

THE FEMININE CHARACTERS
IN THE WORKS OF ERNEST HEMINGWAY

by

JACQUELINE SHELLY HAWKINS

B. A., University of Arizona, 1954

A THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of English

KANSAS STATE COLLEGE
OF AGRICULTURE AND APPLIED SCIENCE

Page 67 has been removed. It was
a duplicate of page 66.

1954

LD
2668
T4
1954
H38

210

Spec. Coll.

TABLE OF CONTENTS

INTRODUCTION.....	1
PREVIOUS INTERPRETATIONS.....	7
HEMINGWAY'S WOMEN.....	49
The Dream Girls.....	50
Men-Destroyers.....	55
Women Destroyed.....	60
The Other Women.....	65
HEMINGWAY'S ATTITUDE.....	70
CONCLUSIONS.....	83
ACKNOWLEDGMENT.....	86
LITERATURE CITED.....	87
APPENDIX.....	89

INTRODUCTION

Ernest Miller Hemingway was born July 21, 1899, at Oak Park, Illinois. He was the second of the six children of Clarence Edmonds and Grace Hall Hemingway. His father was a man primarily interested in hunting and fishing, though he was a doctor by profession. His mother was both religious and musical and wanted Ernest to be a cellist. Her plans for the boy conflicted with those of her husband, who was persistent about the boy's following his interests. The family spent its summers at Walloon Lake in Michigan where Ernest spent his time hunting, fishing, drinking, and finding out about girls. Such vacations perhaps contributed more than anything else to the boy's acceptance of his father's ideas for him rather than his mother's.

Hemingway was active in high school athletics, though he also participated in journalistic affairs. Upon his graduation from high school in 1917, he tried to enlist in the army but was rejected because of a bad eye acquired when taking boxing lessons in a Chicago gymnasium at the age of fourteen. He went to Kansas City and, lying about his age, got a job on the Kansas City Star as a reporter. By the next spring, however, he found that he could get into the war after all as a Red Cross ambulance driver and he served in this capacity on the Italian front. It was at Fossalta di Piave that he was so badly wounded in the leg. He was then hospitalized at Milan

and highly decorated by the Italians. He was deeply shocked by his war experiences and by his wounds, and these deep impressions of war have found their expression in his works.

After the war he returned to the United States to recuperate both mentally and physically. In 1920 he got a job editing the house organ of the Cooperative Society of America. In 1921, he married a St. Louis girl, Hadley Richardson, whom he had known during the summers at Walloon Lake. After their honeymoon, they went to Toronto where he was soon a by-lined reporter. Not long after, he became the European correspondent for the Toronto Star.

It was not long before Hemingway was reporting for the Hearst papers in Paris. But Hadley became pregnant and the two returned to the United States, planning to go back to Paris within a year. By 1925, this plan was carried out. The first son, John, had been born and Hemingway was back in Paris, having quit the newspaper job and gone to work seriously on his writing. Though he began to be published, his finances were still unsatisfactory. Both In Our Time and The Torrents of Spring reaped only meager monetary harvests and it was not until the publication of The Sun Also Rises, in 1926, that writing as a career became profitable for him.

By 1927, Hemingway's first marriage had ended in divorce. The same year he married Pauline Pfeiffer, a wealthy fashion writer for the Paris office of Vogue. They returned to this country where the author wrote A Farewell to Arms, which was

published in 1929. A second son, Patrick, was born the same year.

Hemingway spent most of his time from 1928 to 1938 in Key West, Florida. Here he wrote Death in the Afternoon and Green Hills of Africa. His third son, Gregory, was born in 1932.

In 1935, the Spanish Civil War broke out and Hemingway purchased ambulances for the loyalists. He made several trips to Spain as correspondent for the North American Newspaper Alliance and also worked on a movie called The Spanish Earth, in order to further the battle against fascism. It was at this time that he went through a semi-Marxist period, which strongly affected his career.

For Whom the Bell Tolls was published in 1940. He was divorced by Pauline Pfeiffer the same year and very shortly after he married Martha Gelhorn, another St. Louis girl, whom he had met in Key West and later in Spain. They were married in Cheyenne and later settled near Havana.

In 1942 he became engrossed in the war effort, using his boat, The Pilar, to sight submarines for the navy. In 1944 he went to Europe to cover the war as a correspondent for Collier's. After the invasion he attached himself to the fourth infantry division of the First Army. Between the invasion of Normandy and the liberation of Paris, his activities were exciting and colorful: he provided the army with much useful information about enemy activity; he and his group of French irregulars were "first" into Paris. While he was in England in 1944, he met Mary Welsh,

originally from Minnesota, at the time attached to the London office of Time. They were married after the author's previous marital situation was simplified by divorce.

Since the war, Hemingway has been working in Cuba, living somewhat less exuberantly on his Lookout Farm, Finca Vigia, a place on a hilltop at San Francisco de Paula, near Havana.¹

As a man, Hemingway has had an interesting and exciting life, and the significance of his experience so far as his writing career is concerned will be discussed, where relevant, later in this paper.

As an artist, Hemingway has been widely acclaimed for various talents: his style is inimitable; his dialogue is superb; his workmanship is patient and thorough; his novels provide the best picture of war experience. At the same time he has been accused of many things: he has exhibited no lasting political alliances; he has overemphasized the importance of sex; he has too often concerned himself with the violent side of life. But whether to disparage his work or to attempt to exalt it, many--- Philip Young, Edmund Wilson, Maxwell Geismar, Carlos Baker--- have written of this author and of his work.

Previous critics have spent very little time in writing of the women of Hemingway's works, however, and the writer seeking background material about the author's feminine characters finds the same cliches consistently repeated: Hemingway creates two

¹ Philip Young, Ernest Hemingway, pp. 106-117.

types of women---"good" ones and "bad" ones. Furthermore, these women are like none that one ordinarily is acquainted with. They are merely symbols and have no reality beyond their strictly symbolic function. What we know of these women we learn through the protagonist.

And more cliches: his "good" feminine characters are womanly and have long hair, which is a symbol of their full degree of sexuality; his "bad" women do not convey an atmosphere of "home"--one does not associate with them the ordinary, culinary, housewifely traits. They are "good" or "bad" depending upon their ability to recognize the fact that satisfactory relationships between men and women have their basis in male domination. American women have the greatest difficulty accepting male superiority as fact.

Furthermore: the women are worthy of study only because they provide information about the author's attitude toward sex; often the strictly sexual function of the women is simply to better pass the spare time of the protagonists. The author has been more and more preoccupied with sex and uses it in his works with less and less justification.

After encountering over and over the same hackneyed expressions about the women of Hemingway, the thoughtful reader may begin to experience some degree of frustration. He may wonder whether he has erred in his own interpretations of the feminine characters of the author. For, as he reads Hemingway's

novels and stories, it may occur to him that there are more than the two groups of women---"good" ones and "bad" ones--- and that in many cases there is more to the feminine characters than simply their sexual function. There are vistas of the women which have never been examined.

Is it possible that Hemingway's women have been oversimplified in previous interpretations? Is it not probable that the author shows a greater degree of complexity in the creation of his feminine characters than has been admitted before? Haven't certain attributes, equally important, been ignored? Certainly generalizations about characters are facilitated in examinations which consider only certain characteristics; but are they valid when qualities which might cause a woman to be assigned otherwise are ignored?

Is there a wider range of women portrayed by Hemingway than has been previously noted? Is it possible to categorize the women? If so, what are the groups? What mutual characteristics serve as criteria for their grouping? Is it possible that mutual experiences, also, might aid in categorizing them?

Does the author really dislike his feminine characters? If so, is this attitude general, or does it merely involve certain types of women? Has this attitude been obvious throughout his career? Is there any parallel between the author's attitude toward life in general and his attitude toward his women? Is it possible that his attitude toward these feminine characters might simply be that of the normal man?

The answers to these questions are important to an understanding of an interesting aspect of Hemingway's work and it is with these matters that this thesis is concerned.

PREVIOUS INTERPRETATIONS

The reader interested in the writing of Ernest Hemingway and particularly in his feminine characters soon discovers that little critical work has been done in regard to these women. What critical work has been done is not only small in quantity but deficient in quality, with much generalization and little evidence usually the case. The work which has been done previously needs correction in some instances, and elaborative evidence in all.

† Agreement which has been achieved in previous critical work generally involves the categorization of the women; there has been an almost universal tendency to divide them into two groups. One consists of feminine characters exhibiting womanly traits: these women are solicitous, compliant, desirous of anything making their lovers happy. Conversely, the other consists of women whose main interest is themselves: these are women who will use any means to further their own well-being. Few previous writers who have chosen to discuss the members of these groups in any detail have considered their circumstances or have examined them in any way but an exceedingly superficial one.

Carlos Baker has delved into the question of the importance of the feminine characters more thoroughly, perhaps, than has any

other critical writer. He emphasized the symbolism in Hemingway's writings in his own book, Ernest Hemingway: The Writer As Artist, and paid special attention to the symbolism of the women in his discussion of them. He felt that the heroines "are meant to show a symbolic or ritualistic function in the service of the artist and the service of men."¹ This symbolism is especially reflected in a "Home" or a "Not-Home" quality in each of the heroines. If a feminine character exemplifies this "Home" quality, she is the type of woman who creates such an atmosphere wherever she is; one associates with her the ordinary domestic traits. On the other hand, a woman evidencing the "Not-Home" quality does not have any of these traits. Mr. Baker felt that these qualities are very positively correlated with the idea that Hemingway has dealt with two extreme groups of women, the "good" ones and the "bad" ones. In other words, a member of the "good" or day-dream group exemplifies the "Home" quality. A member of the "bad" or nightmare group evidences the "Not-Home" quality. And each heroine is imbued with certain degrees of one or the other of these qualities, depending on which of the two extreme groups she belongs to. It is obvious that Mr. Baker's division of the feminine characters is the traditional one, though he did point out that there are differences within the groups; some of the women are more nightmarish than others. Mr. Baker felt that Hemingway had arrived at these distinctions

¹Carlos Baker, Ernest Hemingway: The Writer As Artist, p. 113.

by having established a moral norm "as a means of computing various degrees of departure from it."² In one direction the departure is exemplified by the group which Mr. Baker called "the deadly females," mentioning Brett Ashley and Margot Macomber as examples. Of this group he said that, "In varying degrees...these women are selfish, corrupt and predatory." Departure in the other direction leads to the establishment of the other extreme group, including the allegedly "docile and submissive mistress-types," as represented by Maria and Catherine Barkley.³

Noting that Hemingway ignores the middle ground in so far as that development of his feminine characters is concerned, Mr. Baker said:

...all of Hemingway's heroines, like all of his heroes, are placed in a special kind of accelerated world. We do not see them puttering in their kitchens, but only dreaming of that as a desirable possibility. They are never presented as harrassed mothers; their entire orientation tends to be, in this connection, premarital. Wars and revolutions, the inevitable enemies of peace and domesticity, set them adrift or destroy their lives.⁴

Mr. Baker further explained the reasons for Hemingway's ignoring of the kind of women who fall between the two extremes. He felt that Hemingway is not inclined to bother himself with the

²Ibid., p. 111.

³Ibid., p. 110.

⁴Ibid., pp. 113-114.

commonplace activities of the feminine world and that this attitude is rather a chivalric one. "His heroines are an aspect of the poetry of things."⁵ Mr. Baker did not excuse Hemingway on these grounds, however. He felt that because of the author's failure to depict the women who fall between the poles of the Becky Sharps and the Amelia Sedleys, Hemingway has disregarded his own assertion that he is portraying things as they are.

Mr. Baker noted that Hemingway has been criticized on the grounds that he has not committed himself to the emancipation of women nor become a feminist to any great degree. Mr. Baker answered this criticism by pointing out his own thesis that the women are developed for the service of the protagonist, and added that it is possible these feminine characters would be emancipated "only through an idea or ideal of service."⁶

An essay of Theodore Bardacke's, entitled "Hemingway's Women," is included in a collection of essays written about the author and compiled by John F. McCaffrey. Mr. Bardacke was also interested in the possible symbolic functions of the feminine characters. He concentrated largely on the physical characteristics of those women of the novels and short stories, looking for symbols within the characters themselves. So far as these are concerned, Mr. Bardacke decided that length of hair is a positive indication of the sexuality of the women:

⁵Ibid., pp. 113-114.

⁶Ibid.

the long hair of Catherine, Renata, and several of the short story heroines indicates their full degree of womanliness. The fact that Maria's hair is beginning to grow out when Robert Jordan meets her is an indication of her return to womanliness after she was so brutally used by the fascists.⁷

Mr. Bardacke noted that Hemingway's feminine characters are for the most part revealed by the protagonist; one finds out about Catherine through Frederick Henry in A Farewell to Arms, about Brett Ashley through Jake Barnes in The Sun Also Rises, etc. Mr. Bardacke stressed this idea by pointing to the fact that one rarely learns of the heroine's feelings through her own expressions. The reason for this type of portrayal is that Hemingway treats women wholly as sexual beings, which necessitates their revelation by the protagonist.⁸ As a matter of fact, this critic constantly emphasized his point that the chief reason for examining Hemingway's feminine characters is to discover other attitudes. He said:

Women are traditionally an important part of the love relationship. In Hemingway's changing conception of them with their deficiencies or attributes it is possible to trace many of his attitudes toward sex.⁹

In summary, then, Mr. Bardacke seemed to feel that Hemingway

⁷Theodore Bardacke, "Hemingway's Women," Ernest Hemingway: The Man and His Work, p. 351.

⁸Ibid.

⁹Ibid., p. 342.

creates his heroines simply in order that they will be available to fulfill any sexual desires the protagonist might have. Depending on the length of her hair is the woman's ability to satisfy.

In his book The Art of Ernest Hemingway, John Atkins noted that the author has a very pessimistic attitude toward the relationship between men and women. He said:

Modern women are no longer prepared to surrender unconditionally to male power. That is the truth about the contemporary sex relationship. Because of this, Hemingway's implicit argument seems to run, it is no longer possible for men and women to work out a satisfactory relationship.¹⁰

Mr. Atkins suggested that Brett Ashley's tragedy may lie in the fact she cannot accept the idea that submission is the basis of love. He also pointed out that the membership in either of the two extreme groups traditionally accepted depends upon the women's degrees of acceptance of the fact that satisfactory relationships between the sexes have their foundation in male superiority.

Mr. Atkins also felt that the author's attitudes toward the satisfactory relationships between men and women are very closely interwoven with his attitude toward American women in particular. He noted that Hemingway feels the chief quality of the American female is her sterile aggressiveness. The American woman seems to seek power over the male. The result of the relationship between such a woman and a man would certainly be unsatisfactory. According to Mr. Atkins, Hemingway blames the woman for this

¹⁰ John Atkins, The Art of Ernest Hemingway, p. 224.

situation. "In her quest for power she has lost her earlier virtues...."¹¹ Mr. Atkins emphasized his thesis that it is primarily the American woman at whom this criticism is aimed by pointing out that nothing comparable was ever said about the Scottish Catherine, Italian Renata, or Spanish Maria. He also noted that, though Hemingway sympathizes with Brett Ashley, he seems to receive his greatest literary satisfaction from the womanly woman, represented again by Catherine, Maria, Renata, and Marie Morgan. He pointed out that the latter is the only American woman who does not receive censure from the author and that she had not been to camp or college.¹²

So far as the women in Hemingway's works are concerned, most other critics have either mentioned them only briefly by simply pointing to the author's attitude toward them, or have discussed them only as "a necessary element" in the author's attitude toward sex or love.

Although primarily interested in other phases of the author's work in his book Ernest Hemingway, Philip Young did note the curiosity of the protagonist's attitude toward women. Mr. Young found this attitude to be either hostile or sentimental, depending on whether the woman were a day-dream or a nightmare.¹³ Mr. Young explained his impression of the hero and heroine in this way:

¹¹Ibid., p. 222.

¹²Ibid., p. 223.

¹³Philip Young, Ernest Hemingway, p. 81.

...the hero: a soldier, struck down but returning to duty, gear packed, ready to move. And the heroine: the girl the soldier can meet, love and part from forever in a space of days spent in some foreign city. They leave no children behind them. They leave nothing behind them but empty bottles and the signature in the register; when they are gone they¹⁴ exist only in the short memories of the tipped....

In his essay "Hemingway: Gauge of Morale" included in McCaffrey's edition, Edmund Wilson noted in 1947 a growing antagonism toward women in the works of Hemingway. He pointed to its development through "The Doctor and the Doctor's Wife," "Cross Country Snow," "Hills Like White Elephants," "A Canary for One," The Sun Also Rises, and The Fifth Column. Mr. Wilson felt this attitude can be explained by the fact that Hemingway was early influenced by Kipling's book, Without Benefit of Clergy, and that the two shared the split attitude toward women described by Mr. Young. According to Mr. Wilson, the two authors were especially in agreement on the point of view that women are much more dangerous than men; the man must subjugate the woman before she destroys him.¹⁵

Theodore Bardacke and John Atkins are certainly not alone in their feelings about sex as the basis for the creation of women as characters in Hemingway's work. Speaking generally, Malcolm Cowley wrote that "Most of Hemingway's heroines are in the image of Trudy (the Indian girl who taught Hemingway about sex during the summers at Walloon Lake); they have the

¹⁴Ibid., p. 215.

¹⁵Edmund Wilson, "Hemingway: Gauge of Morale," Ernest Hemingway: The Man and His Work, pp. 254-255.

obedience to their lovers and the sexual morals of Indian girls."¹⁶ Michael F. Moloney felt that "the sexual function of woman...has no deeper purpose than to while away the tedium of her possessors. It provides a moment of relief in an all-enveloping ennui."¹⁷ W. M. Frohock pointed out that there is a growing obsession with sex and a lessening reason for it in Hemingway's work. He felt that, in the earliest books, what sex there is was absolutely appropriate, but that in For Whom the Bell Tolls, the author "simply lets the war go hang during the intervals of the sleeping bag."¹⁸

As a group, the romantic heroines of Hemingway have been more often discussed than have the other women who have been grouped traditionally as nightmares. There is universal agreement so far as the membership of the day-dream group is concerned. Catherine Barkley, Maria, and Renata are consistently included as among its members. Often Marie Morgan is mentioned also, as representative of the qualities attributed to the group as a whole.

Members of the day-dream group, according to the critics, are ideal and idealized mates. They are beautiful and young (Marie Morgan is older but she is lovely in her own way). Their relationships with their male companions are usually pre-marital, but highly moral in their implications.

¹⁷Michael F. Moloney, "Half-Faiths in Modern Fiction," Catholic World, August, 1950, 171, 347-348.

¹⁸W. M. Frohock, "Violence and Discipline," Ernest Hemingway: The Man and His Work, p. 290.

The main reason for the existence of these girls is to make their male companions happy by fulfilling their sexual desires. Speaking specifically of Catherine in one instance and Renata in another, Philip Young described them as "idealized past the fondest belief of most people,"¹⁹ and "lovely, compliant, devoted...."²⁰ Carlos Baker said of them:

One might argue, of course, that the normal male-female situation in Hemingway is something like what took place in the Garden of Eden just after the eating of the fruit of the tree, but before the malediction. All these Eves are...pleasurably ductile....

Mr. Baker noted, however, that Hemingway treats these women with much tenderness and that, though they are almost never "at home," they have the virtue of carrying the home-image with them wherever they go.²¹

Edmund Wilson, in presenting his thesis of a positive relationship between the works of Hemingway and Kipling, felt that the former reflects the latter in the submissive infra-Anglo-Saxon women that make his heroes such perfect mistresses. The love affairs in which these women are involved have the "all-too-perfect felicity of a youthful erotic dream."²² W. M. Frohock agreed with Mr. Wilson, saying "the women are silently submissive instruments, not autonomous personalities."²³

¹⁹Philip Young, op. cit., p. 62-63.

²⁰Ibid., p. 88.

²¹Carlos Baker, op. cit., p. 257.

²²Edmund Wilson, op. cit., p. 254.

²³W. M. Frohock, op. cit., p. 276.

More has been written about Catherine Barkley than about any of the other women included in this group. She is most often criticized because, as A Farewell to Arms progresses, she seems to become more an abstraction than a real-life portrait of an actual woman. In a letter to Carlos Baker, Malcolm Cowley wrote that, to him, "Catherine is only a woman at the beginning of the book, in her near madness."²⁴ Mr. Baker, however, felt that the abstract portrait of Catherine is justified because of the fact that she has a symbolic role in the novel; she is closely associated "with ideas of love, home, and happiness."²⁵

In contrast to the day-dream group, little has been written about the nightmares as a group. Critical writers have, for the most part, merely mentioned the existence of the second group along with the first and have included several examples of its members, Brett Ashley and Margot Macomber being considered most frequently. The qualities which distinguish this group from the other seem to have been taken for granted as being derived by a process of negative deduction; if Catherine Barkley exhibits the "Home" virtue, then Margot Macomber exemplifies the "Not-Home" quality. Membership in this group precludes a selfless attitude toward men. These women are beautiful but cruel and hard. Their actions are motivated by self-interest.

The attitude of critics toward this group of nightmares is clearer if one examines the material written about one of its

²⁴Carlos Baker, op. cit., p. 111.

²⁵Ibid., p. 104.

members, Lady Brett Ashley, who has received the most comment. Carlos Baker noted that Brett is treated sympathetically by the author, but also pointed out that, "Whenever Jake takes a long objective view...he is too honest not to see her for what she objectively is, an alcoholic nymphomaniac."²⁶ John Atkins said of her:

The most celebrated of all of Hemingway's women is Lady Brett Ashley. She is a convenient symbol of the expatriate woman of the twenties, with no purpose in her life, and attempting to fill the void with drink and sex.²⁷

Edmund Wilson described Brett as "one of those international sirens who flourished in the cafes of the postwar period and whose ruthless and uncontrollable infidelities...have made any sort of security impossible for the relations between women and men."²⁸

W. M. Frohock pointed especially to Brett's fundamental lack of integrity.²⁹ Only Philip Young has recognized the importance of the circumstances which brought about the Lady Brett found on the pages of The Sun Also Rises. He noted the fact that Brett is a casualty of the same type of ordeal that

²⁶Ibid., p. 91.

²⁷John Atkins, op. cit., p. 217.

²⁸Edmund Wilson, op. cit., p. 239.

²⁹W. M. Frohock, op. cit., p. 269.

had injured Jake Barnes, the protagonist of the novel: the war had taken Brett's fiancé and had reduced her husband to a semi-violent psychopath; such things have left as much of a mark on Brett as Jake's wound has left on him.³⁰

As one assimilates the material previously written about the women in Hemingway's work, he finds himself left with a feeling of dissatisfaction. Why, he asks himself, is Ernest Hemingway considered one of the best of American writers if his women have nothing more to them than a sexual function? One receives just such an impression from the statements of the critics just discussed. In fact, one feels that any one of a thousand authors could have created such females as were described by these writers.

Moreover, there was an almost unanimous agreement so far as the divisions of the feminine characters are concerned. Previous critics felt there are two extremes portrayed by Hemingway's women. They are women whose chief purpose in existing is the satisfaction of the protagonists' whims, or they are women without purpose for existence because of a lack of sexuality, or because they are unable to understand that submission is the basis of a successful relationship between men and women. They are day-dreams, exuding an aura of "home," having long beautiful hair, and much sexual attractiveness. Or they are nightmares, evidencing a "not-home" atmosphere and personifying

³⁰Philip Young, op. cit., p. 56.

selfishness. At this point in the reading of previous interpretations, one wonders why Margot Macomber has so much sex appeal when she is consistently categorized as a deadly female. Obviously, the term "womanliness" is being interpreted differently by the several critical writers. On the one hand, the term seems to have been interpreted as being synonymous with compliancy and submission. On the other hand, it seems to have been accepted as meaning having a full degree of sexuality. In order to include Margot among the nightmares, then, it would seem her lack of womanliness would not imply a lack of sexuality but a deficiency of that quality of creating a home atmosphere wherever she goes. Yet Margot is said to lack sexuality because she is not compliant. Is it possible that these critics are guilty of believing the same thing they consistently accused Hemingway of? Do they, too, feel that the chief quality of woman is her desire to satisfy the wants and needs of the male sex without concern for her own happiness? This would seem to be the case when they deny that Brett Ashley and Margot Macomber are womanly because they are not solicitous.

Regardless of previous interpreters' feelings, however, compliancy is not synonymous with sexuality, though both might be accepted as being traits that women exemplify in varying degrees. It seems to this writer that Margot is just as "womanly" as Catherine Barkley, though in another way. Because Mrs. Macomber is capable of killing (which is actually the reason she is called unwomanly) does not mean that she is less feminine than Catherine

but that she has additional traits in her character which have nothing to do with womanliness.

One learns from previous interpretations, then, that Hemingway creates his feminine characters in order that they may be available to fulfill any sexual desires the protagonist might have. Any of the women who may have lost this strictly sexual function are to be classified as nightmares.

When one remembers that some of the members of the nightmare group evidence a lot of sexuality, he realizes that the whole matter of Hemingway's women has been interpreted in too simple a manner. It really seems impossible that such scholars whose work on this particular subject has been summarized here could have underestimated and oversimplified the characters of a man whose work is acknowledged, despite its apparent simplicity, to be so complex. In the examination of the women within the works one discovers they are usually treated from the point of view of the protagonist, it is true. But such a method of their development by the author does not preclude their significance or importance, though this seems to be the opinion of previous critics.

Even the simplicity of the previous categorizing of the women is not unforgiveable when one considers the small space usually allotted the women by critical writers concentrating on other phases of Hemingway's works. But when one, in his own consideration of the women, begins to notice that there are many whose characteristics do not fit them for inclusion within either of the two extreme groups, or that a character previously

and unanimously included within one of the categories exemplifies qualities which seem to prohibit her from membership in that group, then he begins to feel that there is legitimate reason for further and more thorough investigation.

Aside from their persistence in setting forth a division of only two groups of characters so far as the women in Hemingway's works are concerned, there are other reasons why one hesitates to accept many of the previous interpretations. For one thing, one often wonders whether some of the phases of the women which have been discussed are really significant. For example, Hemingway has been criticized for ignoring certain areas in which women actually exist, and one defending the author's use of the feminine character is forced to admit that he does not write of the ordinary little housewife, whose chief satisfaction in life is bustling around her kitchen, though he does portray a wider variety of women than is usually admitted. But who is interested in reading a book about the success of Jane's favorite recipe? Not even Jane herself. And Hemingway has come much closer to portraying the true Jane than is usually acknowledged. To a certain degree our homebody resembles Hemingway's day-dream. In both cases the desire on the part of the woman is to make her male companion happy. True, most Janes are not so beautiful nor so genteel as Catherine. And the latter was certainly not occupied with house-hold tasks. But one is pretty sure she would have been if circumstances had not displaced her. A woman who can make a room in a cheap hotel seem homey is exhibiting that quality which makes Jane what she is. Of course, there are

Mary Anns in the kitchens who are more than this---who contribute to the conversation as well as to their husbands' egotism, for instance. But these certainly are not Catherines, or Marias, or Renatas either. It seems to this writer that Hemingway has come as close to portraying the ordinary housewife as we would want him to and that those who criticize him for ignoring her are not really remembering their own reading interests as they criticize.

Carlos Baker has taken time to pay attention to the criticism that Hemingway has not dedicated himself to the emancipation of women.³¹ The thoughtful reader realizes that an author writes of those things which are important to him and which he has experienced, and it is from such material that good books are made. Is it not foolish ever to demand any theme in any writer's works, especially when he is doing an adequate job by himself? Shouldn't he be allowed to decide for himself what he has to say?

The author has been criticized because of the fact that his feminine characters do not express their own ideas. One finds out about them through the men they are associated with. One wonders at the short-sightedness of such criticism. According to the author himself, his primary intention always has been to project to the reader the truth as it is. In treating his women objectively, Hemingway has only upheld his own principles. Although a man can project his own imagination into the mind of a woman, he cannot interpret what he thinks he finds there as

³¹Carlos Baker, op. cit., p. 113.

fact. Hemingway must have realized this and, instead, one finds out about the feminine characters through the view point of their male companions, a point of view for which the author has valid claim. In short, Hemingway, through his protagonists, has written of his impressions of women---the truth as it is---to him. One who is criticizing the feminine characters of the author would do better to concentrate upon the author's perceptions of them rather than upon his method of developing them.

It may be true that some of the women in Hemingway's works seem to have only a sexual function, though the present writer doubts that such a generalization can be made about all the feminine characters. Even so, the interpretation tends to lose all value when one notes that one critic felt Hemingway's changing attitudes toward sex can be traced through the women because they "are traditionally an important part of the love relationship..."³² Really!

Carlos Baker noted that Catherine of A Farewell to Arms has been condemned as a character because she seems to become more an abstraction and less a woman as the novel progresses. Mr. Baker felt this tendency is justified because Catherine has a symbolic role, but one questions this justification. To be perfectly successful, many critics would argue, a symbol must still seem convincing on the level of actuality, or lose much of its effectiveness.

In many instances, it is possible to corroborate distrust

³²Theodore Bardacke, op. cit., p. 342.

of previous statements with evidence from the author's works, and it seems worthwhile to do so before proceeding with a categorization of the women or a study of the author's attitude toward them.

One such case involves John Atkins' feeling that Hemingway believes a satisfactory relationship between men and women must be based upon male domination. If one presents as evidence only certain of the marital, or premarital, situations from the author's works, Mr. Atkins' statement has some validity. The day-dream group exhibits those characteristics which are allegedly required for successful male-female relations. Its members are compliant---completely submissive to the desires of their lovers. The relationships of these women with their male companions do seem to be successful, especially if one compares them with that of Francis and Margot Macomber. Mrs. Macomber is definitely not solicitous; her own interests are of primary concern to her. And the relationship was very unsatisfactory. Their marriage would have ended in separation or divorce had she not killed him.

But Mr. Atkins has not delved into the history of this attitude on the part of the author. If Hemingway does feel that submission is the foundation of successful relationships, then why does he feel this way? How far does this attitude extend beyond the dream girls? In fact, is it completely consistent within that group?

Several times in his career Hemingway has discussed the

relationship of his own parents. It is known that his parents conflicted over their ideas of what their son's interests should be. Here Mr. Hemingway won out, for Ernest early showed a preference for hunting and fishing rather than for playing the cello. His father must have paid a heavy price for winning this victory, however, for Hemingway himself says, in For Whom the Bell Tolls, that his mother was quite a bully. Ernest preferred his father to his mother but he admired the man somewhat less when he was old enough to realize all his father was putting up with. Through Robert Jordan, he lets it be known that he believes his father would not have taken all he had from his mother had he not been a coward.³³

The author's background, then, seems to provide the critic with a reasonable amount of evidence explaining the reason for the fact that Hemingway may feel male domination is the basis for successful relationships between men and women. Certainly he early witnessed, first hand, the results of a relationship in which the woman exercised the control. One can easily understand why such an experience would help a man to accept as ideal the opposite type of relationship.

When one examines the day-dream group superficially, he is prone to believe the author does have such an attitude. As a matter of fact, the relationships of Robert Jordan and Maria in For Whom the Bell Tolls, and of Colonel Cantwell and Renata

³³Ernest Hemingway, For Whom the Bell Tolls, pp. 338-339.

in Across the River and Into the Trees seem to substantiate the assertion by Atkins that Hemingway feels male dominance is the answer to happy male-female relations. These relationships, however, are witnessed during only a few days. On the other hand, A Farewell to Arms follows Catherine Barkley and Frederick Henry through a longer period of time. As in other relationships of the dream-girls and their lovers, Catherine is chiefly motivated by Henry's desires. This is true throughout the novel. But the situation does not remain the same. After they flee Italy and are established in Switzerland, shortly before the baby is due, they become restless. Catherine realizes something is lacking and she says that she will have her hair cut after the baby is born, "and I'll be a fine new and different girl for you."³⁴ Despite her compliancy, their love affair is not what it had been in the beginning. Hemingway seems to be saying that submission alone will not serve as the basis for a satisfactory relationship.

In all of the author's work there is only one really successful marriage---that of Marie and Harry Morgan, in To Have and Have Not. They are very successfully adjusted to each other. Marie would do anything to make her husband happy; he is all she cares about. Actually, this relationship provides the most valid evidence for Mr. Atkins' theory because, in this one, there is not even a hint of any degeneration of the relationship before its actual end with Harry's death.

³⁴ Ernest Hemingway, A Farewell to Arms, p. 314.

On the other hand, the Gordon marriage, described in the same novel, offers the best example of a relationship which is about to be terminated despite a solicitous wife. Helen has decided to leave her husband after having suffered through his many affairs with other women. She tells him:

I've tried to take care of you and humor you and look after you and keep quiet when you wanted and give you your little explosions and pretend it made me happy, and put up with your rages and jealousies and your meannesses and now I'm through.³⁵

Apparently those dream-girl qualities which Helen possesses do not necessarily protect her from those factors which lead to an unsuccessful marriage. Submission on her part has not led to a satisfactory relationship.

It seems then, that Mr. Atkins was making too general a statement. The evidence, as taken from Hemingway's works, points to the fact that he feels compliancy on the part of the woman is not a sufficient foundation for a successful relationship with her lover or husband.

Another previous critical interpretation is assailable, and with evidence from Hemingway's works. Writers such as Edgar Johnson³⁶ and Maxwell Geismar³⁷ have stated that Hemingway's

³⁵Ernest Hemingway, To Have and Have Not, pp. 186-187.

³⁶Edgar Johnson, "Farewell the Separate Peace," Ernest Hemingway: The Man and His Work, p. 140.

³⁷Maxwell Geismar, "Ernest Hemingway: You could Always Come Back," Ernest Hemingway: The Man and His Work, pp. 182-183.

positive attitude toward mankind is inaugurated by the publication of To Have and Have Not in 1937. They have also written that Marie Morgan is the American woman not condemned by the author, and John Atkins has hinted that the reason for her escape from the usual treatment accorded American women is that she is of the people.³⁸ If this proletarian element is really significant, then, it seems possible that it might serve as a criterion for the categorizing of the feminine characters. Before it can be used as such, however, its worth must be examined. As Hemingway purportedly did not exemplify this political attitude in his fiction until the publication of To Have and Have Not, one cannot examine feminine characters created too long before that time in this light. This factor in itself is a limitation on the usefulness of a possible proletarian attitude on the part of the author as a criterion.

By ignoring completely their other traits, one might say that Mrs. Macomber of "The Short Happy Life of Francis Macomber," and Helen of "The Snows of Kilimanjaro" preview a negative attitude toward wealth on Hemingway's part, thus giving credence to the theses of Mr. Johnson and Mr. Geismar. Margot Macomber stays with her husband, and eventually destroys him, because of his money. Harry feels that he has been ruined so far as his writing career is concerned, because of Helen's indulgence of him.

Marie Morgan surely is an admirable character, as would be

³⁸John Atkins, op. cit., p. 223.

agreed by all who have read To Have and Have Not. She is certainly not of the wealthy class; she had been neither to camp nor to college. She is of the proletariat and one readily understands why she is proclaimed Hemingway's real heroine of the people. But the author does not exalt her social position to the point that she is absolved from the hurts which have a way of happening to people. She loses everything that means anything to her when her husband is killed.

Before leaving this novel one must consider two feminine characters who are of the wealthy class. One of these is Mrs. Bradley, who uses her money to satisfy her own desires, regardless of the destruction the resulting actions might work on others, and who underscores the thesis that To Have and Have Not exemplifies Hemingway's near-Marxist politics. The other is Dorothy Hollis, a woman who has been badly hurt. But her society is not blamed and thereby condemned. The reason she is suffering is that she has had to be "too many wives." In other words, Dorothy Hollis' problem is not one involving a general conflict between her and her society, contrary to Mr. Johnson's and Mr. Geismar's ideas. Hers is an individual problem, in spite of the fact that it is also a problem others confront. Also, it is not a problem limited to members of the wealthy class but one with which all kinds of women will eventually have to deal. It would seem that, were Hemingway wholeheartedly pursuing his politics, he would condemn the society in this situation.

Another wealthy heroine was created about this time. Dorothy Bridges, of The Fifth Column, has much the same background as other American girls who go to Europe with money. Theodore Bardacke writes, "It is evident from this characterization of Dorothy that Hemingway...has begun to symbolize the enemy class by wealthy and unsatisfied...women...."³⁹ True, Dorothy is definitely not one of Hemingway's favored characters, but she is not really disliked by the author either. And Dorothy is not actually deadly enough to represent any enemy. Rather she seems to symbolize the lures (comfort, home, identification with the past) which can keep a man from wholeheartedly pursuing his objectives.

Maria, of For Whom the Bell Tolls, has been called another true member of the proletariat. Mr. Bardacke writes, "Maria, as a daughter of the proletariat instead of the destructive rich, is allowed a complete affirmativeness."⁴⁰ Mr. Geismar feels, "She is a sort of compendium of the virtues of the modern proletarian mistress."⁴¹ The worth of these statements is most easily examined if one compares Maria and Pilar. This writer would not place the girl in the same social class as Pilar, who is actually proletarian. Maria had been the daughter of a Republican mayor, and one feels this political position might be classified as a middle-of-the-road one, essentially middle class. Politically, a Republican's ideals seem to rest between those of the fascists on the one extreme and those of the communists on the other. While one is not given Pilar's family background, he receives the impression she has risen out of

³⁹Theodore Bardacke, op. cit., p. 349.

⁴⁰Ibid., p. 350

⁴¹Maxwell Geismar, op. cit., p. 184.

a lower-class situation where poverty is the rule. We are told that she is communistic in her politics. Unlike Pilar, Maria is not the type of person who would ordinarily be a member of a guerilla group in the hills, though she is adaptable enough to these circumstances. Though she certainly "belongs" more readily than would a girl of the wealthy class, Hemingway makes certain the readers will understand her reasons for being there. One concludes that the author created the women in For Whom the Bell Tolls with consideration to the parts they would play, rather than because of his own political leanings.

If Hemingway's political ideas were sufficiently strong to cause him to develop his women in the light of their social positions, one asks further, then why is his latest, and most idealized feminine character a member of the wealthy class? For surely such is Renata. One must conclude that Hemingway simply went through a near-Marxist phase which reached a climax in To Have and Have Not. At no point in his career has he shown enough of a proletarian attitude to warrant its use as a criterion for the categorization of his women.

Critics have also made unjustifiable generalization about Hemingway's attitude toward American women. John Atkins, for example, has based his statements that Hemingway has a marked aversion to American women on one quotation from the work of the author: "They are, he thought, the hardest in the world; the hardest, the cruelest, the most predatory and the most attractive...."⁴² Other writers, too, have concluded that this

⁴²Ernest Hemingway, "The Short Happy Life of Francis Macomber," The Fifth Column and the First Forty-Nine Stories, p. 107.

statement is a general summary of Hemingway's attitude toward the American female. Though this quotation is from one of the latest stories which included any mention of American women, one cannot draw any conclusions about the author's attitude toward them until he has examined their characteristics in all of the work.

Hemingway did not begin his career with a negative attitude toward American women. Though the doctor's wife in "The Doctor and the Doctor's Wife," Mrs. Elliot in "Mr. and Mrs. Elliot," and the middle aged woman in "A Canary for one," received unsympathetic treatments, their American origin is not the cause of this. All three of these women exemplify the characteristics of the author's mothers, as will be shown later, and it is for this reason that they did not receive his sympathy. Other feminine characters portrayed during this early period provide more valid evidence for any attitudes which might have been obvious at the time.

As one reads the short stories written between 1920 and 1930, he discovers a marked resemblance between the heroines. They might all have been a portrait of the same girl. This is true of the wife in "Cat in the Rain," Liz Coates of "Up in Michigan" the American wife of "Canary for One," Jig of "Hills Like White Elephants," and the girl leaving her lover in "The Sea Change." She also made an appearance in one of the novels, The Sun Also Rises, as Edna, a girl who is with one of the protagonist's friends. The author describes this girl in different moods and different surroundings. She experiences certain ordinary frustrations, is sometimes hurt very badly by the men in her life, often has a very

good time, and once in a while has her life disrupted by divorce or some abnormal situation. Most often she is in Europe as one sees her. She is not a girl of the proletariat; she has enough money to buy good clothes and to travel about in comfort. One likes her in any situation; the author's sympathy toward her consistently leaves the reader with a favorable impression of her.

But this sympathetic attitude of the author toward his early-created American women is not entirely consistent, even disregarding those previously mentioned who resembled his mother, and it is the woman toward whom he has expressed antipathy that Mr. Atkins remembered. The Sun Also Rises contains the real "first" of Hemingway's nightmares. This is Frances, who takes up with Robert Cohn when she believes the magazine he is editing will aid her own career. When she sees the magazine is not progressing, she becomes disgusted with Cohn but she decides to get what there is to get out of him. She takes him to Europe where he can write. She finds toward the end of their second year abroad that her looks are going, and consequently her attitude toward him changes from one of careless possession and exploitation to the absolute determination that he shall marry her. She loses him when he takes his novel to America where several women are nice to him. In her desperation she makes a complete fool of herself, which the reader feels she deserves anyway. She is portrayed in a most unsympathetic manner.

Thus far then, it would seem there were actually only two portrayals; the girl, who was the subject of so many of the portraits, with whom the author sympathized; and Frances, who was unattractive to the reader and disliked by the author. Then comes "The Short

Happy Life of Francis Macomber," and Hemingway's most unsympathetic portrait of the American female. Margot Macomber seems to be a touch-up of the portrayal of the earlier Frances, except the former is formidable while the latter is ridiculous. Margot's motives for staying with her husband are identical to those of Frances in the beginning of her affair with Robert Cohn---to get what she can get. But in her desperation Frances only gives Cohn a public tongue-lashing which results in her own embarrassment; Margot kills her husband when she realizes she has lost him.

Although Mr. Atkins did not notice, with To Have and Have Not Hemingway continues his sympathetic portrayal of American women which had been so explosively interrupted by "Francis Macomber." In one sense, the earlier American portrait is continued; Helen Gordon seems to provide an additional episode to the kaleidoscopic portrait of his first heroine. In this latest picture, one finds the girl being hurt, probably more than in any of the similar situations in which he had previously seen her. She has completely lost her faith in love.

With this novel a new type of American figure, admired by the author, is added to the list. Marie Morgan is certainly not a member of the social class to which the other American figures belong. She is handsome, but in a way which makes one think of a strong peasant woman. Before her marriage she had been a prostitute but had given this all up for her husband. She resembles the dream girls of the author in that her main interest is her husband. But she is allowed to express her own ideas and emotions, receiving a subjective treatment not accorded many others of the feminine

characters. Her loss, upon her husband's death, might be compared to Frederick Henry's in A Farewell to Arms, which further emphasizes the author's sympathy with her.

As a matter of fact, Hemingway sympathizes with his American women to the point that, in To Have and Have Not, he explains why some of them become members of the nightmare class. He accomplishes this through a character with whom he expresses the utmost sympathy. This is Dorothy Hollis, the wife of a drunkard Hollywood director, who is the mistress of another man during the course of the novel. She soliloquizes that a man needs a great many wives, a fact which would be hard on any woman. That Hemingway sympathizes with Dorothy can be shown by comparing her with Brett Ashley, from The Sun Also Rises, who also is immoral from the usual point of view but who, with Mrs. Hollis commands the author's respect.

Hemingway includes a pair of undesirable females among the women in To Have and Have Not, whom Mr. Atkins did not fail to notice. Mrs. Bradley, a very wealthy woman, is a "bitch" and is literally described as such by the author: she is stupid and exceedingly selfish, a trait which seems to be one that Hemingway especially hates. And, as if the author wants to show that wealth alone is not the cause of bitchery, there is Mrs. Tracy. While her husband is alive she berates and nags him continually, but when he dies she puts on a real show of despair.

The latest American woman to appear in the works of Hemingway is Dorothy Bridges, of The Fifth Column. According to the author she has the same background as all American girls visiting Europe

with a certain amount of money----camp, college, men, abortions, affairs, and ambitions. Though Dorothy is approximately the same age as the earlier American girl, she does not receive the amount of sympathy accorded that group. Neither does she fall into the class of Margot Macomber, whom the author certainly dislikes. Rather she is comparable to Mrs. Bradley; she is stupid and selfish and well-intentioned. There is nothing really unlikeable about the girl; one feels that the author has lost patience with her mainly because she has no idea of the realities of life.

It seems then that any antipathy toward American women on the part of the author is not general, despite the assertions of critics like Atkins. The women described in the quotation from "The Short Happy Life of Francis Macomber," which Mr. Atkins uses as evidence for his thesis, include only the segment of that feminine population which is qualified by the author himself and which one can discriminate when he examines the whole of his work. The "hardest, the cruelest, the most predatory" does not include the girl who laughs with the world, who knows happiness is not to hold on to, and who can be terribly hurt by her husband's affairs with other women. Instead those adjectives apply to the woman who regards everything as a means to her own end, who is hypocritical for her own selfish reasons. She is the woman with paint, not blood, in her veins.

Such critics as Carlos Baker, John Atkins, Edmund Wilson and W. M. Frohock have assigned Brett Ashley to membership in the nightmare group of feminine characters because she drinks a lot and is sexually promiscuous. In classifying her as such they have disregarded the circumstances which have made her so promiscuous and

the fact that, when she realizes she will ruin the young matador, she leaves him rather than stay with him to destroy him.

Also, if these critics are going to use adherence to or ignoring of ordinary standards of social behavior as a criterion for categorizing Hemingway's feminine characters, they should be consistent in their use of it, rather than applying it only as a "deus ex machina" when they are otherwise unable to categorize a character.

Actually, the invalidity of such a criterion for the categorization of the women of Hemingway's works is easily shown. For example, if one were strict in using social morality as such, he would have to include in the group of nightmares Marie Morgan, who had formerly been a prostitute, and Pilar, who had taken up with many men, notably the three most ill-paid matadors in Spain and Pablo, the leader of the guerillas. Catherine, Maria, and Renata are not married to their male companions, yet they certainly are not censored, either by the critics who condemn Brett Ashley, or by the author. However, one must take care not to leap off in the other direction and decide that Hemingway's women are not nightmares because of any immorality on their parts. This point is exemplified by Margot Macomber and Mrs. Bradley. Mrs. Macomber takes advantage of her husband's weakness by sleeping with many other men, notably Wilson, the hunter, in "The Short Happy Life of Francis Macomber." Mrs. Bradley sleeps with the young writers she collects. Neither of these women received any sympathy from the author as he created them.

As a final point, one may note the case of Mrs. Elliot of "Mr. and Mrs. Elliot." She "waited" until her marriage for any sexual activity with members of the opposite sex. She is ridiculed for this by Hemingway. One concludes, then, that any categorizing of the feminine characters of the author must disregard morality as a criterion rather than use it irregularly, as has been done in the past.

Whether or not Hemingway has utilized real men and women as models for his heroes and heroines has proved to be a subject open to much conjecture. Most of the opinions which have been expressed on this question have had to do with the characters of The Sun Also Rises. Paris gossips are reputed to have asserted at the time of its publication that "its title should have been Six Characters in Search of An Author---With a Gun Apiece."⁴³ It seems highly possible that Hemingway could have known the prototypes of these characters, changing them on paper to fit his purposes. Brett Ashley is alleged to closely resemble Lady Duff-Twisdan, who was in Paris at the same time as Hemingway.

This biographical tendency has previously been noted herein. There is a very evident resemblance between the author's own mother and Nick's mother, described in "The Doctor and the Doctor's Wife," as Philip Young has pointed out.⁴⁴ This resemblance is carried over to include Mrs. Elliot of Mr. and

⁴³Carlos Baker, op. cit., p. 78.

⁴⁴Philip Young, op. cit., pp. 107-108.

Mrs. Elliot," and the middle-aged woman of "Canary for One." These women accept as law the dictates of ordinary standards of morality: Nick's mother is unable to believe the Indians would anger her husband in order to be sent away by him, all in order to escape a debt which they owe him; Mrs. Elliot participates in no sexual relations with the opposite sex until after her marriage. Mrs. Hemingway feels her son will be happiest as a cellist; the middle-aged woman of "Canary for One" believes her daughter will be happiest with an American husband. All are middle-aged as one knows them, and take on much the same appearance in this reader's imagination. They are "nice," well-intentioned, and stupid.

Philip Young has also hinted that there might be some correlation between Hemingway's most important affiliations with women and a possible daydream-nightmare cycle.⁴⁵ In other words, it is a possibility that the author creates his dream girls after the models of his own wives during those marital periods of unadulterated bliss; then, as disillusion gains the field, he discards them, literarily, as nightmares.

If this formula were consistent, one would imagine the feminine characters of the early stories were patterned after Hadley Richardson, his first wife. The author's deep sympathy with this character (those of the feminine characters whose portrayals seem to fall into one kaleidoscopic portrait) and his deep understanding of her moods and attitudes seem to

⁴⁵Ibid., pp. 88-89.

indicate a very close association with her. However, there is no definite indication of a break-off of this relationship, at least of the kind Mr. Young had in mind. Hemingway does discuss the effects of divorce on the individual in a short story which was first published in 1933, a few years after his first marriage had ended unhappily. In "Homage to Switzerland," Mr. Johnson buys champagne for himself and for the porters while waiting for a train, and they discuss his pending divorce. " 'It is doubtless a common experience,' said Johnson, 'like the first visit to the dentist or the first time a girl is unwell, but I have been upset.' "46 The conversation continues in this vein for a few minutes until Mr. Johnson leaves the remainder of the champagne for the porters and goes for a walk. "Inside the cafe he had thought that talking about it would blunt it; but it had not blunted it; it had only made him feel nasty."47 At any rate, the girl herself continues to exist in the work of the author through To Have and Have Not, several years after the actual relationship had ceased.

There does seem to be evidence that Mr. Young has made a real point, however, when further investigation is made. Green Hills of Africa was published in 1935. This book is a log of a safari which Hemingway and his second wife

46Ernest Hemingway, "Homage to Switzerland," The Fifth Column and The First Forty-Nine Stories, p. 525.

47Ibid., p. 528.

had undertaken soon after their marriage. P. O. M. (for Poor Old Mama) of this book is Mrs. Hemingway and is most sympathetically portrayed, it is true. But in her readiness to triumph in M'Cola's assertion that she has shot the lion despite the fact she knows she has not, and her insistence that Pop is beautiful, she reminds one of the Helen of "The Snows of Kilimanjaro," who believes her husband's lies and who has taken away his initiative with her money. The correlation becomes more pointed as one remembers the time lapse between the two works, and that Pauline Pfeiffer had been very wealthy.

According to Mr. Young, there is some discrepancy in the stories told by the author so far as the model for Maria, of For Whom the Bell Tolls, is concerned.⁴⁸ Though he dedicated the book to Martha Gelhorn and she somewhat resembles Maria (they both have short hair, are blonde, and are beautiful), he later wrote Ingrid Bergman that he had thought of her while creating the Spanish girl. It would seem really that Hemingway was only complimenting Miss Bergman by stating she could best perform that role in the movie; physically, the star is of far greater stature than is Maria. At any rate, Hemingway was romantically acquainted with Miss Gelhorn during the period in which he was writing the novel and they were married very shortly after its publication.⁴⁹

⁴⁸Philip Young, op. cit., p. 80.

⁴⁹Malcolm Cowley, "A Portrait of Mister Papa," Ernest Hemingway: The Man and His Work, p. 53.

The author later disposed of her very savagely in his novel, Across the River and Into the Trees, published in 1950. She was definitely one of his mistakes, the Colonel tells Renata. She was ambitious but without talent, and had continued to be a woman journalist after their marriage, which Renata regards as dreadful.⁵⁰ And, as if the author had not sufficiently disposed of her already, he says later, through the Colonel:

....how lucky I would have been to have had this girl instead of the woman that I pay alimony to, who could not even make a child. She hired out for that. But who should criticize whose tubes? ⁵¹ I only criticize Goodrich or Firestone or General.

Renata, the latest of the dream girls, bears no physical resemblance to Mary, Hemingway's latest wife, whom he met in 1944. But the author needed a younger woman than Mary is for the heroine of Across the River and Into the Trees. And the lack of resemblance does not indicate an absence of biographical tendencies on the part of the author. The parallel between Mary and Maria pointed out by Malcolm Cowley is interesting:

Years earlier he had described Maria, the heroine of The Bell, as having high cheekbones, a straight mouth with full lips and golden-brown hair cut short all over her head, so that it was a little longer than the fur on a beaver pelt. All those phrases apply to Miss Mary.⁵²

One begins to wonder whether Hemingway chooses his wives and

⁵⁰Ernest Hemingway, Across the River and Into the Trees, pp. 212-213.

⁵¹Ibid., p. 272.

⁵²Malcolm Cowley, op. cit., p. 43.

then uses them as models for his feminine characters or vice versa. Underlining the question is the Colonel's remark in Across the River and Into the Trees:

I have lost three battalions in my life and three women and now I have the fourth, and loveliest, and where does it end?⁵³

So one wonders.

At any rate, as interesting as these parallels between Hemingway's own associations with women and his fictional characters are, there is not a universal enough correlation to warrant categorizing his women by comparing them to real people and, furthermore, there is insufficient material to use as evidence.

This critic's greatest complaint against previous interpretations of the women in Hemingway's works is the fact that the feminine characters have been so oversimplified. Carlos Baker, John Atkins, Theodore Bardacke, Edmund Wilson are equally at fault in this respect. There is evidence throughout the author's works that the situation is more complex, subtle, and mutable than has previously been admitted. An interesting example of this fact involves the author's attitude toward homosexuality. That there has been a definite development of this attitude is proved by discussions of lesbianism which occur in Hemingway's work from time to time. (Much of what has been written about this subject by the author also involves male homosexuality, but is pertinent because the nature of the abnormality of

⁵³Ernest Hemingway, op. cit., p. 95.

such situations is the same.)

In The Sun Also Rises, one finds Jake completely enraged upon seeing Brett Ashley in the company of a group of male homosexuals. These always make him very angry. He says:

I know they are supposed to be amusing, and you should be tolerant, but I wanted to swing on one, any one, anything to shatter that superior, simpering composure.⁵⁴

Presumably, through his protagonist, Hemingway is telling of a way he himself has felt many times.

If one took this early book by itself, or included in the consideration of this attitude toward lesbians only a few of the stories written about the same time as the novel, he would reach the conclusion that Hemingway is completely repulsed by the abnormality of homosexuality. For example, in the short story of "Mr. and Mrs. Elliot," one again feels the author's disgust for abnormal relationships. Mrs. Elliot is forty years old, and had managed a tea shop before her marriage to Mr. Elliot, a man younger than herself. They go to Europe on their honeymoon, much disappointed meantime in their attempts at sexual satisfaction. After several months in Europe, the Elliots send for her girl friend who had been in the tea shop with her, and Mrs. Elliot is much happier after this latest arrival. Hemingway says nothing more than that Mr. Elliot stays awake late and the two women have many good cries together

⁵⁴Ernest Hemingway, The Sun Also Rises, p. 20.

upstairs in the big feather bed. Yet, in this story, one finds a strong suggestion of some type of homosexuality, if only in its most simple stages, in the fact that the husband sleeps alone while his wife sleeps in a big bed with her girl friend. One also feels Hemingway himself finds the arrangement disgusting.

Another story appeared for the first time in the 1925 edition of In Our Time, "The Battler." In this story, Nick Adams happens into the camp of an ex-pugilist and his Negro companion, who seems over-concerned about the well-being of his friend. As in "Mr. and Mrs. Elliot," the homosexuality is only implied; but the disgust with the situation is still very obvious.

As one progresses in a chronological reading of Hemingway's works, he suddenly notices that the protest against homosexuality is becoming more and more vague. In a short story from Men Without Women, "A Simple Enquiry," a major during the war tries to seduce his aide without success. Here the author's attitude seems to have been almost one of indifference about the abnormality of the situation. Though the disgust is there, it is not nearly so strongly asserted.

Then suddenly there is no condemnation at all but rather a sort of excitement about the whole idea. This is made clear in "The Sea Change." In this story, a pair of lovers are parting, not for the usual reasons but because the girl is sexually attracted to another woman. At first the young man is completely enraged. "I'll kill her," he says. But as they discuss

the situation, he becomes rather excited about the whole affair. He changes his attitude and notices this change, as he says he will wait for her to return to him. That he has achieved a new "status" is evident when we see the bartender address him with new respect and the men at the bar move over for him.

There is quite a long discussion of lesbianism in For Whom the Bell Tolls. Pilar has rescued Maria from a fascist train and has helped the girl regain physical health. But Pilar knows mental health can be regained for the girl only through a normal love affair with Robert Jordan. After she has brought the two together, she takes a very lively interest in the love affair. During one discussion of it, she tells Maria that she loves her.

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

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

"There is always something like that," the woman said.... "Listen guapa, I love thee and he can have thee, I am no tortillera but a woman made for men. That is true. But now it gives me pleasure to say this, in the day-time, that I care for thee."

"I love thee, too."

"Que va. Do not talk nonsense. Thou dost not know even of what I speak."⁵⁵

This would seem to be a change of attitude from that of Hemingway who had wanted to "swing on" the homosexuals with

⁵⁵Ernest Hemingway, For Whom the Bell Tolls, pp. 154-155.

Brett. Certainly Pilar is a woman whom Hemingway much admires; he thought enough of her to name his boat after her. She lives by his code in other ways, which makes the above discussion more significant than ever.

There is a final example in one of Hemingway's latest books, Across the River and Into the Trees, in which the protagonist speaks again of lesbians. The Colonel and Renata are sitting in a bar watching and discussing the people there. There are a couple of middle-aged women sitting together and the Colonel says of them:

I should say they are lesbians; but maybe they are just good friends. Maybe they are both. It means noting to me and it was not a criticism.⁵⁶

Thus one sees that Hemingway has moved from an attitude of repulsion at even a hint of sexual abnormality, to an excitement about the idea, to an acceptance of homosexuality as something which one is bound to encounter at one time or another and which he regards as simply a fact.

After considering all these things, then, we see that the women in Hemingway's works are not so simple, or so unchanging, as many critics would have us believe.

⁵⁶Ernest Hemingway, Across the River and Into the Trees, p. 86.

HEMINGWAY'S WOMEN

It should by now be obvious that the feminine characters of Ernest Hemingway are not to be so casually treated, or dismissed, as they have been in the past. A woman is not bad or good because she is promiscuous, or good or bad because she is a member of the proletariat. She cannot be examined merely in the light of what she is as we see her; the factors and circumstances which have had a part in the developing of the woman must also be considered.

Hemingway has given critics some useful statements of his attitudes toward different groups of women, and the importance of such remarks should not be overlooked. But when there are limitations placed upon these statements, the critic must also take heed not to extend their meaning to areas in which they are pointless.

It has been seen, then, that one attempting to categorize Hemingway's women must disregard the ordinary criteria used for the grouping of characters. Instead, he must examine each woman for those qualities which the author may have pointed to with particular emphasis. He must examine not only the end result but the circumstances which assisted in the creation of such a result. This becomes necessary as one recognizes subtle differences in characters who superficially bear much resemblance to each other. The categories which follow have been derived from just such consideration.

Hemingway's feminine characters cannot be divided merely into two groups. There are dream girls and there are men-destroyers, but this latter group must be divided into two groups: the femmes fatales, and the "bitches." And there is also another quite large group composed of those women who themselves have been hurt or destroyed by men. Finally, there is a group whose members cannot be assigned to any of the other groups and who share the quality of seeming more realistic, at least to this reader, than do many of the other women.

In some instances there seems to be an overlapping of characteristics between the groups, but this is not deplorable in any categorization of characters. It would seem that the fact of mutual qualities---nightmares having some of the attributes of the dream girls and vice versa---indicates a greater degree of reality on the part of Hemingway's feminine characters.

The Dream Girls

No matter how hard the examiner may try to eliminate them as a group, he consistently must include the dream girls as a category when grouping Hemingway's women. And the same women are consistently included.

The dream girl makes her debut in A Farewell to Arms. Catherine Barkley is the first. She has a very sympathetic personality; she is very loyal to Ferguson, another nurse, and understands the fact that this woman is disguising under the cloak of a rigid morality a desire to be loved. Catherine also gets along well with other women, though she does not like all of them.

Catherine had been engaged to a man for eight years but he was killed in the war the year before she meets Frederick Henry. She is still suffering from the shock of this tragedy when the latter affair begins. This is shown in an early episode, during which she wants Henry to tell her he loves her and then calls it a game, saying she knows he is lying. When they fall in love, she constantly wants assurances from him of his feelings; she needs the security of his love. She identifies herself with him and wants to do everything for him. During the early stages of their love affair, after Henry has been wounded and while they are in the hospital at Milan, Catherine is still afraid: she fears the rain because, in her dreams, she has sometimes seen herself dead in it.

After Henry deserts the Italian Army, he and Catherine escape to Switzerland, planning to be married after the birth of the baby they are expecting. These plans never materialize, however. She dies (during a period of rain) because of hemorrhages after the birth of a dead baby.

The second of Hemingway's heroines appears in For Whom the Bell Tolls. Maria is a young Spanish girl who had been shorn of her hair and then violently raped by the fascists after being forced to witness their shooting of her parents. She has been rescued from a fascist train by the group of guerillas who are aiding Robert Jordan in his assignment to blow the bridge, and one knows her during the four days in which this action is being planned. In this work it is the death of the protagonist which

terminates the relationship. At the end of the novel, Maria is eluding capture and possible death with Pilar and Pablo as Jordan covers their escape.

Maria, like Catherine, is a very beautiful girl. She has handsome brown hands which Jordan likes to watch. Her skin and eyes are of the same golden, tawny brown. She has high cheekbones and a straight mouth with full lips. She moves awkwardly (Hemingway compares her to a colt) but with the same grace of a young animal; this awkward movement seems to be caused by the fact that there is something about her which embarrasses her as if it were visible, though actually it is only in her mind. Until she falls in love with Robert Jordan, her eyes are never as young as the rest of her face. She shares with Catherine the desire to be always with her lover and to do everything she can for him, despite any discomfort it may cause her.

The latest of these dream girls is Renata, who appears in Across the River and Into the Trees. One knows her only a short period of time, during which she listens most willingly to the Colonel's war stories. Renata literally shines in her youth. She is a tall beauty, with pale, almost olive-colored skin and a heart-breaking profile which somewhat resembles that of Marie Antoinette. She has long, dark hair which has much life; it is heavy and resistant to the comb. Her eyes are probably the most beautiful of all her beautiful qualities; she has long "honest" lashes which she never uses except to look at people honestly. She has never done anything she is ashamed of except

to tell lies when she was a little girl and to be unkind to people. Her voice reminds the Colonel of a beautifully played cello. Like Catherine and Maria before her, she has not been made vain by her beauty; she is bored by the mirror. Her father had been killed by the Germans during World War II and she is unable to take a tolerant attitude toward them. She is a very devout Catholic, which is one reason she cannot marry the Colonel (who had been divorced). She wanted to be like herself, only better, which was to be like the Colonel. One reason she loves him is that he is never sad in the morning.

Though Renata is much the same girl as Catherine and Maria, her relationship with the Colonel is different from that of Catherine and Henry, and Maria and Jordan. For one thing, the Colonel does not seem to actually participate in the love making; as he says, "he was assisting...at the only mystery that he believed in except the occasional bravery of man."¹ But the fullest explanation of this difference of relationship is best illustrated by an extract from the novel, in which Renata and the Colonel are discussing their relationship.

"I'll tell them it is a portrait of my daughter."

"Did you ever have a daughter?"

"No. I always wanted one."

"I can be your daughter as well as everything else."

¹Ernest Hemingway, Across the River and Into the Trees, p. 153.

"That would be incest."

"I don't think that would be so terrible in a city as old as this and that has seen what this city has seen."

"Listen, Daughter."

"Good," she said. "That was fine. I like it."

"All right," the Colonel said and his voice was thickened a little. "I liked it, too."²

This scene between Renata and the Colonel reminds one of the scene in "The Sea Change," in which the young man also notices a change in his voice and realizes his situation is actually very exciting.³

Marie Morgan, of To Have and Have Not, is often classified as a dream girl; it is true that her motives are the same as Catherine's, Maria's, and Renata's---she wants her man to be happy. But Marie is older than the dream girls. She is not so beautiful, nor at all genteel, nor upper-class. Too, she is married, a fact which also separates her from consideration within this group.

In all three of these portraits, Hemingway spends a good deal of time describing physical attributes. True, the dream girls do not look alike and are of different countries. But each is beautiful and each is more interested in making her

²Ibid., p. 98.

³Ernest Hemingway, "The Sea Change," The Fifth Column and the First Forty-Nine Stories, p. 498.

male companion happy than in herself. They are lovers, and not wives, though their love affairs are described in such a manner that the reader does not censor the women.

So far as any development is concerned, one can point out only that each girl seems to be more idealized than her predecessor, chronologically speaking. Hemingway does not seem to be completely disillusioned by his own unhappy experiences with women. The personalities and functions of all three dream girls are practically identical. Perhaps the author was explaining this when he said, rather early in his career:

I lay in the dark with my eyes open and thought of all the girls I had ever known and what kind of wives they would make...after I had thought about them a few times, (they) blurred and I could not call them into my mind and finally they all blurred and all became rather the same...⁴

Men-Destroyers

Previous writers have thrown the remainder of Hemingway's feminine characters into a group called by various names--- deadly females, nightmares, etc. No discrimination has been made between members within the group. And the lack of close examination of these characters has caused many who deserve other consideration to be mistakenly included here.

Actually there are two categories of feminine characters which should be distinguished from each other within this group.

⁴Ernest Hemingway, "Now I Lay Me," The Fifth Column and the First Forty-Nine Stories, p. 469.

The distinction is based upon the author's own definition of "bitches," in the novel To Have and Have Not, in which he says they are well-intentioned selfish, and stupid. The value of such means of distinction should not be overlooked by any examiner.

Members of the first division are herein called the femmes fatales because, in order to be included under its heading, feminine characters must be figuratively deadly, if not literally so (as is true in one instance). In all of Hemingway's works there have thus far been only three such women. The first of these is Frances, the mistress of Robert Cohn in The Sun Also Rises. Frances becomes connected with Cohn in the first place in order to further her own career. Later she holds on to him as long as she can because she realizes her own attractiveness to other men is no longer what it had once been. In her desperate public discussion of their affair, Frances not only makes a fool of herself but holds Cohn up for all to see what he is. The impression we receive of him here is later corroborated by his persistent pursual of Lady Brett Ashley. In this way Frances is deadly.

In a later story, "The Short Happy Life of Francis Macomber," the femme fatale is quite literally fatal. Margot Macomber, too, has stayed with her husband because of his wealth and social position, though she has no respect for any of his other attributes. After he is shown to be a coward during the safari they are on, she sleeps with Wilson, the white hunter, though she had promised to behave herself on this trip. Soon after,

Mr. Macomber shows he is not so cowardly after all, thereby achieving a status by which he has enough strength and will power to leave her. Margot realizes this fact after they have wounded a buffalo. As the animal charges Mr. Macomber and Wilson, she shoots from the car, but kills her husband instead of the animal.

Probably the killing was only sub-consciously intentional, and it was a long shot. Nevertheless, the possibility that the death was purely accidental diminishes as we remember that Margot does know Francis would have left her had he lived, and that she is no longer physically attractive enough to find someone else of her husband's circumstances.

Mrs. Tracy appears soon after Margot Macomber. She is difficult to classify because she has had an exceedingly hard life and the reader is almost prepared to forgive her for her treatment of her husband. In the novel To Have and Have Not, she constantly berates him, nagging him and browbeating him from morning until night. After his death, however, she feels she must make a showing of bereavement for the neighbors, and it is for this action that she is condemned to membership in this group. Her hypocrisy is revealed when she loses her dignity by falling into the water and losing her false teeth during this display, an occurrence which lets the reader know Hemingway does not like her either.

Frances, Margot, and Mrs. Tracy are parasitic women, sucking the blood from the veins of the men to whom they have

attached themselves. They are selfish--exceedingly so. And they are also ruthless, and cruel, and hard. Herein they differ from that other group, here included, for which Hemingway has a definition:

The bitches have the most fun but you have to be awfully stupid really to be a good one. Stupid and well-intentioned and really selfish to be a good one.⁵

There is nothing stupid about Cohn's Frances or Mrs. Macomber or Mrs. Tracy. They all know what they want. And there is certainly nothing well-intentioned about any of them except as towards themselves. Therefore, they are distinguished from the remainder of the members of this whole group who do seem to have created according to the definition, whether before or after its statement.

The Doctor's wife of "The Doctor and The Doctor's Wife" is certainly persistent in her intentions, and one must conclude from their nature that they are good ones. But her persistence is a mark of her stupidity, as is her inability to recognize the existence of evil. This persistence also represents her selfishness if one allows that this is suggested when a person can conceive of no ideas or way of life but his own. The same might be said of the middle-aged American Woman in "A Canary for One." She is well-intentioned; she has separated her daughter from her Swiss fiancé because she feels the girl will be happier with an

⁵Ernest Hemingway, To Have and Have Not, p. 245.

American husband. But her persistence in maintaining this idea, despite her daughter's apparent happiness with the engineer, and her obvious belief that the canary she is taking the girl will compensate for the lost lover reveal both her own selfishness and stupidity.

A more complex figure is Helen, Harry's wife in "The Snows of Kilimanjaro." Helen has "the most fun." She likes anything exciting involving a change of scene, so long as the people are pleasant. And Helen is extremely well-intentioned. Her body and her money are constantly available to Harry---in fact, she does all she can to make him happy. But she does not realize what such a life is doing to him as a man and as a writer. Too, she is unable to distinguish between his lies and his truths. One might say here that Helen is probably Hemingway's most unconvincing feminine character. Although the author repeatedly lets us know that her wealth has destroyed Harry's initiative, the reader feels Harry let this happen to him, and that Helen is really quite a likeable person. Nevertheless, she must be included in this group because she does meet the requirements for membership and because Hemingway tells us he dislikes her.

The next two of Hemingway's women to be included in this group follow the pattern created with Helen. Mrs. Bradley, of To Have and Have Not, is also very rich and very attractive. She thinks she is doing something important by encouraging the young writers she collects. But she collects them to appease her own ego and because, if they are worldly enough, they are nice

to sleep with. Dorothy Bridges is another of the more complicated women. She is a beautiful girl from a wealthy American family. She might have been likeable except for her affectation. Her ideas of what a happy life is are very idealistic. She is in the midst of a revolution, supposedly writing articles about it for an American magazine, yet she has no idea of the realities of life. She is in love with Philip and wants to have some sort of home-life for him, not realizing his reasons for being there, and trying to hold him back from fulfilling his purpose. Because of her selfishness, she is unable to conceive of any world beyond that of the walls of her room; and in her stupidity she cannot conceive of anyone's desiring to exist beyond those premises.

That these women of the second sub-division might be deadly in destroying initiative or happiness is not disputed. But unlike the feminine characters included in the first sub-division, these latter women have the best of intentions. If they are destroyers, it is because they are too limited to realize what they are doing.

Women Destroyed

The bill always came. That was one of the swell things you could count on. I thought I had paid for everything. Not like the woman pays and pays and pays.⁷

⁷Ernest Hemingway, The Sun Also Rises, p. 206.

That Hemingway's women have received more than sexual satisfaction from men is a point which has either been missed entirely or ignored by previous writers. One can readily mention Maria, of For Whom the Bell Tolls, who was shorn of her hair and raped by the fascists, but her case is incidental and only developed in order to provide a reasonable explanation of Pilar's feeling that a healthy love affair for her with Robert Jordan is necessary for the girl's successful readjustment. Many better examples are available throughout Hemingway's works.

Early in his writing career, the author seems to have been conscious of the fact that women can be hurt too. Liz Coates of "Up in Michigan" provides an excellent example of the woman destroyed. Liz is a young girl who has hired out to the Smiths. She falls in love with Jim Gilmore, the blacksmith, who takes his meals at Smith's, but she remains unnoticed by him until one evening when he is drunk. He seduces her, and hurts her, out on the dock and then passes out, leaving her to go home alone.

Another such early example is Jig, the girl about to undergo an abortion in "Hills Like White Elephants." This abortion is the idea of her lover, who still insists that she can make the decision---she does not have to go through with the operation. However, he feels that this is the best thing to do. He feels that Jig's pregnancy is the only thing which has made them unhappy and that the abortion will make everything fine between them again. Jig realizes life is not so simple. His persistence

in maintaining his ideas reminds one of the middle-aged woman of "A Canary for One" who feels the canary she is taking her daughter will compensate for her daughter's lost lover. The bitterness against this man is just as apparent as that against the middle-aged woman. In this story it is Jig who receives the author's wholehearted sympathy.

Brett Ashley, too, must be classified as a woman destroyed. It should be pointed out, however, that, though men are the immediate agents of her destruction, the forces at work here seem to be of deeper and more universal origin.

Lady Brett has been very badly understood. She has been classified previously as a member of the deadly female group and has been called an "international siren,"⁸ and the "femme fatale de trente ans damnee."⁹ Certainly Brett is sexually promiscuous and certainly she consumes much liquor, but to categorize her in the group of men destroyers on this basis is to completely overlook the reasons for her actions.

Brett has not had an absolutely happy life. Superficially, however, she seems to make up for lost time, the reason she has been so often misunderstood. That there is more to Brett than having a good time is best illustrated by a statement of Jake Barnes'.

She was looking into my eyes with that way she had of looking that made you wonder whether she really saw out of her own eyes. They would look on and on after every one else's eyes in the world would

⁹Carlos Baker, op. cit., p. 90.

have stopped looking. She looked as though there were nothing on earth she would not look at like that, and really she was afraid of so many things.¹⁰

During the war Brett had been an assistant nurse. After her fiancé, whom she really loved, died of dysentery, she had married Ashley, a ninth baronet. When he came home from the war (he had been a sailor), he mistreated her: he would not sleep in bed, and made her sleep on the floor with him; when he got really bad, he threatened her with the loaded revolver he slept with. Brett would remove the shells while he slept. During the course of the novel, she is waiting for her divorce from Ashley to be final in order to marry Mike Campbell.

Brett was treated with sympathy by the author. She is not cruel except to Robert Cohn, who asks for it. And Brett does not destroy anyone. Though she might have ruined the young bullfighter, Romero, she leaves him before this has time to occur. "Deciding not to be a bitch is what she has instead of God." Too, as was pointed out by Philip Young, some of Brett's background is given later, in A Farewell to Arms, through Catherine Barkley, who receives a most sympathetic portrayal.¹¹ The analogy of these two feminine characters seems to emphasize the author's sympathy with Brett.

Hemingway does not forget that women can be destroyed or badly hurt as well as men. Helen Gordon of To Have and Have Not is the next of such female characters to be created. She is a lovely girl, married to a writer who feels he must experience

¹⁰Ernest Hemingway, The Sun Also Rises, p. 26.

¹¹Philip Young, op. cit., p. 56.

everything he writes about. This includes love affairs experienced at the price of his wife's pride and happiness. She has tried to make him happy by taking care of his every whim and by humoring him in his moods. She ends by breaking her own heart, for she has left everything she believes in and cares about to marry him, because he had seemed so wonderful. She has finally decided to leave him after his latest affair, with Mrs. Bradley. Her disillusionment is reflected in her discussion of love which also reveals the extent of her injury.

Love was the greatest thing wasn't it? Love was what we had that no one else had or could ever have? And you were a genius and I was your whole life. I was your partner and your little black flower. Slop. Love is just another dirty lie.... To hell with love. Love is you making me happy and then going off to sleep with your mouth open while I lie awake all night afraid to say my prayers even because I know I have no right to anymore. Love is all the dirty little tricks you taught me that you probably got out of some book. All right. I'm through with you and I'm¹² through with love. Your kind of picknose love.

Where is a more definite statement of the extent to which a woman can be hurt?

Later in the same novel one encounters Dorothy Hollis, the wife of a Hollywood director, who is presently the mistress of another man. Both her husband and her lover drink too much. She obviously has not had a very happy life and seems to have received quite a few knocks from the men with whom she has associated. Through her, Hemingway makes his strongest defense of women by pointing out a problem of many females in their

¹²Ernest Hemingway, To Have and Have Not, pp. 185-186.

relationships with men.

The better you treat a man and the more you show him you love him the quicker he gets tired of you. I suppose the good ones are made to have a lot of wives but it's awfully wearing trying to be a lot of wives yourself, and then someone simple takes him when he's tired of that. I suppose we all end up as bitches but who's (sic) fault is it.¹³

And whose fault is it? One must examine Hemingway's work in its entirety to decide this point. Taken all together, the circumstances and the people involved decide the outcome: the author seems to point out that women are just as vulnerable and susceptible to the hard knocks of the world as men are; and women are hurt or destroyed by their male companions oftener than by any other factor, in Hemingway's works. This implies a great deal of sympathy for his characters on the part of the author, in some cases for women---Jig, Brett Ashley, Dorothy Hollis---previously interpreted as being disapproved.

The Other Women

Three of Hemingway's feminine characters cannot be assigned to any of the categories of women just established. They are important, however, and warrant discussion here. These three women are related in some ways, and characteristics which they have in common will be noted; but the only qualities which all three share are the author's sympathy and a greater degree of reality than is often obvious in Hemingway's women.

¹³Ibid., p. 245.

Hemingway's most realistic feminine character, in this writer's opinion, takes her place here. This girl is the wife in one of the early stories, "A Cat in the Rain." She is one of the principals of a marriage which is probably successful, though one witnesses one of its weaker moments. As one sees her, she is experiencing a temporary frustration, the result of having to stay in out of the rain. Her husband is engrossed in a book and, therefore, is not very sympathetic with her feelings.

While watching the rain from the hotel window, feeling restless and pinned in, she sees a cat, out in the courtyard and under a table to stay dry. She wants it, but by the time she reaches the outside, the cat is gone. Back inside, she feels completely frustrated because it would have been a sort of replacement for the things she really wants---new clothes, a home with silver and candles, long hair, the spring season. The cat is eventually brought to her by the understanding proprietor.

The heroine of this story seems very real to this reader because she can identify herself most completely with the girl.

The restlessness, the frustration described here are of the kind many women often experience. As a matter of fact, the author shows so much understanding of the girl's feelings that it is difficult to believe that the story was not written by a woman.

Like this girl, Marie Morgan of To Have and Have Not is married and unclassifiable. But she is not so beautiful nor so

[Note: page # 67 ^{was a duplicate of page 66.} ~~has been inadvertently omitted.~~]

genteel as her younger predecessor. As a matter of fact, Marie is older than most of the other important feminine characters of Hemingway's works. At the age of forty-five, she is still interested and interesting sexually. Physically, she is a big woman; she is long-legged, big-handed, and big-hipped. She shares with the dream girls their attitude toward their male companions. Her husband is her whole life. He is the boss and she feels she is a lucky woman to have him. She does not care too much for her daughters; she exists only for Harry. This is emphasized by the fact she had given up completely her former life of promiscuity upon meeting him.

Pilar, of For Whom the Bell Tolls, is also older. At the age of fifty, she is almost as wide as she is tall. She is brave, loyal, and has a big heart and a bad temper. When Pablo goes sour, she takes over the leadership of the guerilla band and makes the decisions intuitively. She says of herself that she would have made a good man except that she is all woman and all ugly. Actually she feels beautiful inside and, therefore, does not seem ugly to others. Her face is square, heavy and lined; it is sad until she speaks, but her eyes are merry. She is described by members of the guerilla band as barbarous--- she has a tongue "that scalds and bites like a bull whip"¹⁴ and as a hundred times braver than Pablo. She dislikes gypsies though she has their blood. Despite her irritability, she is

¹⁴Ernest Hemingway, For Whom the Bell Tolls, p. 26.

very tender-hearted so far as Maria and Robert Jordan are concerned; when she reads in Jordan's hand that he is to die she does all she can to make the last few days of his life happy. In order to do this, and to help Maria make a normal readjustment to life after the girl's experiences with the fascists, Pilar brings them together. Then she wants to know all about their love affair and is often cruel about it but never evil. Jordan decides she is trying to keep her hold on life through Maria, for, like Marie Morgan, Pilar has loved many men and been loved by many.

One sees, then, that two of these three women are married successfully. Two of them are older than most of the women of the author. Two of them are from a lower class than that to which most of the characters of their sex belong. And two of them have been sexually promiscuous at some time during their lives. All three experience emotions and moods which approximate those of real women: the young wife is frustrated because she has to stay in out of the rain and because she does not have some of the things she wants most; Pilar is irritable, has a bad temper, is tender-hearted, and is horrified by the massacre of the fascists which she describes so well to Jordan and Maria; Marie Morgan's attitude toward her husband seems more realistic to the reader because of the sphere in which she exists---she is not expected to have other interests.

It seems, also, that their very failure to fall into a

category indicates these women possess a large degree of reality. We know that people cannot be classified with any degree of accuracy, for even the simplest human beings are extremely complex, made of many things. The fact that the three women in this group have enough dimensions to prevent their categorization is evidence that they are more realistic than the rest of the women in Hemingway's works. We have seen that Hemingway's feminine characters are to be grouped into five categories, rather than the traditional two divisions. And the fact of five groups suggests that the author has created a wider range of women than has been acknowledged previously.

HEMINGWAY'S ATTITUDE

It seems that the author's attitude toward his feminine characters is a matter of legitimate interest. This is especially evident as one examines those women who are hurt by their male companions in Hemingway's works. Dorothy Hollis, for example, would be censored by ordinary moral standards: in To Have and Have Not she is the mistress of one man, although married to another. Yet the author's sympathy is with her.

Whether Hemingway likes or dislikes his feminine characters is a subject about which a variety of critics have expressed widely diverse opinions. Elliot Paul does not agree with those who believe the author hates most of his characters. On the contrary, he feels Hemingway's feeling toward them is almost too affectionate.¹ Max-

¹Elliot Paul, "Hemingway and the Critics," Ernest Hemingway: The Man and His Work, p. 111.

well Geismar points to an affirmative development in the author's attitude toward the human race in general, citing Harry Morgan's death speech in To Have and Have Not, in the development.² Philip Young has arrived at a conclusion which seems to approximate most closely the truth of the situation. He notes that, "The hero's whole attitude toward women....is either warlike or sentimental."³

Any author describing a variety of characters is going to like some of them and dislike others. It would be impossible to dwell for any length of time on the development of a character and maintain any degree of indifference toward it. Before one reaches any definite conclusions about Hemingway's attitude, however, he must examine the characters throughout the works in order to determine whether the author's attitude toward his women has been primarily sympathetic or predominantly unsympathetic, and to discover if this attitude of admiration or disdain has been consistent or has shown some development.

If one examines the women in the author's works superficially, he is apt to arrive at a premature conclusion that there has been very little development so far as such an attitude is concerned. At first glance there seems to be little difference between the early Catherine, the middle-period Maria, and the late Renata. But there have been many other stories and much else written about women during the course of this author's career.

²Maxwell Geismar, op. cit., pp. 143-139.

³Philip Young, op. cit., p. 81.

Hemingway began his career with a sympathetic attitude toward the women of his works. In "A Cat in the Rain," the author shows an understanding of the frustrations of women in his portrayal of a young wife who wants a cat as a replacement for the things she really wants.

His sympathy was extended to Catherine Barkley of A Farewell to Arms, who is the most idealized of the early feminine characters. The happiness of Frederick Henry and Catherine, and the terrible loss the protagonist feels when she dies are indications of Hemingway's admiration of this heroine, who attains extra importance because she is the first of the dream girls to be created.

Very early in his writing career, the author indicated that his sympathy with his feminine characters includes those of the women who have been hurt by their male companions. In "Up in Michigan," Liz Coate's seduction by a man she is in love with results only in unhappiness for her. The whole situation--- Jim passes out immediately afterwards---emphasizes Hemingway's sympathy with the girl.

In The Sun Also Rises, one again confronts a woman hurt, whose search for values results in nothing permanently satisfying to her. Brett Ashley is in love with the protagonist, Jake Barnes, but their affair is futile because of his emasculation in the war. Among her affairs is one with a young matador whom

she leaves, after realizing she will otherwise ruin him. Hemingway shows she is not a man destroyer by this. He emphasizes his sympathy for her by pointing out that she is afraid of many things.

There is still another story among his early works which exemplifies the author's sympathy with the hurt woman. In "Hills Like White Elephants," Jig realizes that happiness such as she and her lover had had is not to be regained, once it is lost, but he feels that the pending abortion will make everything all right between them again. The bitterness which the author expresses toward the man emphasizes that his sympathy is with Jig.

There are other stories from the early work, however, which exemplify an unsympathetic attitude toward the women within them. It is significant that three of the four women toward whom Hemingway expresses antipathy at this time are very similar. Nick's mother in "The Doctor and The Doctor's Wife" is unable to conceive of the existence of bad motives on the part of the Indians who irritate the doctor into sending them away before their work is done. Mrs. Elliot in "Mr. and Mrs. Elliot" is too naively pleased by her husband's reaction to the fact that she has had no premarital sexual relations. "A Canary for One" describes a train trip on which a young American couple, on their way to Paris to set up separate residences, share a compartment with a middle-aged woman who is taking a canary to her daughter in compensation for the Swiss engineer

she has forced the girl to give up, because American men make the best husbands. All three of these women are middle-aged and narrow-minded.

There is a fourth feminine character who appeared in the early work toward whom the author shows no sympathy. While Nick's mother, Mrs. Elliot, and the middle-aged mother have the best of intentions despite their stupidity, Frances of The Sun Also Rises is selfish and predatory. She attaches herself to Robert Cohn when she believes he will help her own career. Later, when she realizes she will be able to find no one better, her attitude toward him changes from exploitation to determined possession. The author shows his dislike of her by having her make a fool of herself in a public discussion of her affair with Cohn.

During the earlier part of Hemingway's career, then, he exemplifies much the split attitude toward women which Mr. Young has described. This writer feels there is more sympathy than antipathy expressed during this time because of the fact that the author seems to have liked a wider range of women than he disliked.

On the other hand, the majority of the feminine characters created during the 1930's received unsympathetic portrayals. This tendency on the part of the author is marked by the publication of "The Snows of Kilimanjar." Harry's wife Helen is a most agreeable woman. However, Hemingway dislikes her because she does not realize what her indulgence of Harry has

done to him as a man and as a writer.

"The Short Happy Life of Francis Macomber" was published about the same time, and Macomber's wife marks the climax of the man destroyer in Hemingway's works. Margot kills her husband when he attains enough maturity to leave her, because she is no longer beautiful enough to find someone else of the same economic status. The antipathy which the author feels toward this woman is expressed in a statement by Wilson, the white hunter of the safari, who calls her selfish, predatory, and cruel.

To Have and Have Not provides two examples of women for whom Hemingway feels no sympathy. Mrs. Bradley collects writers as well as their books, and the author calls her a "real bitch." There is also Mrs. Tracy, who makes her husband miserable while he is alive, and then puts on a display of bereavement after his death. The author shows her up for what she is by having her make a fool of herself.

Though there is not so much vehemence in the attack, Hemingway's attitude toward women continues to be unsympathetic in his play, The Fifth Column. Dorothy Bridges is comparable to Helen of "The Snows of Kilimanjaro," though younger than the latter. She does all she can to make Philip happy, and cannot understand his desire to be anywhere but in her room, which she tries to make seem as much like home as possible. There is nothing really unlikable about Dorothy except that she is very dumb. Her fault, so far as the author is concerned,

is her inability to recognize the realities of life.

Hemingway's attitude toward his feminine characters is not entirely antagonistic during this period, however. Marie Morgan of To Have and Have Not is certainly admired by the author. The tenderness of the author's portrayal of her leaves the reader feeling she is very lovely, despite her age and background.

To Have and Have Not also provides two examples of hurt women to whom Hemingway has extended his sympathy. The facts that Helen Gordon's husband feels his love affair with Mrs. Bradley is justified because it provides him with an additional experience to write about, and that the girl has really tried to make their marriage succeed, underscore the author's sympathy for her. Dorothy Hollis is the other feminine character of this novel with whom Hemingway sympathizes. This is clearly shown in her soliloquy, in which she notes that a good man needs a lot of wives and that this can be very hard on a woman who is trying to be a satisfactory wife.

It seems then that, though Hemingway does express sympathy with some of his women during this period, his attitude toward them is predominantly one of antipathy.

Hemingway's latest works exemplify a positively sympathetic attitude toward his women. For Whom the Bell Tolls provides two feminine characters as evidence for this. Maria is one of the loveliest and most idealized of all of the author's heroines. Maria has been cared for by Pilar, who is certainly one of the most positive and wonderful of Hemingway's women. One has only

to remember that the author named his boat after her to realize how much he admires her.

Hemingway's latest heroine also exemplifies his sympathy for her. Renata of Across the River and Into the Trees represents to the Colonel all of the things that he loves about Venice. She is the latest of the dream girls and the most idealized of them.

By examining the feminine characters in chronological order, then, one is able to discern a general pattern of attitude and change of attitude on the part of the author. It is interesting to compare Hemingway's other attitudes---toward American women, toward members of the proletariat---with his general attitude toward his women to see whether there has been any parallel development.

Hemingway begins his career with a split attitude toward his feminine characters: he likes some of them and dislikes some of them. His sympathy is for the most part with his women, however. And he treats his American women with understanding. Only in characterizations in which his feminine characters resemble his mother, or exhibit such traits as selfishness and predatory aggressiveness, does he express antipathy. It is interesting to note that the characteristics he attributes to those women resembling his mother---selfishness, stupidity, good intentions---are those which he later attributes to women belonging to the "bitch" group. And the predatory selfishness of Frances, the first femme fatale of the author, remains the

trait which he most dislikes in women.

During the middle part of his career, Hemingway continues to exemplify this split attitude. But at this time he is primarily unsympathetic toward his women. Most of the feminine characters he creates are men destroyers. They are women who have much money and beauty but who do not live up to his ideals of human behavior. It is at this time that the author goes through the near-Marxist phase of his career. In his portrayal of women, however, his political frame of mind never overcomes his hatred for certain characteristics in women, as is shown by Mrs. Tracy, who is a man destroyer despite her membership in the proletariat. This observation is also corroborated by the facts that, though Marie Morgan is not of the wealthy class, she is not absolved from injury, and that Dorothy Hollis and Helen Gordon receive most sympathetic portrayal although they are not of the proletariat.

In his latest works, the author expresses an almost completely sympathetic attitude toward his women. The only noticeable antipathy towards women is in the Colonel's discussions of his ex-wife. There is no protest against American women and the author's bias against wealth is gone, which fact is corroborated by Renata, who is very wealthy.

Thus far in his career then, the author's attitude toward women has changed from a primarily sympathetic one, to a predominantly unsympathetic one, to a completely sympathetic one. The fact that his attitude has usually been split is normal.

We all like some people and dislike others. Those whom we feel indifferent towards we don't remember very long--- certainly not long enough to write about them. The types of women for whom the author expresses admiration are the types most men appreciate. In fact, a man would be a little queer if he did not admire a beautiful woman whose prime interest is the fulfillment of his desires. Conversely, the author's antipathy toward the men destroyers is also normal. No man would enjoy discovering that this wife or lover is staying around in order to get all she can from him until someone who can offer her more comes along.

But what is the significance of the author's attitude throughout his career? Is there any correlation between his attitude toward his feminine characters and his attitude toward life in general? Philip Young has noted that "every true novelist has a 'world' of some kind, an imaginary scene of life and action which his individual experience has caused him to see, and which he re-creates in fiction."⁴ Mr. Young has gone on to define Hemingway's world.

Hemingway's world, ultimately, is a world at war--- war either in the literal sense of armed and calculated conflict, or figuratively as marked everywhere with violence, potential or present, and a general hostility.⁵

Mr. Young has pointed out that such a world is limited in scope, saying:

⁴Philip Young, op. cit., p. 213.

⁵Ibid., p. 214.

Missing from it is a very large part of what our own eyes have also seen. There is a farmhouse down the road. The farmer was born there and has lived there all his life. His daughter, who was never raped, has married, had children and moved to town. Most of these people will never see a kudu or a bullfight, and war for them is a thing to be wholly avoided or, failing that, forgotten with the discharge papers. Hemingway's world is a narrow one, which is real to us in only a limited and partial way, for he has left out of it a great deal of what many people would quite simply call "life."⁶

As a part of Hemingway's world, his feminine characters are susceptible to its violence, though more often in the figurative sense described by Mr. Young than in the literal one. They are hurt. Sometimes it is war itself which deprives them of the things important to them and causes them to seek aimlessly for new values in a world which offers them nothing lasting. At other times, it is the men in their lives who are the instruments of their destruction. At any rate, there is no permanence in their love affairs. If divorce or separation does not destroy them in this respect, then it is death that deprives them of their loves. Even the loveliest of the author's women seem to exist only for the moment, to make as ideal as possible the protagonists' furlough from violence. And when one witnesses their affairs for a period of more than a few days, he sees that there is nothing lasting about their loves either. Hemingway has the utmost sympathy for these women who are destroyed through the violence of his world. His portrayals of them show understanding and tenderness. It is only towards women who are

⁶Ibid., pp. 216-217.

themselves instruments of destruction that he expresses antipathy or disgust.

Hemingway's women, then, are a part of his world, and as such they are included in his general perceptions of life. He sees violence; his feminine characters experience it. He sees no stability in life; they have no security. It may be that the point of view of the author is extremely limited. As Mr. Young has pointed out, most of the women one knows are not destroyed. The tragedies in their lives involve skinned knees and poor school grades, burned carrots and unexpected guests; or long days working at an uninteresting job to help provide for the family, and darning socks twice, and hoping this job will be the right one for him, and waiting for a better day. Those women we know are satisfied with an occasional movie or dinner out, and a cocktail only once in a while is sufficient.

But is this true? It is startling to discover how frequently the male principal of the "nice" couple in the next apartment mistreats his wife, even physically. Often it is not until she knocks on the door, asking to be taken to the train, that one learns such maltreatment has been going on for a long time. And it is shocking to learn that the four-year-old boy from down the street, whose father is overseas, who wanders in and out at all hours, has had nothing to eat but cokes all day, and has been sent from home while his mother entertains. Very significant is the fact that one out of four American marriages

ends in divorce.⁷

One does not have to think very hard to remember women like Maria and Catherine and Brett Ashley, whose husbands or lovers have been killed in war. And one knows other women, like Jig, Helen Gordon, Dorothy Hollis, whose love affairs or marriages have been destroyed with separation, divorce, or new affairs (never satisfying for very long) the outcome. One would be overlooking at least one of his acquaintances if he denied knowing a Mrs. Elliot or a middle-aged woman such as is described in "A Canary for One." And he surely knows a Mrs. Tracy or a Frances, if not a Margot Macomber. There are Pilars, too, whom one is acquainted with. Many women have something of the young wife of "A Cat in the Rain" in them.

But one does know other women also---women who read and discuss, who always have enough security, who can always anticipate a bright day tomorrow because such has been today. Nevertheless, there are many many little girls, who grow up to be these women, who have sinister dreams about men on street corners holding pennies in hands stretched out to them. And at least one among them can remember the tone of her father's voice as he told a drunk he could look at the child, but not touch her, and perhaps it would be better even if he did not look. And there are, among these little girls grown up, several who learned in college that the best way to avoid peeping Toms (not College boys) is to keep the shades pulled down.

⁷ , "Divorce," Collier's Encyclopedia, 1950 Edition, 6:504.

Where in this world of ours can any woman walk alone at night in complete safety? Aren't these things violent? Aren't they things which we try to avoid thinking about, but which are a part of "life"?

One must conclude that Hemingway's world is not so narrow as it would seem at first glance, a point which Mr. Young has also made very aptly.⁸

CONCLUSIONS

Previous writers have over-simplified the women in Hemingway's works, finding only two types of women portrayed by the author, and tending to emphasize the sexual function in their interpretations. Actually the author portrays a wider range of feminine characters than is usually admitted. These can be divided into four groups. The dream girls are young and very lovely; their chief motivation is the happiness of their lovers. The men-destroyers must actually be divided into two groups: membership in the first division is determined by the extent to which a woman is literally or figuratively deadly; they are distinguished from the other group because they are ruthless consciously, while the others are stupid and well-intentioned in their selfishness. The women destroyed are those women who have been badly hurt by men. The fourth group includes those feminine characters whose many dimensions make them unassignable to any of the previously mentioned groups.

8. Note Missing.

The author has often been criticized because of the fact that his women do not express their own ideas. We learn about them through their male companions. Actually the author is only being true to his principle of showing things the way he feels they are: no man is able to interpret what takes place in the area of womanly thought with any degree of reliability and Hemingway certainly must be wise enough to realize that a subjective treatment of his women would result in guesswork, not fact. Consequently, we learn about his feminine characters through their actions and words.

Hemingway does not feel that submission alone is the basis of successful relationships between men and women, as has been charged. Furthermore, adherence to ordinary standards of social behavior on the part of the women is insignificant so far as Hemingway's approval or disapproval is concerned. The author either expresses sympathy with or condemns his women because of certain characteristics which they evidence rather than any moral righteousness or defiance they might exhibit.

Though Hemingway's own associations with women no doubt play a large part in the development of some of his characters, and though there does seem to be some correlation between such close associations and a dream girl-nightmare cycle, the evidence is insufficient and the cycle not universal enough to be considered as a means of categorizing, or understanding, the women.

Hemingway's attitude toward his women has been on the whole sympathetic throughout his career except towards women

who are themselves instruments of destruction, an attitude which seems scarcely curious or abnormal. With the exceptions of three or four feminine characters created before this time, Hemingway's so-called negative period exists only between 1936 and 1938.

During this time, he also goes through the near-~~M~~arxist phase of his career, though his political leanings are actually insignificant so far as the creation of his feminine characters is concerned, because he had condemned the same types of women whom he dislikes now, long before this period. It was during this time, also, that he showed an antipathy toward American women. Again, this attitude is not very important because it was the same as his attitude toward any women evidencing those traits which he has always disliked.

Hemingway's women are a part of the world of which he writes and they are susceptible to the violence which he finds in life. Even as his world appears to be no so narrow as one might first believe, so do his women represent a wider range than is usually acknowledged.

ACKNOWLEDGMENT

The author is indebted especially to Professor Philip Young, who gave her invaluable advice and assistance, and to Professors Will Moses and Homer C. Combs, who also contributed their time that this might be a worthwhile thesis.

LITERATURE CITED

Book

- Atkins, John. The Art of Ernest Hemingway. London: Peter Nevill, 1952.
- Baker, Carlos. Ernest Hemingway: The Writer As Artist. Princeton, New Jersey: Princeton University Press, 1952.
- Bardacke, Theodore. "Hemingway's Women." Ernest Hemingway: The Man and His Work. Cleveland and New York: World Publishing Company, 1950.
- Cowley, Malcolm. "A Portrait of Mister Papa." Ernest Hemingway: The Man and His Work. Cleveland and New York: World Publishing Company, 1950.
- Frohock, W. M. "Violence and Discipline." Ernest Hemingway: The Man and His Work. Cleveland and New York: World Publishing Company, 1950.
- Geismar, Maxwell. "Ernest Hemingway: You Could Always Come Back." Ernest Hemingway: The Man and His Work. Cleveland and New York: World Publishing Company, 1950.
- Hemingway, Ernest. Across the River and Into the Trees. New York: Charles Scribner's Sons, 1950.
- _____. A Farewell to Arms. New York: Charles Scribner's Sons, 1929.
- _____. For Whom the Bell Tolls. New York: Charles Scribner's Sons, 1940.
- _____. The Fifth Column and the First Forty-Nine Stories. New York: Charles Scribner's Sons, 1938.
- _____. The Green Hills of Africa. New York: Charles Scribner's Sons, 1935.
- _____. The Sun Also Rises. New York: Charles Scribner's Sons, 1926.
- _____. To Have and Have Not. New York: Charles Scribner's Sons, 1937.
- Johnson, Edgar. "Farewell the Separate Peace." Ernest Hemingway: The Man and His Work. Cleveland and New York: World Publishing Company, 1950.

Paul, Elliot. "Hemingway and the Critics." Ernest Hemingway: The Man and His Work. Cleveland and New York: World Publishing Company, 1950.

Wilson, Edmund. "Hemingway: Gauge of Morale." Ernest Hemingway: The Man and His Work. Cleveland and New York: World Publishing Company, 1950.

Young, Philip. Ernest Hemingway. New York and Toronto: Rinehart and Company, 1952.

General Reference Work

 , "Divorce." Collier's Encyclopedia. 1950
Edition. 6: 504.

Periodical

Cowley, Malcolm. "Hemingway at Midnight." New Republic, August 14, 1944, 111: 190-191.

Moloney, Michael F. "Half-Faiths in Modern Fiction." Catholic World, August 1950, 171: 347-349.

APPENDIX

A CHRONOLOGICAL CHECKLIST OF THOSE OF HEMINGWAY'S WORKS
MENTIONED HEREIN

- Hemingway, Ernest. "Up in Michigan." Three Stories and Ten Poems. Paris: Robert McAlmon (Contact Publishing Company).
- _____. "The Doctor and The Doctor's Wife." transatlantic review, December 1924, 2: 497-501.
- _____. "Mr. and Mrs. Elliot." Little Review, Autumn and Winter 1924-1925, 10: 9-12.
- _____. "The Battler." In Our Time, New York: Boni and Liveright, 1925.
- _____. "Cat in the Rain." In Our Time. New York: Boni and Liveright, 1925.
- _____. The Sun Also Rises. New York: Charles Scribner's Sons, 1926.
- _____. "A Canary for One." Scribner's Magazine, April 1927, 81: 357-360.
- _____. "Hills Like White Elephants." transition, August 1927, 5: 9-14.
- _____. "A Simple Enquiry." Men Without Women. New York: Charles Scribner's Sons, 1927.
- _____. "Now I Lay Me." Men Without Women. New York: Charles Scribner's Sons, 1927.
- _____. A Farewell to Arms. New York: Charles Scribner's Sons, 1929.
- _____. "The Sea Change." This Quarter, December 1931, 4: 247-251.
- _____. "Homage to Switzerland." Scribner's Magazine, April 1933, 93: 204-208.
- _____. The Green Hills of Africa. New York: Charles Scribner's Sons, 1935.

Note: No discrimination has been made between stories which appeared in periodicals, stories which appeared in collections, and complete novels on this list in order to give the reader a more exact picture of the chronological order of the works. Information for the list was extracted from Carlos Baker's book, Ernest Hemingway: The Writer As Artist, pages 299-308.

Hemingway, Ernest. "The Snows of Kilimanjaro." Esquire, August 1936, 6: 27, 194-201.

_____. "The Short Happy Life of Francis Macomber." Cosmopolitan, September 1936, 101: 30-33, 166-172.

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

_____. The Fifth Column and the First Forty-Nine Stories. New York: Charles Scribner's Sons, 1938.

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

_____. Across the River and Into the Trees. New York: Charles Scribner's Sons, 1950.

THE FEMININE CHARACTERS
IN THE WORKS OF ERNEST HEMINGWAY

by

JACQUELINE SHELLY HAWKINS

B. A., University of Arizona, 1954

AN ABSTRACT OF

A THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of English

KANSAS STATE COLLEGE
OF AGRICULTURE AND APPLIED SCIENCE

1954

The purpose of this thesis is to examine the feminine characters in the works of Ernest Hemingway, in order to discern how wide a range of women they represent, whether they may be categorized, on what bases such grouping may be done, and what the groups are. The author's attitude toward his women is important also, and it is examined in order to discover whether it has any parallel in his general attitude toward life.

The women were first of all investigated in the light of the interpretations of previous critics. It was discovered that these writers have over-simplified the women, and have made general statements about them without examining them thoroughly. The fact that the women are often hurt by men has been entirely ignored, often resulting in incorrect decisions about them. Despite contrary evidence in the works, certain characteristics that some of the women exemplify--- American citizenship, promiscuity---have been generally taken as indications of antipathy toward them on Hemingway's part; and other qualities---compliance, membership in the proletariat--- have been accepted as proof of the author's sympathy with them.

Previous writers have found only two types of women portrayed by the author, and have tended to emphasize the sexual function in their interpretations. Actually the author's women can be divided into four groups. The dream girls are young and very lovely; their chief motivation is the happiness of their lovers. The men-destroyers must really be divided into two groups: membership in the first division is determined

by the extent to which a woman is literally or figuratively deadly; these women are distinguished from members of the other group because they are ruthless while the others are stupid and well-intentioned in their selfishness. The women destroyed are those women who have been badly hurt by men. The fourth group includes those feminine characters whose dimensions make them unassignable to any of the previously mentioned groups.

Hemingway's attitude toward his women has been on the whole sympathetic throughout his career except towards women who are themselves instruments of destruction, an attitude which seems scarcely curious or abnormal. With the exceptions of three or four feminine characters created before this time, Hemingway's so-called negative period exists only between 1936 and 1938. During this time, he also goes through the near-Marxist phase of his career, though his political leanings are actually insignificant so far as the creation of his feminine characters is concerned, because he had condemned the same types of women whom he dislikes now long before this period. It is during this time, also, that he shows an antipathy toward American women. Again, this attitude is not very important because it is the same as his attitude toward any women evidencing those traits---selfishness, cruelty, predatory aggressiveness---which he has always disliked.

Hemingway's women are apart of the world of which he writes and they are susceptible to the violence which he finds in

life. However, violence is a part of our lives, and as Hemingway's world appears to be not so narrow as one might first believe, so do his women represent a wider range than is usually acknowledged.