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ERNEST HEMINGWAY AND THE POETICS OF LOSS

William Adair

". . . those that love things that die and believe in them die and are as dead as the things they love."

—Frederic Henry

A man "should find things he cannot lose."

—The Maggiore

"All those who have really experienced [*love*] *are marked, after it is gone, by a quality of deadness."*

—Hemingway

"Nostalgia hecha hombre, he thought in Spanish. People did not know that you died of it."

—Thomas Hudson[1]

One of the standard opinions about Hemingway is that he is a writer pre-eminently concerned with violence and death. Perhaps his omission style of writing (emotions unstated) has lead us to see too exclusively that which is most visible—tension, threat, violence, and death: the surface "mathematics" of his fiction, the iceberg tips. But there is another dimension to his work, one that seems more fundamental, and one that has not been sufficiently recognized. Hemingway's work is more concerned with loss, the fear of loss (almost always more important than the fear of violence and death), and the aftermath of loss—longing, confusion, remorse, "hunger," nostalgia—than it is with violence, the threat of violence, and death. "Fear of loss" and "longing" are most often the submerged seven-eighths of the iceberg of his work, the part that is "omitted" yet provides the work's essential motive or mood.

It has been often noticed that things happen *to* Hemingway's protagonists: they do not control things, they are victims. And the essential thing that happens to them is loss rather than violence. The essential things that "happen" to them are the emotions that precede and the emotions that come after loss.

Part I of this essay suggests that the basic motives of Hemingway's work, early and late, are (1) *the fear of imminent loss*, change, mutability, time, "the end of something"; and (2) the emotional and spiritual aftermath of

loss: longing, nostalgia, confusion, loneliness, remorse; most importantly, *an emotional and spiritual "hunger."*

Part I also considers some of the structural and stylistic consequences of these loss-and-longing motives.

Part II discusses the life of the writer as a source of the motives of his work and as a matrix of the poetics of omission.

I *A Literature of Loss and Longing*

Throughout Hemingway's short stories the word "loss" plays like an undersong. The stories often involve the loss of a girl. In "The End of Something" Nick finds that things with Marjorie have suddenly and inexplicably come to a painful ending; and his problem continues in "The Three-Day Blow," where he knows only that "he had once had Marjorie and that he had lost her." All of a sudden everything is over: "I don't know why it was. I couldn't help it. Just like when the three-day blows come now and rip all the leaves off the trees."[2] Finally Nick is consoled by the idea that he could always get back together with Marjorie: "Nothing was ever lost." The soldier and nurse of "A Very Short Story" fear losing one another and want to marry "to make it so they could not lose it." The Maggiore of "In Another Country" tells Nick that loving a woman is a dangerous enterprise for sooner or later it involves loss, and so a man "should find things he cannot lose." And the Maggiore is not a character type found only in Hemingway's early fiction; he appears as late as Thomas Hudson, who has loved and lost (as do most of Hemingway's protagonists), finally learned not to marry, and has found things he cannot lose: his work, his house, the seasons, pictures by other painters. "That was the great thing about pictures," Hudson thought. "You could love them with no hopelessness at all." In "Ten Indians" Nick loses another girl; the protagonist of "A Canary for One" loses a wife, as does Mr. Johnson of "Homage to Switzerland."

There are other kinds of loss to lament. "Cross-Country Snow" is about the responsibilities of marriage putting an end to bachelor freedoms. "Hills Like White Elephants" has a similar theme, and in this story we hear that "once they take it away, you never get it back." Krebs of "Soldier's Home" returns from the war to find that he no longer has a home. He is a young Jake Barnes, rootless though in less drastic circumstances. Krebs also loses the value of his war experience by exaggerating it to others: "In this way he lost everything." The two prostitutes of "The Light of the World" have only their "memories" of Steve Ketchel with which to console themselves; as the old man and the old waiter of "A Clean, Well-Lighted Place" have only simple rituals to deal with a world wherein things have come to an end, a world without hope or meaning or illusion. "Lost illusions" is

another constant Hemingway theme; and the contrast of illusioned youth and disillusioned old age is frequent in his fiction. A somewhat mysterious surge of longing pervades "Cut in the Rain," "Hills Like White Elephants," and other short stories.

Loss and longing are also basic motives in the novels. *The Sun Also Rises* concerns the aftermath of loss. This novel's "action" (as passion rather than praxis) seems to be emotional and spiritual longing, a "hunger" for love, order, meaning, intensity, purpose: "how to live in it," to use Jake's words. Like the figures on Keats' storied urn, the characters (even Brett, the girl pursued) are doomed to hunger without satisfaction; though in Jake's case especially it is more a nightmare of bondage and confusion than a tale of romantic longing.

Frederic Henry-as-narrator "justifies" his attitude—stoic, bitter, and not without a dash of self-pity—by telling the story of his various losses: that youthful sense of immortality (his "war in the movies" attitude), and his illusions concerning "involvement with others," in patriotic endeavors, and in love, which he had hoped would provide a shelter against the world, and his illusion that the world is essentially just and reasonable. That the basic motives of *A Farewell to Arms* are the fear of loss and the emotional and spiritual aftermath of loss is supported by some of Frederic's statements found in the manuscripts (where he has a tendency to express his thoughts at some length) though not included in the novel.

> What if the things you love are perishable. All you know then is that they will perish . . . . those that love things that die and believe in them die and are as dead as the things they love . . . . The more things with life that we love the more things there are to die.[3]

A Farewell to Arms then is what we might call a "tragedy of mutability," as told by a survivor who has "lost everything," to use Krebs' words. One scholar finds in the manuscript the statement "The position of the survivor of a great calamity is seldom admirable" and another statement on the damage the war did to language; he assumes they are possible epigraphs, and concludes that this novel is not about love and/or war so much as it is about "the aftermath of the war."[4]

Robert Jordan and Colonel Cantwell seem to fear the loss of "living" more than death, and there is a distinction. Like Cantwell and El Sordo, Jordan is not afraid to die (that is why he is so good at his job); he knows that death is "no thing to fear. It is only missing it [i.e. living] that's bad." And Harry of "The Snows of Kilimanjaro" regrets the loss of the opportunity to write what he knows more than he fears death itself. Santiago loses the biggest fish ever. Thomas Hudson spends most of his time regretting his losses and longing for the past.

Nick and Frederic (before he loves Catherine) may fear in the night that if they shut their eyes and let themselves go that their souls will slide out of their bodies and they will die. But the Hemingway protagonist has another fear in the night, the fear of loss. Frederic in Montreux lies awake for "a long time thinking about things," fearing the loss of Catherine. In *Green Hills of Africa* Hemingway says, "All I wanted to do now was get back to Africa. We had not left it, yet, but when I would wake in the night I would lie, listening, homesick for it already." Thomas Hudson in the night remembers how he used to lie awake at night "thinking about how he had lost the three boys and the fool he had been"; and now he lies awake fearing the loneliness or "emptiness" that will "move in" once his sons have left for the summer.

The other side of this fear of coming loss is the "hunger" and longing that come after loss. Jake and Frederic live in the aftermath of recent shocking and "surprising" losses, and their stories are attempts to understand and lay to rest what has brought them to their present condition. But in Hemingway's later work loss and change are no longer so surprising and confusing. And the "hunger" that comes from change and loss is not so much for purpose and meaning and understanding (as it is in the cases of Jake and Frederic) as it is for "things past." And the past is brought into this later fiction extensively, and we might way, nostalgically.

We get a first glimpse of this nostalgic yearning at the conclusion of that "practical" remembrance of summers in Spain, *Death in the Afternoon*: a nine-page, chapter-long catalogue of all the things Hemingway had loved about Spain but was not able to get into the book. And he ends this catalogue with a kind of post-1930 disillusionment, or new knowledge: "I know things change now and I do not care. It's all been changed for me. Let it all change." Brave words. But he continues, "We never will ride back from Toledo in the dark, washing the dust out with Fundador, nor will there be that week of what happened in the night that July in Madrid. We've seen it all go and we'll watch it go again."

This nostalgia and sense of loss continue as major motives in the later work. Hemingway said that the theme of the unpublished *The Garden of Eden* was "the happiness of the Garden that a man must lose."[5] Jordan, Cantwell, and Harry of "The Snows of Kilimanjaro" give us long memory-sequences; it is as if they were trying to embrace their past one final time before death (and get it "straight" in their minds as a preparation for death). Hudson thinks, "*Nostalgia hecha hombre*, . . . People did not know that you died of it." In the preface of "The Fifth Column" Hemingway says of Dorothy Bridges (the name seems symbolic), who represents for the protagonist all the things in his past that he has loved but will now forsake for duty, "Her name might also have been Nostalgia." The nearly nineteen-

year-old Renata, who in a sense represents Cantwell's lost youth, might also have been called Nostalgia. And while trying to understand various and mysterious hungers, Hadley in *A Moveable Feast* says, "Memory is hunger."

Loss and longing have structural and stylistic consequences. The structure of Hemingway's novels is usually predicated on a series of losses. Before the opening time of his story Jake had lost certain things, and the story continues—or repeats[6]—his pre-story losses. Frederic's losses occur in a series and according to a seasonal outline—the "breakings" of spring, fall, and the final spring—a series of losses that provides the story's narrative line. *To Have and Have Not* is the story of how Harry Morgan loses his arm and then his boat and finally his life; losses that provide a prologue and "justification" for his dying words: "a man alone ain't got no bloody ________ chance." Cantwell had suffered many pre-story losses—several wives, his general officer's rank, many young men under his command in the tree-blast horrors of Hurtgen forest—and during the story he is preparing to lose everything, forever. At the beginning of Santiago's story we find that he has lost much—his wife, his youth and strength, his luck—and the story's "progress" is a matter of his catching and then slowly and painfully losing the great fish. During his three days at sea Santiago is literally stripped of almost everything but his life. Hudson has lost through divorce his sons and his first wife—he had "only really loved one woman and then lost her"—and these pre-story losses serve as a preface for his continuing losses. Or: the novel gives us a kind of disguised repetition of his pre-story losses. Many of the novels are structured on a disguised repetition of pre-story or early-story "shocking losses." That is, the submerged part of the iceberg is often a fear that the near-future will be a repetition in another form of the past.

Another structural consequence of this loss and longing theme, seen most clearly in the stories of Harry the dying writer and Colonel Cantwell— and these "dramas" are really story-long death bed speeches and remembrances—and the story of Robert Jordan is a kind of three-time-periods-at-once effect. The past, present, and future (imminent and certain death) exist in the protagonist's mind at the same time: the memory of the past and fear of the future condition and determine the protagonist's perception of the present. And this is a matter of the dynamics of spatial form,[7] for the "space" of the novel is in a sense a metaphor for the "space" of the narrator's mind.

We also find in the later work what we can call "Do you remember?/I remember" sequences, or better, duets—between Cantwell and the *Gran Maestro*, Santiago and Manolin, Hudson and his son Tommy, Ernest and Hadley in *A Moveable Feast*. These duets—and with Ernest and Hadley,

Hudson and Tommy they are rather extensive[8]—not only suggest a longing for places and people and "times" past, they are also a means of solace for the protagonist, similar to Frederic's reveries of going to a hotel with Catherine and Jordan's and Maria's planning their future honeymoon in Madrid; and in another sense similar to Jake's remembering walking through Paris (or traveling to Spain) listing his favorite sights.

And perhaps it is not too much to suggest that the periodic sentences, and often rather long periodic sentences, which appear in *Death in the Afternoon* and *Green Hills of Africa*—"memory" books about Spain and Africa—*For Whom the Bell Tolls* and *Across the River and Into the Trees* is another stylistic consequence of the past-present formula of Hemingway's post-1930s writing: a kind of co-existence of past and present in the same sentence.

Because a longing for the past is such a major aspect of his later work, Hemingway's protagonists spend a great deal of their story's time remembering; so much time that they might be called Remembering Protagonists: Harry the writer, Jordan, and Cantwell especially, and Santiago and Hudson. Hudson's past reappears in the persons of Roger Davis, Audrey Bruce (who looks like Hudson's first wife when she was young), his son Tommy, and finally, near the end of "Bimini," Hudson's first and well-loved wife.

Mutability, loss and the fear of loss, longing, nostalgia, "hunger"; lost love, lost illusions, and finally lost youth and the people, places, and experiences of youth: there are the basic themes and motives and "situations" of Hemingway's fiction, and they are almost always more essential than violence and death. Though his style and characters are realistic, his situations and motives are essentially romantic. The motives of loss and longing influence structure, as we have suggested. And they are also pertinent to style, which brings us to the poetics of composition: the poetics of omission.

II *A Poetics of Loss and Longing*

Philip Young approaches the themes and recurring situations of Hemingway's fiction by considering the life behind the fiction. Citing Freud on trauma and the repetition compulsion, Young tells us that Hemingway's World War One wounding left him in a condition that made necessary fictional returns to scenes of violence as a way of getting rid of, or mastering, his fear of violence and death. Hemingway was "continually in his prose disregarding the pleasure principle, and returning compulsively to the scenes of his injuries," Young writes. Hemingway "had his preoccupation with death as a result of an overexposure to it."[9]

But Hemingway was exposed to other shocking things; and perhaps he was, so to speak, "overexposed." So taking a cue from Young's methods, we can suggest something else along the lines of traumatic experience and its literary consequences. Hemingway suffered not only the violence of the wounding, he also suffered the emotional shock of *loss*. And it seems reasonable to assume that one or more of the losses in his life was as traumatic and long-lasting and as pertinent to his fiction and poetics as was the wounding; especially when we see that Hemingway's work is more concerned with loss and longing than it is with violence and death.

Perhaps the important and even "traumatic" losses in Hemingway's life begin with the loss of respect for (or, a sense of identity with) his father. There is a kind of betrayal-by-the-father theme suggested in "The Doctor and the Doctor's Wife" and "My Old Man"; and later, after Hemingway's father had committed suicide, in "Fathers and Sons" and *For Whom the Bell Tolls*.

The wounding at Fossalta may have initiated not only a fear of death, as Young argues it did, but also a generalized fear of irrevocable change and loss: the end of youth and illusions, the end of an entire world view and the feeling that life is rational and controllable. Also, Cantwell remarks that his—and we can assume, Hemingway's—wounding at Fossalta during the First World War resulted in "the loss of immortality," which was "quite a lot to lose."

While recuperating from the wounding, Hemingway fell in love with a nurse. She left him, and this again implies that war and a sense of loss were associated in his mind and feelings: it suggests that involvement with others, in patriotic enterprises or in love, implies loss.

The next major loss was, very likely, that of the manuscripts (a novel and some stories) left briefly in a train by Hadley, Hemingway's first wife, and stolen. Later he lost Hadley through divorce; and this was an emotional event of obvious and fundamental importance to *A Moveable Feast, Islands in the Stream, The Garden of Eden,* and probably *A Farewell to Arms*.

The losses continued, as they always do. His father committed suicide in 1928; he lost his second wife, Pauline, and their sons through divorce. He lost Spain and Paris, the places of his youth; and he lost his youth. And *A Moveable Feast* implies that Hemingway's early losses provided the emotional matrix of his poetics of omission.

This memoir is to a great extent a book of poetics, not only because of its numerous comments on, and its several descriptions of, writing, but also because it "shows" the life out of which the poetics evolved. Seeking the life behind the fiction is a frequent endeavor in Hemingway criticism; we can also look for the source of this theory of composition in terms of his early biography. The omission or "hunger" theory's origin is implied

chiefly in three consecutive chapters about a third of the way through the book: "A False Spring," "The End of an Avocation," and "Hunger Was Good Discipline."

In "A False Spring" Ernest and Hadley walk through Paris in the early evening after they have had a meal of oysters and crab with glasses of sancerre, and they remember together past experiences that they have shared. Then, as they stand on a bridge over the Seine, they are hungry again!

As they look into the window at Michaud's before having their second meal of the evening, Ernest wonders "how much of what we had felt on the bridge was just hunger." Hadley replies, "I don't know, Tatie. There are so many sorts of hunger. In the spring there are more . . . Memory is hunger." And perhaps the "hunger" for things past is so poignant because it is so hopeless, for the past is irretrievable: again, a part of us dies with the past.[10]

After the meal "the feeling that had been like hunger when we were on the bridge was still there."[11] It is there on the way home, it is there after they make love, and it is there when Ernest wakes in the night and lies awake thinking about it, trying to comprehend it. And it is this "hunger" that provides the emotive source of Hemingway's poetics of omission or loss, his "hunger poetics."

In the next chapter, "The End of an Avocation," he says that "everything good and bad left an emptiness when it stopped. But if it was bad, the emptiness filled up by itself. If it was good you could only fill it by finding something better." This "emptiness" can be translated as "hunger." And as our brief and conjectural history of Hemingway's losses implies, there were a number of things lost that left an emptiness or hunger he would never fill. As we noticed earlier, Thomas Hudson knows that his three boys have "moved into a big part of him again that, when they moved out, would be *empty* and it would be very bad for a while . . . That would all come later and if it was coming there was no good derived from any *fearing* of it now."[12] (Italics added.)

So when Hemingway tells us the next chapter, "Hunger Was Good Discipline," that he learned to write by looking at Cezanne's paintings on an empty stomach—and, we can assume, in the condition of emotional and spiritual hunger that he felt that evening with Hadley as they stood on the bridge over the Seine; the "emptiness" left when anything good stopped or moved into the past—he seems to be implying that Cezanne's "empty" landscapes (which Hemingway says implies the painter's own complex hungers) helped the young writer discover a method for presenting his own most essential emotions: (1) "hunger" as a fear or "foreshadowing" of coming loss, and (2) "hunger" as the spiritual and emotional aftermath of

loss. The method he discovered in Cezanne for presenting these emotions was the omission theory of composition. This hunger gets "into" his fiction, as the wind blowing outside of the cafe where he is writing "The Three-Day Blow" gets into "The Three-Day Blow."[13]

Hemingway begins "Hunger Was Good Discipline" with remarks on the bakeries and open air cafes of Paris and his constant state of simple or physical hunger. He usually goes without lunch, he says, and spends the "empty time of day" "belly-empty," and because he had put so much into this morning writing, "hollow-hungry," observing the landscapes of Cezanne in the Luxembourg Museum in what he had earlier in the book called the "empty" time of the afternoon. He says that he learned to understand better how Cezanne made his landscapes by observing them in a condition of simple hunger: an "outward" sign of more complex "hunger." And he thinks that when Cezanne painted the pictures that he too must have been hungry, though "he was probably hungry in a different way": spiritually and emotionally.

Cezanne's landscapes are primarily structures, with detail or "content largely omitted but implied." Cezanne thought of painting as a matter of structure or architecture ("the cylinder, the sphere and the cone") not interior decoration; Hemingway said the same of writing.[14] And like Hemingway's work, Cezanne's paintings present a hard, "classical," understated surface that implies lyric and "romantic" depths.[15] In an earlier chapter, "Miss Stein Instructs," Hemingway says that he sees in the paintings of Cezanne dimensions that he would like to get into his own work. And by "dimensions" he seems to mean the feelings—"hungry in a different way"—that Cezanne's "empty" landscapes imply, feelings more keenly felt than if they had been "stated."

As the chapter continues, Hemingway receives money in the mail, and then treats himself to a big meal at Lipp's restaurant. Afterwards, he remembers when he had lost his manuscripts and how he had thought that he would never write again. He describes this as an almost bodily loss; i.e., part of him died. Then, sounding like Krebs home from the war, he says that "after losing everything" he wrote "Out of Season." And it is significant that this is the story in which he applies for the first time his new theory of omission. The real end of this story "was that the old man hanged himself."[16] This real end was omitted on Hemingway's "new theory that you could omit anything if you knew that you omitted and the omitted part would strengthen the story and make people feel something more than they understood." He concludes this chapter with a description of writing "Big Two-Hearted River," a story "empty" of content, a story in which he was "trying to do the country like Cezanne," as he reported in a letter.[17]

It is worth noticing that it was not until after Hemingway had discovered his omission theory of composition that simple physical hunger is associated with spiritual and emotional "hunger." Although the old man in "Out of Season" consumes a great deal of wine, "Big Two-Hearted River" is the *first* Hemingway story in which the word "hunger" appears. After Nick finishes his evening meal we get the somewhat puzzling statement, "He had been that hungry before, but had not been able to satisfy it." Perhaps Nick's hunger is for his pre-war feeling of control over his emotions and life, and the feeling that life is "rational" and comprehensible, as it was before the war: the serial or "rational" steps in the camping-fishing process is a kind of logic of the concrete. And he is retrieving this feeling of control by doing familiar things on familiar terrain.[18] He is re-experiencing "primordial" things from his own "distant" past; he is *being* his former self. And this former and more controlled self is what he hungers for, this self that has been "lost" or has "died" in the war.

Catherine and Frederic in Montreux are "always hungry." And though they do not know why—any more than do Ernest and Hadley as they stand on the bridge over the Seine—we suspect that their hunger implies an intuition or fear that the good things that they had last summer in Milan and are having now are slipping away irrevocably, and that another and a major loss is swiftly approaching. And the constant eating and drinking of Jake and his companions suggests a spiritual hunger for the meaning and purpose[19] their lives had before the war—and an emotional hunger for the intensity and the love they are now incapable of achieving. *The Sun Also Rises* is about the aftermath of the death of love and purpose; it is about the characters' "hunger" for love and purpose.

The things lost in Hemingway's life, the things "omitted," left an emptiness, and made him "feel something more" than he understood: a mysterious emptiness or hunger. And this hunger implied a poetics, one focused by studying Cezanne's "empty" landscapes—landscapes which suggested a similar hunger—in a condition of both simple and complex hunger.

NOTES

1 Frederic's statement is found in the manuscript version of *A Farewell to Arms*, though it does not appear in the finished novel; see Michael S. Reynolds, *Hemingway's First War: The Making of "A Farewell to Arms"* (Princeton, 1976), p. 41. We find a similar comment in *Death in the Afternoon* (New York, 1960), p. 122 (see introductory quotation #3.) The Maggiore's remark is found in "In Another Country"; Hudson's sentiment is found in *Islands in the Stream* (New York, 1970), p. 237.

2 Throughout Hemingway's fiction change and loss are associated with a change of weather, sometimes an unseasonable change of weather: e.g., Catherine dies

during a "false spring"; Jordan's death results from a freak snow storm; near the end of Cantwell's story we find that "The leaves had fallen early, that year, and been swept up long ago."

3 Reynolds, *Hemingway's First War*, p. 122.

4 Reynolds, p. 60.

5 This comment is found in a Hemingway to General Charles T. Lanham letter, as cited in Carlos Baker's *Ernest Hemingway: A Life Story* (New York, 1969), p. 460.

6 During the war Jake was wounded and thus lost the chance to have Brett; during the course of the story he is again "wounded" when knocked unconscious by Cohn—Cohn hits him on the night of July 9, and Hemingway-Jake was wounded shortly after midnight on July 8; i.e., July 9—and when Brett goes off afterwards with Romero, Jake loses, again and finally, the illusion that he and Brett could have a life together. As this suggests, Hemingway's "stories of loss' are not so much a continuation of past losses as a repetition. Also, it implies that a longing for the past and a fear of future loss can exist at the same time in the protagonist's mind.

7 For a definition of "spatial form" see Joseph Frank's "Spatial Form in Modern Literature," collected in his *The Widening Gyre* (Bloomington, Ind., 1968), pp. 3-62.
The structure by juxtaposition that characterizes Hemingway's fiction is a "structure of memory," for things do not remain in memory in a chronological series but, so to speak, in fragments that are arranged side by side; and the structure of memory, a gestalt structure, conditions these memory-fragments.

8 *Islands in the Stream*, pp. 56-61, 187-89; *A Moveable Feast* (New York, 1964), pp. 53-55.

9 Philip Young, *Ernest Hemingway: A Reconsideration* (University Park, Pa., 1966), p. 166.
Probably more than anyone, it is Young who confirms the popular idea that Hemingway is a writer preeminently concerned with violence and death; but Young's emphasis seems wrong. For instance, he tells us that in *For Whom the Bell Tolls* "Corpse is piled on corpse," and as Jordan moves toward his longed for death the novelist "offers up one body after another," *Ernest Hemingway*, p. 108. But the only deaths that occur in this long book of war are Jordan's killing of the fascist cavalryman who rides near the camp one morning, the killings during El Sordo's stand on the hill, and the several deaths that take place at the blowing of the bridge; all other deaths "occur" in stories told by the characters. So we must agree with Jackson J. Benson that there is "comparatively little physical violence" in Hemingway's fiction, "just as there is little 'action' in the normal fictional sense." Hemingway is concerned with "the threat of a violent world, or more precisely, the emotional effects of the threat of violence." This "violent world" is the iceberg tip, so to speak, and it implies the threat of change or *loss*, which is a kind of death in miniature for part of us dies with the past. Hemingway's protagonists are concerned with *controlling* the fear of loss and controlling the emotional after-effects of loss. Benson, *Hemingway: The Writer's Art of Self-Defense* (Minneapolis, Minn., 1969), p. 15.

10 As we noticed above (note 3), "those that love things that die and believe in them die and are as dead as the things they love . . . The more things with life that we love the more things there are to die." As people and places that we love slip into the past, as they "die," a part of us dies with them, and as the future unavoidably holds more such losses, Ernest's mysterious hunger seems not only a longing for the past but a sense of premonition and fear of future losses. "A false spring"—the title of this chapter—is defined in the previous chapter: "When the cold rains kept on and killed the spring, it was as though a young person had died for no reason." By the end of the memoir Ernest will have lost Hadley forever. Catherine dies during a "false spring," and just previous to this we notice that she and Frederic are "always hungry." *A Farewell to Arms* (New York, 1957), pp. 296-97, 310.

11 The fact that this hunger occurs on the bridge also suggests that it is a hunger for the past, for "bridge" is in Hemingway's work symbolic of a link with the past. Dorothy Bridges of "The Fifth Column" might have been called "Nostalgia," Hemingway tells us in the Preface. Carlos Baker points out that the bridges of Venice that Cantwell sees are symbolic reminders of his past: *Hemingway: The Writer as Artist* (Princeton, 1973), pp. 278-79. Nick of "Big Two-Hearted River" gazes down from the bridge in Seney, and sees that the river is still "there," as it was in the past. As Jake and Bill walk through Paris after dinner, they approach a bridge over the Seine, and Jake looks "Across the river" and sees "the broken walls of old houses that were being torn down." This is a "disguised" war memory, for in on his way to the front (Chapter VIII) Frederic sees "beyond the river the broken houses of the little town that was to be taken."

12 *Islands in the Stream*, p. 96.

13 The pretty girl in the good cafe also gets into the story for, having seen her, she "belongs" to the writer now; and Nick is consoled over losing Marjorie by the fact that "Nothing was ever lost."

14 *Death in the Afternoon* (New York, 1960), p. 191.

15 See Robert L. Lair's "Hemingway and Cezanne: An Indebtedness," *Modern Fiction Studies*, VI (Summer 1960), 165-68.
In a handbook on Cezanne we find the following comments on his landscapes: Cezanne "would leave out a great deal" of what was "not expressive of the country"; his landscapes render "the essential components of that scene." Thus they are "more meaningful than the original scene. And that is the secret of the landscapes that so remarkably catch the essense of Cezanne's country while eliminating most of its details." So Cezanne, like Hemingway, put in only the tip of the iceberg and implied the rest. Richard W. Murphy, *The World of Cezanne: 1839-1906* (New York, 1968), p. 77.

16 Cezanne's "House of the Hanged Man" was at the Louvre during the time covered in *A Moveable Feast*, and it may have been an influence of sorts on "Out of Season."

17 This letter, to Gertrude Stein, is cited in Baker's *Ernest Hemingway: A Life Story*, p. 132.

18 At another place in the manuscript of *A Farewell to Arms* we find: "When love is gone you cannot remember it but only remember things that happen and

places'' (Reynolds, *Hemingway's First War*, p. 37). Nick is trying to get back the ''feeling'' he had before the war that life is comprehensible, controllable, rational; and he does so by doing again the ''things'' he did during this pre-war past, and going to the ''places.''

19 Jake walks (and travels in a variety of vehicles) even more than he eats and drinks; and this walking—sequential, ''rational'' and ''teleological'' (like Nick's fishing at the Big Two-Hearted River)—also implies a hunger for purpose, order, control, meaning. Not to mention that he needs to walk to tire himself so that he can sleep and not stay awake thinking, tired enough to ''choke off'' his thinking, like Nick at the Big Two-Hearted River. And Jake's intense *seeing*, and listing what he sees, suggests not only the need to control or ''ground'' his emotions, but it also implies a kind of hunger for the solid and real; but the eyes are not filled with seeing, as we know from the Book of Ecclesiastes. The real hero of this novel, Hemingway tells us, is the earth. And the earth is heroic, a kind of model, for it moves in an orderly and prescribed and sequential (''rational'') manner, as the passage from Ecclesiastes that prefaces the novel declares.