 Ibid., p. 22, p. 32, p. 57.
reproves him with a reminder that there are ladies at
the bar. Finally, three quarters of the way through
the novel Brett is recognized as a male when Bill
remarks at the festival, "Here come the gentry," and
Jake greets the group of which Lady Ashley is a part
with, "Hello, men."  

Further asserting Brett's maleness, Robert Cohn
ascertains in Chapter Five that the quality he most
admires about Brett is her "breeding," a comment which
anticipates Mike's assertion in Chapter Thirteen that
only bulls have breeding and the reader's conclusion
that Brett functions as a bull.

Just as the bull dominates the festival scene,
Brett directs the actions of the men most closely
associated with her. She reduces Jake, for instance,
to the position of a procurer, and feeling the invi-
sible grip of her fingers over him when he receives
a message from her for help after the matador leaves
her, Barnes thinks, "That seemed to handle it. That
was it. Send a girl off with one man. Introduce her
to another to go off with him. Now go and bring her

35 Ibid., p. 79.
36 Ibid., p. 165.
Moreover, while the bulls on a farm have a whole string of mates during their lifetime, Brett, too, is known for her sexual prowess and has even been called a "nymphomaniac."\(^{38}\) She has been married twice and indiscriminately had affairs with Cohn, Campbell, and the young matador and wishes she could with Jake.

Further illuminating Brett's role in the novel is the following descriptive passage of the bulls being delivered to their pens before the festival:

They let the bulls out of the cages one at a time, and they have steers in the corral to receive them and keep them from fighting, and the bulls tear in at the steers and the steers run round like old maids trying to quiet them down.\(^{39}\)

\(^{37}\)Ibid., p. 239.

\(^{38}\)Otto Frederich, "Ernest Hemingway: Joy Through Strength," \textit{ASch}, XXVI (Fall 1957), 519. See also Paul B. Newman, "Hemingway's Grail Quest," \textit{UR}, XXVIII (June 1962), 297; Partridge, p. 104. Partridge explains that from the Seventeenth to the Nineteenth Centuries "bull" was a verb meaning to have sexual relations. Because Brett has numerous affairs, the text of the novel would support such a reading of the word. Yet another interpretation of "bull" helps to place Brett in the novel. According to Partridge, "bull" was a teapot with leaves left in it for a second brew. The American by birth and Englishwoman by marriage is considered quite a cup of tea by the males in the novel and brews up quite a storm wherever she goes.

\(^{39}\)The \textit{Sun Also Rises}, p. 133.
The newly arrived bull gores the steer, and Brett "bull-baits" or goads Michael, a n'er-do-well and bankrupt, making him tell all the stories that reflect discredit on him from the use of fake medals to a ride on a runaway horse, and then criticizes his ability at recounting these embarrassing situations.\footnote{Ibid., pp. 135-138. Also see Partridge, p. 104. "Bull-bait" was a term used c. a. 1860 to mean "hector."}

Hemingway adds to his case that Brett acts as a masculine bovine creature when Mike equates Cohn with a steer, the beast which hangs around the bulls.\footnote{The Sun Also Rises, p. 141.}

While a steer's purpose is to tranquilize the bulls, Cohn feels his mission is to temper Brett's wild existence and make an honest woman of her.\footnote{Ibid., p. 201.}

The novelist implements his evidence for Brett as a bull when he draws a comparison between the "bull dancers" at the festival who encircle her as they would a fertility god, placing her high on a bar stool and hanging a wreath of garlic about her neck, and the hoard of boys after the bullfight who begin to dance around the heavy dead animal in the ring after Romero's
brother had cut the notched black ear from the beast. By including these two incidents the novelist suggests a parallel between Chapter Fifteen where Brett is the center of attraction at the festival and Chapter Eighteen where the bull is the point of attraction after the fight, for the similarity of circumstances implies that Brett is to be considered as a bull and the bull as Brett.

Finally, the author offers even more clues that Brett is to be recognized as a bull. Jake for instance, who observes the attraction between the woman and the matador, says to himself, "Pedro Romero had the greatness. He loved bull-fighting, and I think he loved the bulls, and I think he loved Brett." Moreover, Brett's comment when she first watches Romero, ("Oh, isn't he lovely. And those green trousers,") coupled with a second remark, ("And how I would love to see him get into those clothes. He must use a shoe-horn.") anticipates a later judgment about the bull the matador opposes, "The bull's so dumb he only goes after the

43 Ibid., pp. 155-156, p. 220. Brett as a goddess will be treated in the section on allusions. See also Partridge, p. 104. Bull dance is a dance involving only men. The term is a nautical expression to describe dances held by sailors on shipboard.
cloth.\textsuperscript{44}

While Brett serves as bull because of her mannishness, breeding, domination, domestic affairs and ego-piercing criticism, she also functions on another level in \textit{The Sun Also Rises}. Just like the steers which Jake describes as running around like old maids trying to keep the bulls peaceful Brett attempts unsuccessfully to keep peace between Cohn and Michael and "steer" the two men clear of one another. She takes Robert off on a holiday to San Sebastian and pacifies Mike when he calls the Jew a steer.\textsuperscript{45} Hemingway further sketches her as a psychological neuter when Jake twice makes a point of saying that Brett was very much with the homosexuals at the moment she is introduced in the book.\textsuperscript{46} In addition, like the beautiful Belladonna in T. S. Eliot's "The Wasteland," Brett is a lady of situations rather than of fruitful union. Even the first syllable of the name "Ashley" suggests a burned-out quality. Finally, Hemingway establishes her sterility when he makes her childless.

\textsuperscript{44}\textit{The Sun Also Rises}, p. 216, p. 165, p. 177, p. 218.
\textsuperscript{45}\textit{Ibid.}, p. 83, p. 141.
\textsuperscript{46}\textit{Ibid.}, p. 20.
Thus Brett who leads a life without purpose makes explicit the meaning of Ecclesiastes from which the title of Hemingway's novel *The Sun Also Rises* is taken. In the book of the Old Testament and for Brett, all is vanity. Just coming from a party where there was eating, drinking and merriment, Brett remarks to Jake, "O darling, I've been so miserable"; she believes that love, which should be a happy occasion, is hell on earth; she has only a "rather" good time in Paris, a city noted for its gaiety, and although she is in his arms, remarks to Jake at the end of the book, "We could have had such a damned good time together." Therefore, almost Ozymandias-like, Brett wanders through the novel demonstrating the irony of fate and the vanity of human wishes. At every turn where she should meet felicity she faces only futility.

Although the critics do not distinguish between Brett as a bull and Brett as a steer, they do feel she has lost her womanhood. Max Spilka contends that the young English woman is Jake's counterpart, for the war has desexed both of them. The death of her first sweetheart and the mental derangement of her present husband freed her from womanly interests and made her a

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prey to drink and promiscuity. Even Brett acknowledges her own loss when she refuses to let her hair grow for Romero.

Theodore Bardacke, too, believes Lady Ashley's femininity has slipped away. He asserts that a world without meaning, a universe that verges on the absurd, has stunted her spiritual growth and even has made her regress. This critic also writes that her type of love is "a kind of war casualty in itself."49

Brett, however, is not the only woman in Hemingway fiction to loom up as a bull or a steer. Although he doesn't know who she is, Richard Gordon in To Have and Have Not calls Harry Morgan's wife a "big ox," thus pointing out her excessive weight, lack of feminine appeal, and absence of personal pride in grooming. Such an image, besides indicating that Marie is "big as bull-beef," fuses with the theme of the novel, that a class struggle is being waged between "the haves" or the wealthy and the "have nots" or the poor, and that

48 Max Spilka, "The Death of Love in The Sun Also Rises," Ernest Hemingway: Critiques of Four Major Novels, p. 18.

the less fortunate individuals by economic, social and financial standards are the persons who are better off morally. As Eric Partridge shows, "the bull" in the 1850's referred to the lower classes, and it is indicative of the social ferment that Richard Gordon, supposedly a member of the cafe society of his time, would consider Marie Morgan, a poor man's wife, a member of "the bull."^50

Another man, too, thinks of a woman in bovine terms. After telling his wife that she has "the head of a seed bull," Pablo in For Whom the Bell Tolls castigates Pilar for being so thoroughly uninitiated as to believe in a happy life after the bridge explosion.^51

Hemingway utilizes the bull image as related to women in these three novels to spotlight the twisted relationships in the works. The men in The Sun Also Rises are subject to Brett and her whims almost as if they were playing follow the leader. In For Whom The Bell Tolls the success of the bridge project depends on aggressiveness and executive ability, which are necessarily invested in Pilar since her husband has been

^50 Across the River and Into the Trees, p. 176; Partridge, p. 104.

^51 For Whom the Bell Tolls, p. 93, p. 262, p. 345.
divested of respect and power because of his cowardice. Finally, Marie Morgan in To Have and Have Not must draw on her own inner resources of courage, because her husband is away so much of the time, thereby leaving her head of the household. In all three works these central female figures dwarf their male counterparts almost every time by their displays of self-reliance, thereby losing at least some degree of feminity. Furthermore, in these novels women assert their power in three fields -- society, politics and personal relations.

Although the reader cannot help but notice the unusualness of applying a bull image to a woman, the thought of bulls would come as naturally to Hemingway as law terminology to Wallace Stevens or medical phraeseology to William Carlos Williams. Hemingway was as intensely interested in bullfighting as Stevens the bar or Williams pediatrics, and the novelist incorporated the sport in such short stories as "The Undefeated" and "The Capital of the World" as well as in the full-length book Death in the Afternoon.

The bulls, however, are left behind in another tale of the war between the sexes, "The Snows of Kilimanjaro." As Marion Montgomery so astutely points out, Harry's wife functions as the hyena of failure, of easy money, of moral emptiness, of cowardice.
and of compromise which stalks a life of principle as symbolized by the leopard. 52

Extending the use of beasts even farther, the novelist occasionally does not specify the kind of brute when he uses metaphoric language regarding women. Hence, in For Whom the Bell Tolls Agustin addresses Pilar as "Animal"; Maria tells Robert that they will be as "one animal of the forest," and Jordan remarks to the Spanish girl that the hairs of her head are "the same length like the fur of an animal." 53 In leaving the type of animal to the reader's imagination Hemingway employs a technique of modern painting where only the vague outline of a form is drawn with the viewer filling in the rest. Moreover, such critter-centered references strip woman of her rationality and focus rather on her primordial drives and physical nature.

Also noting Hemingway's method of indirect characterization is Michael Maloney who feels that the author's technique fails to raise man above or push him below the rest of the animal world. Hence the

52 Marion Montgomery, "Leopard and Hyena," UR (June 1961), 277-282.

53 For Whom the Bell Tolls, p. 93, p. 262, p. 345.
potential in man is never underscored or indicated. 54

Also criticizing Hemingway's character development is a fellow novelist, Evelyn Waugh, who receives the same impression as Professor Maloney. Waugh writes, "His (Hemingway's) men and women are as sad as those huge soulless apes that huddle in the cages at the zoo." 55

Rather than a human with intellect, woman as presented in Hemingway fiction is a figure of feeling, of pure sense. For Ralph A. Klinefelter, Hemingway's homo sapiens no longer a creature torn between good and evil, between temporal happiness or eternal bliss, but an individual with a mortal body having only sensory reflexes. As a being of appetites just like persons fictionalized by Dreiser, Faulkner, Dos Passos, Steinbeck and O'Hara, the Hemingway heroine with her emphasis on the aspirations of a wholly natural being denies the supernatural or metaphysical. 56

Sensation particularly guides Catherine Barkley

55 Evelyn Waugh, "The Case of Mr. Hemingway," Commonwealth, LIII (1950), 98.
in *A Farewell to Arms*. Her microcosm revolves on how happy, hollow or hungry she feels at a given moment. Also perceiving Catherine's fundamentalist existence is the author of "Tiger, Tiger!" in *The Saturday Review of Literature*, who says the nurse never rises above the plain of instinct, for she never voices a thought, only feeling.

Offering support to the above critic, James E. Bryan concludes that Catherine is simply a sacrificial animal. He shows that even in death she rejects religion and her world contracts to muscular and nervous reaction.

One of Hemingway's novels, however, gathers together between its covers more purely sensate feminine constructs than any of the writer's other works. This book is *To Have and Have Not*, which critic Malcolm Cowley considers a pound for all sorts of dangerous animals. He believes that Hemingway expresses hatred for humans in this book by portraying them not as rational creatures but the epitomes of lust or folly.

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57 *A Farewell to Arms*, p. 161, p. 163.
58 "Tiger, Tiger!" *SatR* XVI (October 16, 1937), 8.
Hemingway does not use these names expressly in *To Have and Have Not*, and in order to understand what Cowley suggests, the reader must refer to the ordinary and slang usages of the words. Thus Mrs. John (Dorothy) Hollis, the director’s wife, and Mrs. Tommy (Helene) Bradley, both preying creatures, consider all men fair game. Mrs. Hollis leaves her dying husband alone while she goes off for an affair on a yacht with a professional son-in-law of the very rich, then wonders about her future, concluding that she’ll do for a while yet. Mrs. Bradley is a woman who "collected writers as well as their books" and is called a common whore by Wallace Johnson, yachtsman, M. A. Harvard, silk mills owner. Both women act as the female counterparts or "wolves" through their philandering.

To Richard Gordon's wife, Helen, in the same novel belong two other titles. As "monkey" she mimics her husband, commenting, "I've tried to be a good wife, but you're as selfish and conceited as a barnyard rooster.

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61 *To Have and Have Not*, p. 243.
Always crowing, 'Look what I've done. Look how I've made you happy. Now run along and cackle.' As a "goat," however, she feels she's been duped in marriage. She wanted children; he preferred going to the Cap d'Antibes to swim and to Switzerland to ski. She sums up her feelings about their marriage, for which she forsook religion, saying, "My, I was a damned fool... I was your partner and little black flower. Slop. Love is just another dirty lie."

While animal images far outweigh any other type Hemingway employs, the novelist also likens his women to mythological, religious, literary and historical figures. Such allusions make his characters more explicit, for by comparison with a known reference, the reader more easily grasps the full impact of Hemingway's portrayal of character. For instance, Rinaldi says to Henry in *A Farewell to Arms*, "I will send her. Your lovely cool goddess. English goddess. My God, what would a man do with a woman like that except worship her? What else is an Englishwoman good for?"

Rinaldi thereby captures the aloofness of the English

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63 Ibid., p. 183.
64 Ibid., p. 185.
65 *A Farewell to Arms*, p. 69.
and tries to pinpoint the feminine mystique of the lovely blonde nurse. His statements also anticipate Catherine's residence in the Swiss Alps, a retreat which resembles the gods' life on Mount Olympus, and while the deified mythological figures drank ambrosia, the nurse and her lover imbibe glühwein. The goddess image also carries the reader forward to the end of the war novel where the young lieutenant bids the dead Catherine adieu but "it was like saying goodbye to a statue." Thus for the soldier, his Aphrodite, his goddess of love, is no more alive and breathing than the sculpture of Venus of Melos which resides in the Louvre. It is truly a farewell to arms as well as armaments for Henry.

Mythological allusions also trail Brett in The Sun Also Rises. Robert Cohn, for instance, calls her "Circe," a name Jake hints at right after Lady Ashley.

66 Ibid., p. 343.

67 Mr. McAleer also recognizes Catherine's role as a goddess -- perhaps a fallen one. He holds that when she kisses Henry in the garden she functions as a betrayer who falsely promises hopes of happiness. Her professing of love leads to disillusionment at the end of the book, for the lieutenant, just as Eve's apple placed a curse on posterity. J. J. McAleer, "A Farewell to Arms and Frederic Henry's Rejected Passion," Renascence, XIV (Winter 1961), 74.
is introduced when he accuses her of liking to add them (men) up and again when he tells Montoya that there was an American woman at the festival who collected bull fighters. 68

Edwin Fussel remarks that just as the island enchantress of Odyssey fame sought to turn men into swine, Brett had a long string of admirers, who would do her bidding even though they acted foolishly in other men's eyes. Lady Ashley's strange powers worked particularly well on Robert, who mooned and fought over her while Jake, the Ulysses in the crowd, called her a common drunkard. 69

Fully endorsing Fussel's hypothesis, Edmund Wilson calls Brett "one of those international sirens." Her adherence to no moral code, her inability to love, honor and obey only one man, made a lasting love between her and a male impossible to obtain. Moreover, Wilson points out that she could create affection for herself in men's hearts but felt no emotional attachment to any man in her own heart. 70

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68 The Sun Also Rises, p. 140, p. 23, p. 172.
69 Fussell, p. 206.
In addition, Hemingway creates the role of a goddess for Brett, who walks through the fiesta as if it were being staged in her honor, wears a wreath of garlic after being hailed as an image to dance around, sits enthroned on a wine cask and saves the dead bull's ear for herself although it is an affirmation of communal strength.\(^\text{71}\)

Critic Richard Adams also admits Brett's goddess qualities. Although he feels she cannot measure up to the standards of a Grail Maiden, he contends that she still maintains some relations to the fertility myths because of her fortune telling, constant bathing, and exclusion from church.\(^\text{72}\)

Carlos Baker, however, sees Brett's godliness in yet another light, saying, "The Heloïsa-Abelard relationship of Brett and Jake is Hemingway's earliest engagement of an ancient formula -- the sacrifice of Venus on the Altar of Mars."\(^\text{73}\) Through these mythological references Baker casts Lady Ashley as a goddess

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\(^{71}\) The Sun Also Rises, p. 206, p. 155, p. 156, p. 220, p. 199.


\(^{73}\) Carlos Baker, "Hemingway's Wastelanders," VQR, XXVIII (July 1952), 391.
of beauty and mother of the god of love, who must seek affection in a person other than Barnes because of his war-inflicted wound. Brett yearns to be Jake's lover although she is married to a Navy officer, just as Venus desired to and did become Mars' mistress even though officially she was the wife of Vulcan.

Literary allusions also enrich the fabric of Hemingway's *Across the River and Into the Trees*. Cantwell, for instance, in assessing the relationship between himself and the Venetian Renata, comments, "They were not Othello and Desdemona, thank God, although it was the same town and the girl was certainly better looking than the Shakespeare character, and the Colonel had fought as many, or more times than the garrulous Moor."74 Like Desdemona, however, Renata is fascinated by the tales of war her lover spins. While for Brabantio's daughter the color barrier of the Moor of Venice vanishes, for Renata the age difference between herself and the Colonel fades into unimportance. The reader, however, recognizes that the more modern story lacks the sweep of majesty of the Shakespearean tragedy, for Cantwell is more Sergeant Bilko than Othello.

To her lover Renata represents not only a mortal

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74 *Across the River and Into the Trees*, p. 230.
such as Desdemona, but a supernatural being as well. Cantwell asks her, for example, if she had ever considered running for Queen of Heaven. Here Hemingway subtly introduces a link between the two women, for Renata with her Latin name meaning "rebirth," is providing the aging, artery-hardened, digitalis-consuming and once-divorced Colonel with a second opportunity for love just as the Immaculate Conception gave humanity its second chance. Renata's relationship to the idea of virginity is further strengthened when Cantwell remarks that "the moon is our mother and father," a reference to the goddess Diana, who remained inviolate, and the Venetian girl herself says, "I'll be the moon. She has many troubles too." On the same page, however, that he calls her Queen of Heaven, the Colonel dubs Renata a devil, hereby indicating her qualities as a temptress and revealing a certain ambivalence in his feeling toward her. As a she-devil the young Italian looks "like Marie Antoinette in the tumbril," the wife of Louis XVI who went gracefully to the guillotine. This image is reinforced

75 Ibid., p. 83.
76 Ibid., p. 114, p. 99.
77 Ibid., p. 139.
138 pages later when Cantwell says his young lover was "tumbril bait from the start." Through these references Cantwell draws the portrait of a woman emotionally sick at heart who maintains outward appearances in spite of overwhelming difficulties. Because she is a Catholic, Renata is unable to marry the Colonel and decides that an affair with him is better than nothing at all.

Cantwell further outlines Renata's character through an implied comparison with another Eighteenth Century personage. While the old colonel refers to Renata as "Antoinette," he says his first wife was a Napoleon. From these contrasts Renata emerges as a fashion-conscious noblewoman wholly feminine and occasionally proud and Cantwell's wife as wholly self-centered, unscrupulous and bent on advancement.

In another novel, *For Whom the Bell Tolls*, religious, historical and literary allusions surround Maria. Robert Jordan, for instance, asks Maria in jest if she cannot dry his feet with her hair. This one obvious reference to Mary Magdalene, a former pros-

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80 *A Farewell to Arms*, p. 203.
titute, perhaps indicates that Jordan is chastising Maria for sleeping with him. Later in the novel it comes out in the letters of the young, dead Carlist that his sister prayed to "the Blessed Virgin of Pilar." Further building up a case for Maria's symbolism, the man who shaved the girl's head called her "Bride of the Red Christ," a name which again illustrates Maria's holiness (despite her espousal of the Communist cause) as well as her nun-like innocence and hairdo.

In assessing such references, along with Maria's continual association with the sun, Bachman says the girl's name suggests the virgin. Furthermore, he holds that it is not entirely improbable that the love between the Spanish girl and Robert attains some degree of mystical glory and that the strength of her love undoes the violence that had accompanied her rape.

Opposing Backman and his presentation of Maria as an essentially religious figure, Howard Jones visualizes the girl as a Twentieth Century Haidee for a relatively pure Don Juan, a view which has its literary

81 Ibid., p. 303.
82 Ibid., p. 352.
merits. For instance, just as Maria had her Pilar as a duenna, Haidee has her Zoe; where the girls go, the sun follows, a fact which lends a special ray of warmth to their being in love for the first time, and both young couples were

By their own feelings hallow'd and united
Their priest was Solitude, and they were wed.

And like Haidee whose last glimpse of Don Juan was his gore, Maria last looked upon Robert Jordan as he was soaking wet with sweat from the pain in his leg, unable to follow the band and destined for certain death.

Although Hemingway often presents his women as mirroring characteristics of religious, literary or historical figures, he also takes a harsher look at them as man-made objects. A thrice recurring image associated with women is that of a ship. Marie Morgan, for example, in To Have and Have Not appears "like a battleship" to Richard Gordon, who is appalled by her formidable size and weight; and Renata in Across the River and Into the Trees reminds Colonel Cantwell of "the figure-head on a ship" as she stands with

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84 Howard Jones, "The Soul of Spain," SatR, XXIII (October 26, 1940), 1.

her hair billowing like a sail in the wind and her shape outlined by shadows from the hotel door and window. Rather than using the image of a gondola, a common means of transportation in canal-crowded Venice, Hemingway selects the more sophisticated image of an imposing vessel to heighten the consciousness of Renata's position of royalty in the city and yet simultaneously succeeds in illustrating her real lack of power, authority, or responsibility. In a third novel, *The Sun Also Rises*, Jake describes Brett as being "built with curves like the hull of a racing yacht." This last splashy image, which may allude to Brett's tall, slender appearance, dissipated behavior, and position in the novel as a pleasure craft, gains importance from a later scene where Jake cannot keep from thinking of the woman, his ideas begin to flow like smooth waves and then he begins to cry. Immediately afterward Brett comes in drunk or, as Partridge would say, "shipwrecked," a term used in early Twentieth Century East London to indicate an inebriated condition. Thus Hemingway skillfully ties

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86 To Have and Have Not, p. 176; Across the River and Into the Trees, p. 149.
87 The Sun Also Rises, p. 22.
88 Ibid., p. 31; Partridge, p. 757.
in the image of ship with Brett's condition, which is
typical throughout the novel. Moreover, the novelist
admits a somewhat Freudian concept of women through
their association with water, the sea, boats, tears,
and tides.

In addition to sloop imagery, the novelist inte-
grates sculpture images three times in his novels.
When Robert in For Whom the Bell Tolls first meets
Pilar, he thinks that her face is a fit model for a
granite monument, thereby perceiving the woman's hard,
nearly always intractable disposition. Even the soft,
yielding Catherine becomes a statue in death at the end
of A Farewell to Arms, but this idea is prepared for in
the very first chapters where Lieutenant Henry waits
for Miss Barkley amid the marble busts on the walls in
the office of the hospital and thinks that the collec-
tion belongs more in a cemetery.

Allusions to music also find their way into Hem-
ingway's lineup of artistic images. For instance,
Catherine's throat feels "as smooth as piano keys" to
Lieutenant Henry in A Farewell to Arms and Renata's
voice in Across the River and Into the Trees reminds

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89 For Whom the Bell Tolls, p. 30.
90 A Farewell to Arms, p. 29, p. 343.
Cantwell of "Pablo Casals playing the cello." Hemingway demonstrates that he is in tune with Lord Byron, who hears music in all things in "Don Juan," for the novelist spells out appreciation of women through the universal language of musical references.

While music imagery reappears, some comparisons, although they are introduced in a text only once, advance the theme or plot. For instance, Hemingway places the Cavalier notion that love's a game in *A Farewell to Arms* through Lieutenant Henry's belief that moves in romance resemble the plays in a chess game or bids in bridge. By equating Catherine with the queen or one of the eight pawns Hemingway alludes approximately to T. S. Eliot's second section of "The Waste Land," which is entitled "A Game of Chess," and ultimately to Act Two of Middleton's play, *Women Beware Women*, where a game of chess distracts attention from a seduction. Henry, however, discovers at the end of the novel that "you never got away with anything" and that to his sorrow there's no Goren in love to write down the rules.

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92 *A Farewell to Arms*, p. 26, p. 31.

Also carrying many connotations with it in the same novel, a reference to Catherine as "a big flour barrel," functions on several levels.\(^{94}\) Besides its obvious illustration of her pregnancy, this image introduces "white" associations -- the white uniforms worn by women in the nursing profession, Miss Barkley's unblemished reputation as a young matron as contrasted with her gloomy position as an unwed mother, and an implication that like flour which has been ground and sifted, the Englishwoman with her blonde good looks is a product of the war and its environment.

Equally as important as the barrel image in *A Farewell to Arms* is Raphael's assertion in *For Whom the Bell Tolls* that Pilar's tongue is like a bull whip, which verbally lacerates and strips flesh from the person it castigates.\(^{95}\) Thus the member of the guerilla band outlines Pilar's barbarousness and affirms the woman's position as directrix of the force, for when she snaps an order, her command stands uncontested. Furthermore, this image paves the way for later references to Pilar's alliances with bull fighters.

Occasionally, however, the type of man-made object

\(^{94}\)Ibid., p. 319.

\(^{95}\)For Whom the Bell Tolls*, p. 28.
used as an image remains unspecified and undifferentiated just as Hemingway sometimes simply employed the genus "animal." Mike Campbell, for instance, in *The Sun Also Rises* calls Lady Ashley to her face "A lovely piece" six times and "this thing here" once. Besides negating Brett's personality and denying her significance as a person, the images of "piece" and "thing" lend themselves to two interpretations. The terms can either reduce Brett to a neuter position, which looks back to her significance as a steer, or manifest her sexual qualities, which refer to her role as a bull or degenerate. Adverting to Eric Partridge and his enlightening discussion of the slang connotations the reader discovers that "piece" refers perjoratively to a woman or girl who "is more or less active and skillful in the amorous congress." Synonymous with piece are "piece of goods" and "piece of muslin." "Piece of mutton" views woman as a sexual partner, while "piece of work" pertains to her moral character or physical appearance, carries ethical overtones, and fixes her hard sculptural likenesses.

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96 *The Sun Also Rises*, pp. 79-80.
97 Partridge, p. 626.
98 See also the section on Brett as a bull.
A mistress in *Across the River and Into the Trees* merits this last descriptive term. Noticing the woman in a bar he frequents, Cantwell muses, "She is a beautiful, hard piece of work. Damned beautiful, actually. I wonder what it would have been like if I had ever had the money to buy me that kind and put them into the mink." Furthermore, it is this same man, who intimated the position of woman as slave or chattel, who says to Renata, "I want you, Daughter, but I don't want to own you." In these two descriptions the reader notices the difference between a denial of woman's authenticity and an assertion of it.

Killinger also is aware of Hemingway's portrayal of woman as an unindividualized entity. Relying heavily on Simone de Beauvoir's explanation, he asserts that from the dawn of civilization woman has been relegated to an object position in society whereas man rules as pour-soi or subject.

Hemingway also incorporates geographical images about women along with references to females as man-

made images. For instance, Renata's remark to Colonel Cantwell in *Across the River and Into the Trees*, "You are making the discovery. I am only the unknown country," further defines woman's passive role. Besides distinguishing between the lovers' nationalities and the soldier's status as a wayfarer in a foreign land, this reference shows that Renata brings to the relationship a whole mental and physical make-up that is as yet unexplored.

Furthermore, images to woman as an object of discovery hark back to the Elizabethans, such as John Donne, who dwelt upon the feats of Columbus or the Essex expeditions of Raleigh. For instance, in Elegie XIX, "Going to Bed," the Seventeenth Century poet writes:

License my roaving hands, and let them go
Before, behind, between, above, below.
O my America, my new-found-land,
My kingdom, failest when one man man'd
My Mype of precious ftones, My Emperie,
How blest am I in this discovering thee.  

The classic writer has much the same idea in mind when he says to his beloved in "The Good Morrow":

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102 *Across the River and Into the Trees*, p. 155.
Let sea-discoverers to new worlds have gone,
Let Maps to other, worlds on worlds have shone,
Let us possess one world, each hath one, and
is one.\(^{104}\)

It would not be at all unusual that Hemingway would allow a Renaissance writer to chart his imagery in the Twentieth Century, for he lifts the title of *For Whom the Bell Tolls* from the seventeenth meditation in Donne's *Devotions Upon Emergent Occasions* and uses a direct quotation from Andrew Marvell's *carpe diem* poem "To His Coy Mistress" in *A Farewell to Arms*.\(^{105}\)

Adding to the earthy images, references to living, growing plants as landscape features abound in one novel particularly, *For Whom the Bell Tolls*. When he observes Pilar, Maria, and Joaquin walking along a mountain path, Robert Jordan, for instance, muses,

> You could not get three better-looking products of Spain than those. She is like a mountain and the boy and the girl are like young trees. The old trees are all cut down and the young trees are growing clean like that. In spite of what has happened to the two of them they look as fresh and clean and new and untouched as though they had never heard of misfortune.\(^{106}\)


\(^{106}\)For Whom the Bell Tolls, p. 136.
In this passage Hemingway asserts that saplings or youth, representing new life blood and a new order, is replacing worn-out political constitutions.

In addition, Robert continuously views Maria in vegetative terms, likening her hair to the color of ripe wheat on four occasions. Images employing natural resources further define Maria's fertility, for Jordan twice describes her skin as the "color of burnt gold," and her tresses as turning up "at the ends as a wave of the sea curls."108

Pilar, too, in For Whom the Bell Tolls, manifests her bond with the soil when she discusses the development of interior beauty which can emanate even from the ugliest woman. The old gypsy remarks,

After a while, when you are as ugly as I am as ugly as women can be, then as I say, after a while the feeling, the idiotic feeling that you are beautiful grows slowly in one again. It grows like a cabbage. And then when the feeling is grown, another man sees you and thinks you are beautiful, and it is all to do over.109

The image she uses, cabbage, fits, for a person's head is round like this vegetable of the mustard family.

108 Ibid., p. 344, p. 346.
109 Ibid., p. 98.
Furthermore, the enrichment of personality has various stages of refinement just as the leaves of this plant rest one on top of another. Such instances of metaphorical language -- and there are more of them scattered throughout Hemingway's novels -- suggest a closeness with the land, an intimation of "Dust thou art" and a hint that some of his characters live out the span of their existence on a purely natural plane and on a basic elemental level with no thought of the supernatural or supranatural life beyond the here and the now.

In addition to being made the subject of images from the physical sciences, women also undergo scrutiny through mathematics and sociology. Robert Cohn in *The Sun Also Rises*, asserts for instance, that Brett appears to be "absolutely fine and straight." Pilar also reduces herself to a mathematical formula when she tells Jordan in *For Whom the Bell Tolls* that she's so simple she's complex, while Catherine, too, in *A Fare-

110 It is interesting that Pilar uses the image of cabbage. In French "chou chou" or "cabbage" is a term of endearment. But like much of Hemingway's imagery, "cabbage" is open to cant interpretations. It may refer to the female pudend or mobs and roughs, as Partridge shows, p. 118. Both meanings would be compatible with the text, for Pilar has had a number of affairs and as a member of a guerrilla band, she is an outlaw.

111 *The Sun Also Rises*, p. 38.
well to Arms asserts her simplicity. In all these images Hemingway attempts to magnify the one-sidedness of women, failing to include the one with the many.

Two critics express awareness of Hemingway's compressed portrait of women. John Peale Bishop opines that it is because she lacks will not intelligence that the Hemingway heroine is vacuum packed and walks through the pages of the novels as if she were traversing a spiritual desert. He believes that the world wars destroyed traditional values, leaving only the prickly cactus of confusion as a substitute.

Indeed, Mr. Bishop's point is well taken, for in at least three of the novels the female characters demonstrate their lack of religion or personal turmoil. For instance, Brett in The Sun Also Rises says to Jake, "You know it makes one feel rather good deciding not to be a bitch. It's sort of what we have instead of God." Catherine, too, in A Farewell to Arms can find no solace in the Church and remarks to her lover in the last minutes of her life after he had asked her

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112For Whom the Bell Tolls, p. 156; A Farewell to Arms, p. 160

113J. Donald Adams, "Ernest Hemingway," EJ, XXVIII (February 1939), 88.

114The Sun Also Rises, p. 245.
if he should summon a priest, that she wants just him.

Her attitude parallels a similar position on two occasions earlier in the novel where she told the woman at the admitting room of the hospital that she had no religion and where she remarked to Lieutenant Henry that he was her religion. Maria, however, in *For Whom the Bell Tolls* wavers between acceptance and rejection of religion. As a Communist she implicitly disavows connection with it but when she hears Pilar shouting some obscenity to her when Robert’s life is in danger she thinks:

0, God, no, no. Don’t talk like that with him in peril. Don’t offend any one and make useless risks. Don’t give any provocation.

Then she commenced to pray for Roberto quickly and automatically as she had done at school, saying the prayers as fast as she could and counting them on the fingers of her left hand, praying by tens of each of the two prayers she was repeating.

Moments later she manifests the vacillation in her mind when in panic she says to herself:

The Republic is one thing and we must win is another thing. But, O, Sweet Blessed Virgin, bring him back to me from the bridge and 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

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115 *A Farewell To Arms*, p. 342, p. 323, p. 120.
will be me and then I will do the things for thee and he will not mind. Nor will it be against the Republic. Oh, please forgive me for I am very confused. I am too confused now.¹¹⁶

Also noting the lack of motivation in the Hemingway heroes and their ladies is Hugh Allen, who says Hemingway's principals, destroyers all, take plenty of punishment. Out of a chaotic background, gray as the world of a dog and dead as a landscape by Heller, he projects each protagonist, a troglodyte, the sculptured cubical figure of a slaphappy stumblebum, like something Brancusi thought of but failed to execute, to be pursued by a Paul Bunyan of roustabouts, a maniacal grant out of a surrealist dream, in short by that malignancy which some call fate when they wish to indicate the effects of causes they are too lazy to consider or too ignorant to understand.¹¹⁷

Hence, the critics philosophize that a Promethean Hemingway has stolen the fire and warmth of humanity from his female characters.

Thus, from such a survey of Hemingway, the reader sees that a variety of associational images surrounds the characters he creates, for he likens them to fauna, flora or factory-made objects. Indeed, Hemingway's metaphors revolve around the animal, vegetable, and mineral or manufactured. The tan and naive Maria hops

¹¹⁶ For Whom the Bell Tolls, pp. 429-430.
¹¹⁷ Hugh Allen, "The Dark Night of Ernest Hemingway," CathW CL (February 1940), 525.
through For Whom the Bell Tolls as a rabbit which makes its hutch in a sleeping bag; Catherine comes alive as "Cat" in A Farewell to Arms, fashions a cozy home out of any surrounding, purrs happily to Lieutenant Henry, and meows disagreeably only in death; Pilar and Maria in For Whom the Bell Tolls, Helen Gordon, Dorothy Hollis and Mrs. Bradley in To Have and Have Not, Brett in The Sun Also Rises, and Renata in Across the River and Into the Trees occasionally belong in a dog show as they either bark, bite or act like affectionate Spaniels, and Harry's wife stalks "The Snows of Kilimanjaro" as a hyena.

There's a hint of the farmyard, too, in Hemingway's works as the writer refers to the prostitutes in The Sun Also Rises as "poules" or "chickens" and has Brett divide her time between two roles, that of a steer and a bull. Not only does she exhibit "breeding," but could boast of a whole string of alliances and gore the pride of the men she has penned up. As the more tame of the two beasts, however, she cannot enter into a meaningful relationship, plays middleman among her quarrelling lovers, and has no offspring. Others relegated to the cattle pasture are Marie Morgan in To Have and Have Not and Pilar in For Whom the Bell Tolls. By either revealing the type of animal or leaving the
species of critter to the imagination of the reader, as he does occasionally in *For Whom the Bell Tolls*, Hemingway pictures woman bereft of intellect and suspended between a world of good and evil.

But while animal images confine women to the level of sensation, mythological, religious, literary and historical images add a whole new dimension to some of Hemingway's characterizations. Thoroughly British Catherine in *A Farewell to Arms* is raised to Olympian heights; *The Sun Also Rises* on Brett as a Circe and queen of a festival; Renata becomes a human amalgamation of devil, Queen of Heaven, Desdemona, Diana and Marie Antoinette in *Across the River and Into the Trees*, and Maria in *For Whom the Bell Tolls* emerges as a holy figure.

Further supplementing Hemingway's imagery are references to women as tooled objects. Thus Marie Morgan in *To Have and Have Not*, Renata in *Across the River and Into the Trees* and Brett Ashley in *The Sun Also Rises* occasionally stay afloat as conveyances that skim over the water, and statuary captures the rigidity of Catherine in *A Farewell to Arms* and Pilar in *For Whom the Bell Tolls*. Hemingway's artistic touch also extends to music imagery which takes note of the stringed instrument quality in Renata's voice.
in *Across the River and Into the Trees* and the smooth, ivory touch of Catherine's throat in *A Farewell to Arms*.

Occasionally single images bear considerable weight, such as Catherine's place as a chess figure, and her resemblances to a barrel or the slashing sting of Pilar's tongue. Also evident are portraits of women as undifferentiated objects.

Geography, plants and natural resources also find their way into Hemingway's garden of imagery. Maria's hair continually springs up as a wheat field and her complexion as the color of burnt gold. Further adding to Hemingway's canvas are likenesses which depend slightly on geometric theorems. Thus Hemingway plucks his woman-centered images from the field, searches for them in the farmyard, discovers them during the hunt, and imports them from the factory.
CHAPTER THREE

Just as a jeweler gazing at a diamond from its many facets gains a greater appreciation of the gem's prismatic qualities and sparkle, a reader surveying the field of Hemingway's fiction and the variegated images which enrich and color it finds new perspectives and heretofore unrealized values in his work. Hemingway has laced his fiction with images, which many critics either overlook or consider unimportant. After tracing a portion of his imagery through the novels and short stories and discovering the patterns it weaves, one can no longer call Hemingway simply an objective reporter, for the writer imparts, or suggests, an attitude toward his characters and their actions through the fabric of imagery.

One sees at a glance, for instance, from Maria's fertility spelled out in terms of lush vegetation, indicated by sun-centered description, and presented by the rich mine of metallurgic references, that the Spanish girl steps out of For Whom the Bell Tolls as a vessel of hope, of renewed faith in the future. Because she leads in the number of animal images, the reader becomes aware that she of all Hemingway's heroines most nearly approaches pure reliance on intuition, compound reflex action, inborn impulse or propensity. Through the creation of the adaptable character of
Maria, Hemingway has imparted to the world a literary interpretation of Darwin's theory of natural selection. Her hardiness has its roots in the soil, and like a plant which relies on photosynthesis for its existence, Maria regains her energy from the sun. As an animal, she concerns herself with only the here and the now. Her ability to meet life in its fair or foul forms makes her a likely candidate for survival of the fittest.

Catherine, however, lacks the physical strength of Maria; the nurse is no match for a perennial such as the Spanish girl who can be cut down only to flourish anew at some later date, and Hemingway indicates Catherine's inability for regeneration by using no botanical images in regard to her. She is animal. She is a cat with nine lives and nine situations to face -- she overcomes the death of her fiance, contracts no disease when sickness surrounds her, tells Lieutenant Henry she is pregnant, escapes detection by Miss Van Campen during the affair, courageously faces Henry's return to the front, survives escape to Switzerland during the storm, meets customs officer with confidence in the neutral country, remains undetected as an unwed mother and has a successful pregnancy. It is the tenth trouble -- childbirth -- which falls her.
Not only nature and animal imagery carve out a place for Hemingway's female characters in the novels, but the application of imagery of man-made objects to women helps demonstrate that these members of the fairer sex are moulded and formed by the males they have known. Only in *For Whom the Bell Tolls* does this proposition emerge textually, although it is hinted at by the number of man-made images in the rest of the novels. Pilar sums up this idea when she says to Maria, "I am no tortillera but a woman made for men."¹

Furthermore, it is fascinating to observe how skillfully Hemingway as an image maker treats Renata to whom one mythological, two religious, two historical and two literary allusions apply. As the standard bearer of the most allusions Renata incorporates the spirit of culture in Italy as a center of religion, mecca of art, seat of history, backbone of civilization, and product of Christianity and Paganism.

But Renata, Catherine, and Maria merit the respect of their creator, Hemingway; of the novelist's major women characters, only this trio does not wear the badge of "bitch." Brett, for example, in *The Sun Also Rises* is the subject of five animal images -- all

¹*For Whom the Bell Tolls* (New York, 1940), p. 155.
bitch; the eight "bitch" images in *To Have and Have Not* all libel Mmes. Bradley, Gordon and Hollis, and one-fourth of the animal images which apply to Pilar in *For Whom the Bell Tolls* mark her as a bitch. The females in the short stories do not escape condemnation either, for over 85 per cent of the woman-centered animal images in this collection have "bitch" as a vehicle.

Another recurring image, too, helps to differentiate the women in Hemingway's novels. The word "piece" with its sexual overtones separates Brett in *The Sun Also Rises*, the mistress of the Milanese in *Across the River and Into the Trees*, and the prostitute in "The Light of the World" from the writer's other female characters.

Thus the reader sees that from the pattern of his imagery Hemingway cuts out several models for his women. Animal likenesses emphasize their physical side; allusions sketch the more romantic feminine mystique, and images as undifferentiated objects carry sexual connotations.

It would appear, moreover, that the names with which he christens his females helps Hemingway decide what will be their literary lot. In fact, names fix it.

For example, Helen Gordon and Helene Bradley
appear in *To Have and Have Not* while Helen Adams is introduced in absentia in "Cross Country Snow." The reader also discovers Marie Morgan in *To Have and Have Not*, Maria in *For Whom the Bell Tolls* and Marjorie in "The End of Something" and "The Three-Day Blow." The Helens, taking their cue from the Trojan beauty, spell disaster for their men. Helen Gordon verbally slaps her husband for his inability to provide for her and punctures his pride by castigating his ineffectuality as a husband. She leaves him racked by loneliness, while Helene Bradley acts as a catalyst in the divorce. Another Helen, Mrs. Adams, precipitates the end of a man-to-man friendship and the termination of ski trips by hearing a child, who will place new responsibilities on her husband.

The Marys, on the other hand, are not quite so dangerous. In fact, they partake more of heavenly associations that hellish ones. Marie Morgan is a modern-version of Penelope, unlike the two Helens in the same book; Maria bears celestial resemblances since her skin and hair reflect the glory of the sun; Marjorie is endowed with remarkable capabilities; and Renata in *Across the River and Into the Trees* is placed on a pedestal because of her first name, which means "rebirth," a word having religious affiliations.
Hemingway's fourth wife and widow, herself named Mary, is particularly enlightening on the cult of femininity and romanticism to which "the Mary's" subscribe. This woman, to whom the novelist dedicated Across the River and Into the Trees, once remarked, "I came to believe that I had never really done anything before I knew him (Hemingway)," words which hark back to Catherine, Maria, and Renata whose lives centered around their lovers. In writing to a friend, Mary Hemingway once said, "We have such fun all the time," thoughts which would not at all be unfamiliar to the heroine of A Farewell to Arms. Like Maria in For Whom the Bell Tolls, who wanted Robert Jordan to supply her with the blueprints for a perfect wife, the writer's widow remarked in an interview, "I hung around Papa for seventeen years and he pummeled and molded and beat me into a certain pattern that has solidified." She passed on the corpus juris of femininity rather indirectly when she told witty English actor Robert Morley after Hemingway's death,

What I'm trying to say is that American women are not gentle enough. They don't wait upon

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3 Helen Markel, "A Look Back, A Look Ahead," Good Housekeeping, CLVI (February 1963), 32.
men. They don't flatter men enough. They think their own problems are more important than their men's problems, which isn't true. The fact is, the whole subject of women and women's rights, is an unexampled bore to me. I think we are second class citizens because of biology. And the race really requires two sexes, so why holler about it? You can have a mighty fine time as a second-class citizen if you handle yourself right. Yourself and your particular man, and I have an inkling that the key words here are affection, support, admiration. I don't think it's demeaning, but a great privilege to give your man those things.

Yet a character's romanticism or lack of it does not depend merely on psychology, for Hemingway, as a superb master craftsman, integrates this aura or its absence with his imagery and even with a suggestion of the course of history. The novelist firmly establishes through metaphoric language his woman characters' affinities with beasts; and how his females wear their hair, a vestige of their animal nature, helps seal their function in his works and illustrates the impact of the times on his heroines. Long-tressed Catherine in A Farewell to Arms, who threatens to cut her hair, essentially is an old-fashioned girl with new fangled ideas on love thrust upon her by the advent of World War I. A Britisher by marriage but an American by

birth, Brett, with her boyish cut, is shorn of loyalties in *The Sun Also Rises*, for she wanders through Europe as an expatriate as well as a wayfarer in the world of men, trying to keep up with the Jakes in post-World War I Europe. She is a woman without a country or creed. In *To Have and Have Not*, Marie Morgan is widowed by a depression, which forces a man to bootleg and accept rumrunning to feed and clothe his family, while the Spanish Civil War victimizes a Spanish girl, who, symbolizing the conflict of divergent forces which ripped the soul of Spain apart, bears two names, Maria, suggesting Christianity, and Bride of the Red Christ, hinting at Communism. Finally with her peasant-healthy head of hair and aristocratic upbringing, Renata in *Across the River and Into the Trees* represents an ineffectual compromise between opposing forces. Thus the reader sees that Hemingway created his female characters in the spirit of their times by fashioning them as products of diverse but troubled environments. Continental developments directed the flowering of their personalities, and circumstances directed their value scales. Furthermore, by pitting them against a variety of backgrounds, Hemingway makes his heroines reflect the international rather than sectional inter-
pretation of the march of history and events.

But while imagery reveals individual characters, the whole canvas of female-related metaphor illustrates plot and theme. One sees, for instance, that For Whom the Bell Tolls gathers together all the types of imagery relating to females — with the exception of masculine references — within its 471 pages — mathematics, animals, undifferentiated or sexual objects, vegetation, natural resources, geography, and allusions. As the longest of Hemingway's novels, it has more of an opportunity to incorporate these varied images. Because its frequency of animal, vegetation, natural resources and geographical images overshadows the number in Hemingway's other works under consideration, it is fairly safe to assume that the novelist, much like Rousseau, is attempting to illustrate woman uncorrupted by society and beheld in her natural beauty.

Furthermore, a heavy reliance on nature images harmonizes with the excerpt from Donne's meditations, itself a product of geographical metaphors and a key to the central meaning of the book: men must join hands and proclaim their brotherhood to be happy and exist in peace. In this novel lives Hemingway's engagement of the gospel of the lost sheep which return to the fold: for Robert Jordan has cut himself off from the
guerillas and rejected women at the beginning of the book, while Pablo is an alien among his own people because of his cowardice. It is fitting that Hemingway employ nature imagery to complement his theme and show that just as nature works together in harmony, so should men.

In addition, the novelist has turned some of the words in Donne's meditation to anatomical analogies just as Donne used religious thoughts in geophysical description. It is interesting to see, therefore, that Donne's "Iland," "Continent," and "Europe" become Hemingway's "country," the Seventeenth Century poet's "clod" relates to Hemingway's "rock," the Renaissance writer's "sea" turns to the American's "well," and the Englishman's "promontorie" is replaced with "plain" in For Whom the Bell Tolls. Thus Hemingway has adapted Donne's devotion for modern usage.

But while images using vegetation and natural resources abound in For Whom the Bell Tolls, these categories never appear in The Sun Also Rises, A Farewell to Arms, To Have and Have Not, and Across the River and Into the Trees. A spirit of despair pervades these four works, whereas faith in the future, hope for a better life, and love of neighbor are to be found in For Whom the Bell Tolls. One notices at the denoue-
ment of The Sun Also Rises the hopelessness of a love that can never come to fruition and the modern version of the ancient exhortation of Ecclesiastes: to withdraw the heart from empty toys.

A Farewell to Arms, too, ends on a note of tragedy, for prospective new life has not only never come to fruition but been killed in an attempt to live. Thus Lieutenant Henry is left without wife or son. Another work, Across the River and Into the Trees, with its title that suggests that over yonder, or in the future, life will be happy, has an unhappy conclusion; for the Colonel's failing health, acting as a sword of Damocles, hangs over the lovers' times together, and death erases the prospect of marriage should the aging officer's impediment be removed. Finally, the solution of To Have and Have Not shows no hope for the betterment of the "have nots," for in the last scene while a yacht sails smoothly into the harbor a tanker hugs the reef to keep from wasting fuel.

While these works lack just two kinds of imagery, one notices a paucity of all categories in the short stories. Perhaps just as Hemingway's longest work incorporated practically all types of images, his short stories do have time to use woman-related imagery suc-
cessfully because of lack of time for future development and possibility of interrelationship.

Although Hemingway is not a writer noted for his imagery throughout his short stories and novels, figurative language revolving around women has a firm foothold in his prose as one can see from a tally of the images in the appendix: sixteen undifferentiated object-centered; twelve man-made; nine sexual; six vegetative; six masculine; four geographical; four natural resource-centered and four mathematical.

But the images this author does employ are artistic, for he illustrates that every woman is a volume. The secret is knowing how to read her. With Ralph Waldo Emerson he would affirm that man -- or woman -- is a part of the universe made alive.
APPENDIX

The appendix lists the images relating to women in five of Hemingway's novels, The Sun Also Rises, A Farewell to Arms, To Have and Have Not, For Whom the Bell Tolls, and Across the River and Into the Trees, and the volume of short stories, The Short Stories of Ernest Hemingway. The works are treated in chronological order, with the images within each novel gathered under the name of the woman to whom they refer. Because the short stories were published at various dates, they are treated last.

For the convenience of the reader, I have indicated the type of image under which I have classified each image; I also have indicated the page number on which each image appears along with its immediate context. The editions referred to are listed in the bibliography.
The Sun Also Rises

1. Brett

She was built with curves like the hull of a racing yacht... P. 22

...her hair was brushed back like a boy's. P. 22

I say give a chap a brandy and soda. P. 22

I say, can a chap sit down? P. 32

Can't you give a chap an ash-tray? P. 57

She seems to be absolutely fine and straight. P. 38

I suppose it's breeding. P. 38

I say, she is a piece. P. 79

I say, Brett, you are a lovely piece. P. 79

Isn't she a lovely piece? P. 79

I had a date with this thing here. P. 79

Brett, you are a lovely piece. P. 79

I say, you are a lovely piece. P. 80

He call her Circe. P. 144

Here come the gentry. P. 165

Hello, men. P. 165

I'm limp as a rag. P. 169

I've never felt such a bitch. P. 184
I do feel such a bitch. P. 184

Oh, I do feel such a bitch. P. 184

I'm not going to be one of these bitches that ruins children. P. 243

I won't be one of those bitches. P. 243

You know it makes one feel rather good deciding not to be a bitch. P. 245

2. Georgette Hoin and Prostitutes

...I sat at a table...watching...the poules going by, singly and in pairs... P. 14

It was a long time since I had dined with a poule,... P. 16

Where did you get it? P. 22

3. Frances Cline

Well, I suppose that we that live by the sword shall perish by the sword. P. 69

A Farewell to Arms

1. Catherine Barkley

This was a game, like bridge, in which you said things instead of playing cards. Like bridge you had to pretend you were playing for money or playing for some stakes. P. 31

Your lovely cool goddess. English goddess. P. 69

...smooth as piano keys... P. 118
I'm like a big flour barrel. P. 319
It was like saying goodbye to a statue.
P. 343

2. Girls at retreat
The pair of them were like two wild
birds.

To Have and Have Not
1. Marie Morgan
Look at that big ox. P. 176

2. Mrs. Bradley
Then that dirty rich bitch of a Bradley
woman. P. 186
Shes interests me as a woman and as a
social phenomenon. P. 140

3. Mrs. Gordon
You bitch. P. 183
No, I'm not a bitch. P. 183
Looking at her sad, angry face, pretty
with crying, the lips swollen freshly
like something after rain;... P. 188

4. Dorothy Hollis
I suppose I'll end up a bitch. P. 244
I suppose we all end up as bitches... P. 245  animal

The bitches have the most fun... P. 245  animal

I suppose I am a bitch all right,...
P. 245  animal

5. Girl on Yacht

The daughter... curled up like a cat...
P. 239  animal

For Whom the Bell Tolls

... 1. Maria

Her hair was the golden brown of a grain field that has been burned dark in the sun... P. 22.  vegetative

...It (hair) was cut short all over her head so that it was but little longer than the fur on a bear pelt. P. 22.  animal

...her hair, that was as thick and short and rippling... as a grain field in the wind on a hillside. P. 23.  vegetative, geograph.

She moved awkwardly as a colt moves, but with that same grace as of a young animal. P. 25.  animal

...If any one touches her she would shiver like a wet dog. P. 28.  animal

Thou art no colt of a girl with cropped head and the movement of a foal still set from its mother. P. 64.  animal

She stroked under his hand like a kitten. P. 68.  animal
<table>
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<th>Image</th>
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<tbody>
<tr>
<td>Rabbit. Pp. 69, 70, 71, 72, 73, 92, 155, 156 (4), 159 (2), 170, 261,</td>
<td>animal</td>
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<td>262, 264, 312 (2), 342, 350, 353, 354 (3), 355, 360, 370, 379 (4),</td>
<td>animal</td>
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<td>380, 406, 463 (5), 464. animal</td>
<td>vegetable</td>
</tr>
<tr>
<td>...The boy and girl (Maria) are like young trees. P. 136.</td>
<td>vegetable</td>
</tr>
<tr>
<td>She walks like a colt moves, he thought. P. 137.</td>
<td>animal</td>
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<td>...her hair, tawny as wheat... P. 158</td>
<td>vegetable</td>
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<td>Thou Canst dry them with thy hair? P. 203.</td>
<td>rel. all.</td>
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<td>Afterwards we will be as one animal of the forest... P. 262.</td>
<td>animal</td>
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<td>...her breasts like two small hills that rise out of the long plain</td>
<td>geograph.</td>
</tr>
<tr>
<td>where there is a well, and the far country beyond the hills was</td>
<td>natural resource</td>
</tr>
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<td>the valley of her throat where his lips were. P. 341.</td>
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<td>...thy skin is...the color of burnt gold... P. 344.</td>
<td>natural resource</td>
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<td>You see it grows now all over thy head the same length like the fur</td>
<td>animal</td>
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<tr>
<td>of an animal... P. 345.</td>
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<td>...it rises like a wheatfield in the wind when I pass my hand over</td>
<td>vegetative</td>
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<td>it. P. 345.</td>
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<td>So it will hang straight to thy shoulders and curl at the ends as</td>
<td>natural resource</td>
</tr>
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<td>a wave of the sea curls... P. 346.</td>
<td></td>
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<tr>
<td>...it will be the color of ripe wheat... P. 346.</td>
<td>vegetative</td>
</tr>
<tr>
<td>...and they face the color of burnt gold... P. 346.</td>
<td>natural resource</td>
</tr>
<tr>
<td>Bride of the Red Christ... P. 352.</td>
<td>rel. all.</td>
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</tbody>
</table>
...it was as soft but as alive and silkily rolling as when a marten's fur rises under the caress of your hand when you spread the trap jaws open and lift the marten clear and, holding it, stroke the fur smooth. P. 378.

2. Pilar

But she has a tongue that scalds and bites like a bull whip. P. 28.

Robert Jordan saw a woman...with... a brown face like a model for a granite monument. P. 30.

And thou with your head of a seed bull... P. 53.

Thou are no woman like a rock that is burning. P. 64.


You could not get three better looking products of Spain than those. She is like a mountain... P. 136.

But so simple I am very complicated. P. 156.

They see something. Or they feel something. Like a bird dog. P. 467.

The crazy bitch... P. 345.

3. Karkov's mistress

He was a friend too of Karkov's mistress, who had cat-eyes... P. 232.

Then it lighted again as he saw the mahogany-colored head... P. 356.
## Across the River and Into the Trees

### 1. Renata

Would you ever like to run for Queen of Heaven? P. 83.

I'll be the moon. P. 99.

...it (Renata's voice) always reminded him of Pablo Casals playing the cello... P. 113.

I love you, devil. P. 114.

Because I told you that you looked like Marie Antoinette in the tumbril? P. 139

...she looked like the figure-head on a ship. The rest of it, too. P. 149.

I am only the unknown country. P. 155.

She talks like a gentle cat... P. 155.

Be comfortable, honey dog. P. 225

They were not Othello and Desdemona...

...they (women) go faster to the knocker's shop faster than any other animal, he thought... P. 247.

This one has a fine blood line, too.... P. 247.

...the girl was soundly sleepy now the way a cat is when it sleeps within itself. P. 248.

Et toi, Rimbaud? P. 259.

You were tumbril bait from the start. P. 277.
You walk like a deer in the forest, and sometimes you walk as a wolf or an old, big coyote when he is not hurried. P. 285. animal

You walk like a champion before he is a champion. If you were a horse I would buy you if I had to borrow the money at twenty percent a month. P. 285. animal

2. Mistress of Milanese

She is a beautiful, hard piece of work. Pp. 380-39. UD

I wonder what it would have been like if I had ever had the money to buy me that kind and put them into the money. Pp. 38-39. UD

3. Cantwell's ex-wife

She had more ambition than Napoleon... P. 212. his. all.

Deader than Phoebus the Phoenician. P. 213. his. all.

The Short Stories of Ernest Hemingway

1. "The Short Happy Life of Francis Macomber"

1. Mrs. Macomber

They are, he thought, the hardest in the world; the hardest, the cruelest, the most predatory and the most attractive... P. 1. animal

She...now is back, simply enamelled in that American female cruelty. P. 9. man-made
<table>
<thead>
<tr>
<th>Image</th>
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<tr>
<td>Why not let up on the bitchery just a little, Margot. P. 10.</td>
<td>animal</td>
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<td>You are a bitch. P. 22.</td>
<td>animal</td>
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II. "The Snows of Kilimanjaro"

1. Harry's Wife

You bitch. P. 58. | animal |
You rich bitch. P. 58. | animal |
She shot very very this good, this rich bitch, this kindly caretaker and destroyer of his talent. P. 60. | animal |

III. "Indian Camp"

1. Squaw

Damn squaw bitch! P. 93. | animal |

IV. "The Three-Day Blow"

"Once a man's married he's absolutely bitched." P. 122. | animal |

V. "Soldier's Home"

They were too complicated. P. 147 | mathem. |
They were such a nice pattern. He liked the pattern. P. 149. | mathem. |
VI. "Big Two-Hearted River: Part I"

1. Hop's Girl

They called Hop's girl the Blonde Venus. P. 217.

VII. "Che ti dice la patria?"

1. Waitress

Her nose, however, did not look like warm wax. P. 294.

VIII. "The Light of the World"

1. Prostitute-Alice

You big disgusting mountain of flesh. P. 386.

Must be like getting on top of a hay mow. P. 387.

You're a lovely piece, Alice. P. 390.

...I was a lovely piece then exactly as he said. and right now I'm a better piece than you... P. 390.

You big mountain of pus. P. 390.

2. Peroxide

...you dried up old hot-water bottle. P. 390.

IX. "Wine of Wyoming"

1. Madame Fontan

She looked like Mrs. Santa Claus... P. 458.
Image

2. Drunk persons

Cochon (pig) (2). P. 461. animal

3. Indian Daughter-in-law

Bitch. Pp. 464 (2), 465 (2), 466. animal

X. "Fathers and Sons"

1. Imaginary woman

Beautiful lady who looked like the pictures of Anna Held... P. 491. his. all.


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