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Hemingway's fiction, nonfiction and statements from interviews contain numerous references to pictorial artists. This study analyzes these references with the intention of clarifying his relationship to painting. By doing so, it sheds new light on Hemingway and his writing.

The first and second chapters discuss the nature of Hemingway's debt to the painters he selected for his masters. Hemingway's Goya-esque treatment of man is the subject of the first chapter. Both men portray man with his animal nature, man at war and the concomitant horrors, the destiny of man and Nada, and the potentiality of the bullfight for human victory and defeat. Hemingway, like Goya, includes the ugliness of a situation in his art. Chapter two focuses on Hemingway's portrayal of the natural setting. The importance he placed upon the natural setting is established, then his acknowledged debt to Cézanne is explored. An analysis of Hemingway's renditions of landscape reveals his conscious attempt to emulate Cezanne's use of movement and changing perspective in his landscapes. Bruegel is a second landscape painter he selected for a master. Hemingway occasionally sought to render a landscape from a fixed perspective depicting man and nature as Bruegel did. He chose three innovators in pictorial art to teach him about the art of writing.

The third chapter divides Hemingway's writing career into three periods to illustrate the changes in his

preference of painters and parallel changes in his style of writing. Inspired by Cézanne's compositional movement, Hemingway sought fictional devices to achieve structural movement in his prose. Those first twelve years of writing reflect his admiration for Goya's etchings as well. Hemingway's style is characterized by a lack of color and spirituality and by infrequent detailed character description. During the middle period his appreciation of the spiritual El Greco and colorful Velasquez parallels his use of spirituality and colorful, detailed character description in the fiction of the period. Just as the allusions to Goya occur most frequently in his early period, the allusions to El Greco and Velasquez predominate in the middle period. In his final period he does not acknowledge allegiance to one or two painters and includes a large variety of painters in his allusions.

Hemingway's relationship to pictorial art is a changing one. His writing reflects his changing taste in painters. The role of painting changes as well; in the early years he studied painting to learn about writing, and years later he began to explain his writing through painting. As his allusions to painters continue to increase, it becomes necessary for the reader to have some knowledge of pictorial artists to appreciate Hemingway's writing to the extent he intended. As the final chapter illustrates, the reading experience can be enriched by the reader's awareness of Hemingway's debt to painting.

HEMINGWAY AND PICTORIAL ART

by

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HEMINGWAY'S GOYA-ESQUE SUBJECT MATTER

Ernest Hemingway made numerous references to the art of painting. Although many critics have given passing mention to the subject of Hemingway and painting, I have found no comprehensive investigation of this subject. There is controversy over Hemingway's debt to the world of pictorial art. "It would be difficult to think of another living American writer of first rank to whom painting has meant so much," says J. T. Soby in Saturday Review.¹ Opinions range from that expressed by Soby to the extreme position of John Atkins who says, "...I have no doubt that Hemingway is intensely suspicious of the closed world of culture, taste and refinement into which he has never entered."² I have attempted to clarify the relationship between Hemingway and pictorial art through discussion of the painters he selected for his masters and the pattern of the changing role of painting as it is reflected in his writing at various stages of his career.

Hemingway's popular image is that of a man of action, but for him, the life of action must be supplemented by the arts; the art of painting is one vital supplement. In Green

¹ "Hemingway and Painting," Sat Rev, XXXVII(Dec. 4, 1954), 60.

² The Art of Ernest Hemingway(New York, 1953), p. 169.

Hills of Africa when he is asked, "You really like to do this, what you do now this silliness of the Kudu?" Hemingway replies, "Just as much as I like to be in the Prado. One is as necessary as the other."³ The museum visits were a necessity because Hemingway consciously studied painting to help him in his writing. In an interview with George Plimpton of The Paris Review, Hemingway acknowledged, "...I learn as much from painters about how to write as from writers."⁴ From painters he learned not only how to "see" his material but also how to write about what he sees. Thus, this study is organized into three chapters with the first two devoted to the painters he studied so vigorously the first decade of his career. In the third chapter I discuss the entire span of his writing career and the significance of his changing response to the same painters at various stages of his life as a writer.

While Hemingway and his son Patrick toured the Metropolitan Museum of Art in New York City as Lillian Ross followed and recorded, the two men disagreed about the merits of a painting. A technical discussion ensued, but Hemingway broke off the discussion saying, "I don't want to be an art critic. I just want to look at pictures be happy

³ Green Hills of Africa, Scribner Library edition (New York, 1935), p. 25.

⁴ "An Interview with Ernest Hemingway," Hemingway and His Critics, ed. Carlos Baker (New York, 1961), p. 27.

with them and learn from them."⁵ He did, however, repeatedly give critical opinions about various artists. The Hemingway student is left with the task of reconciling his likes and dislikes and determining their significance. Hemingway's focus is the key to understanding his artistic preferences. One artist's handling of background material held the most fascination for him. Another artist's choice of foreground material won his approval. Sometimes he focused on the technique employed in the execution of a painting.

Considering Hemingway's penchant for approaching his work as a pictorial artist might, I have organized the first two chapters around subjects which could be considered compositional aspects of a painting--foreground and background. The writer himself considered his short stories and novels to be a type of portrait study of his characters, and behind these characters, he always put a natural setting. For example, as Lillian Ross reports, during the tour of the Metropolitan Museum, Hemingway singled out a painting by Francesco Francia called Portrait of Federigo Gonzaga (1500-1540). In the picture there is a small boy with a landscape behind him. Hemingway explained, "This is what we try to do when we write." He then pointed to the trees in the background and continued with his explanation saying, "We always have

⁵ Lillian Ross, "How Do You Like It Now, Gentlemen?," NY, XXVI(May 13, 1950), 59.

this in when we write."⁶ The term background as it is used in traditional portrait painting would mean whatever material the artist chooses to fill the space of the canvas behind his subject; thus, background in Hemingway becomes synonymous with landscape or nature. Foreground, on the other hand, is the front portion of a picture. In a portrait, it would naturally feature the subject or subjects of the painting. By analogy, the foreground in Hemingway's writing is the focal point of interest. I have used the term foreground to differentiate Hemingway's subject matter from his background material because he, understandably, sought out different artists to teach him about these two areas of portrayal which were both important in his writing. I shall concentrate on his Goya-esque portrayal of subject matter in this chapter.

It is Goya's subject matter on which Hemingway focused. People are the subject matter in both men's work, but people, more specifically, in the same situations. I shall demonstrate their similar treatment of the following subjects prominent in their work: man with his animal nature, man at war and the concomitant horrors, the destiny of man and and Nada, and finally, the potentiality of the bullfight for human victory and defeat. Hemingway dealt with the same problems in his work in the twentieth century that Goya

⁶ Ross, p. 58.

dealt with over a century earlier in his etchings and lithographs. Although Goya was an etcher as well as a painter, Hemingway referred more frequently and enthusiastically to Goya the etcher. He registered his approval of what Goya tried to say in his art by repeating many of the same ideas in his writing.

I begin the comparison with Goya's numerous drawings and prints that reveal his keen awareness of man's animal nature, an awareness Hemingway shared. In numerous instances Goya makes no distinction between man and beast; his sketches abound with figures having human bodies and animal heads or appendages. Hoofs, wings, beaks, claws, and animal heads or ears are among the excrescences that appear on human bodies in such works as "See how serious they are," "Correction," "All will fall," "Contrary to the general interest," and "Vows of devotion." Goya depicts human beings looking in the mirror with an animal image reflected in the glass in such prints as "The Ape-Man" and "The Viper-Woman." Goya suggests the same idea in "The Ridiculous Disparate" without distorting the human body. In this print there is a bare, withered branch. As one standard authority interprets the picture, "Perched on it are a number of creatures who by their features, clothes and attitudes seem human. But the way in which they are bunched together and their resting place rather suggest a group of roosting migratory birds

bound by the same destiny."⁷ Regardless of the method he uses, Goya portrays man's propinquity to other animals to emphasize man's need to exercise reason rather than animalistic, brute instinct.

Similarly, man's animal nature is a theme that runs through Hemingway's writing. He does not allow his reader to forget man's animal nature and uses several methods to reinforce this theme. His characters are sometimes described as animals. For example, in To Have and Have Not Marie says of her husband Harry, "Him, like he was, snotty and strong and quick, and like some kind of expensive animal. It would always get me just to watch him move."⁸ Harry Morgan dies like a trapped animal feeling he would have "had a chance" if he were only part of a group. In The Sun Also Rises Harvey Stone conceives of himself as an animal as he admits to Jake, "'When I'm like this I just want to be alone. I want to stay in my own room. I'm like a cat.'"⁹ Santiago, in The Old Man and the Sea, must contend with his animal fate. In a Goya-esque depiction, he looks at his cramped hand and sees a claw. Young Nick Adams in "Indian Camp" feels quite sure that he will never die, but the older Nick in "Now I Lay Me" has experienced being wounded and is

⁷ Fernando Rau, Goya(Lisbon, 1953), p. 28.

⁸ New York, 1937, p. 258.

⁹ Scribner Library edition(New York, 1926), p. 43.

so very aware of his animal fate, his mortality, that he is afraid to go to sleep.

In Hemingway, as in Goya, man's true nature must be faced and overcome. In "The Short Happy Life of Francis Macomber," for example, we share the wounded lion's point of view as we witness him acting as his animal instinct instructs him: "All of him, pain, sickness, hatred and all of his remaining strength, was tightening into an absolute concentration for a rush. He could hear the men talking and he waited, gathering all of himself into this preparation for a charge as soon as the men would come into the grass. As he heard their voices his tail stiffened to twitch up and down, and, as they came into the edge of the grass, he made a coughing grunt and charged."¹⁰ Macomber follows his instinct and runs wildly. Where there is nobility in the lion's instinct for self-preservation, there is shame and disgrace in Macomber's parallel instinct. It is only in overcoming his fear that Macomber achieves victory. Santiago has to master his physical weakness from lack of food and rest in order to achieve his "victory" over the giant marlin. Hemingway certainly attests to man's ability to rise above his brutish defects through a recognition of their existence and a conscious

¹⁰ The Short Stories of Ernest Hemingway, Modern Standard Authors edition (New York, 1956), p. 19. References to In Our Time and "A Clean Well-Lighted Place" which follow will be to this edition and will be parenthesized in the text.

attempt to master the controlled response as Macomber and other Hemingway heroes do.

For the second area of comparison, Goya and Hemingway present similar portrayals of war. Goya observed war in Spain, and condemnation of war became a major theme in his work. His first sketches of war were done following the May 2, 1808, insurrection in Madrid. Murat ordered the execution of those involved. Goya "sallied out to make drawings of the dead bodies; to the gardener who accompanied [sic] him he explained that he did so 'to have the pleasure of telling men not to be barbarians.'"¹¹ One of his etchings in the series The Disasters of War is entitled "Barbarians" and pictures a man who is tied to a tree being shot in the back. With the outbreak of the Napoleonic wars, Goya produced numerous etchings depicting the Spanish resistance to the French invasion. As the noted authority Enrique Ferrari points out, "Goya now saw man as a plaything manipulated by the forces of history and human society--a plaything that could turn into an executioner or a victim."¹² Goya's impressions of war depict its brutality and suffering. Any depiction of heroism is noticeably absent in his work.¹³

¹¹ Rau, p. 28.

¹² Enrique Lafuente Ferrari, Goya (New York, no date), p. XV.

¹³ One exception is the plate "What courage" picturing Augustina of Aragon, the maiden who fired the cannon after all the male gunners had been killed.

He focuses on the degradation of man at war rather than the heroism.

Hemingway sought to emulate Goya's depiction of war by portraying its inhumanity and describing the atrocities. Chapters three and four of In Our Time illustrate the absolute disregard for human life that war engenders. In the third chapter the narrator describes a German soldier's plight saying, "We waited till he got one leg over then potted him." His account of the "absolutely perfect barricade" in the fourth chapter again reflects this attitude:

We'd jammed an absolutely perfect barricade across the bridge. It was simply priceless. A big old wrought-iron grating from the front of a house. Too heavy to lift and you could shoot through it and they would have to climb over it. It was absolutely topping. They tried to get over it, and we potted them from forty yards. They rushed it, and officers came out alone and worked on it. It was an absolutely perfect obstacle.(p. 113)

Hemingway uses this levity as a device to accentuate the inhumanity war breeds. Man's inhumane treatment of his fellow man can be seen in numerous Goya etchings, such as "He deserved it!," which pictures a man being dragged on a rope. Both Goya and Hemingway have depicted the many atrocities which accompany war, including executions, rapes, looting, brutal combat, cruel injury to animals and frantic evacuations. These atrocities are the subjects which Goya deals with in The Disasters of War series. Hemingway has Maria describe to Robert Jordan her rape by the Fascist soldiers in For Whom the Bell Tolls. He includes Pilar's story about

the deaths of the guardias civiles and Don Ricardo. He has depicted evacuation in his vignettes as well as in "The Old Man at the Bridge" and "On the Quai at Smyrna." War, for Hemingway, calls for scenes of the dead and wounded such as the last battle of El Sordo and his band in For Whom the Bell Tolls. In Death in the Afternoon Hemingway comments that The Disasters of War could not have been accomplished if Goya had shut his eyes to atrocities such as an execution by a firing squad.

The pictorial effects Hemingway achieves in his war sketches are reminiscent of Goya's art. Pilar's story about the execution of the guardias civiles in For Whom the Bell Tolls can be compared for pictorial effects to The Execution of the Citizens of Madrid, May 3, 1808, painted by Goya:

"Then let us kneel," the first civil said, and the four knelt, looking very awkward with their heads against the wall and their hands by their sides, and Pablo passed behind them and shot each in turn in the back of the head with the pistol, going from one to another and putting the barrel of the pistol against the back of their heads, each man slipping down as he fired. I can hear the pistol still, sharp and yet muffled, and see the barrel jerk and the head of the man drop forward. One held his head still when the pistol touched it. One pushed his head forward and pressed his forehead against the stone. One shivered in his whole body and his head was shaking. Only one put his hands in front of his eyes, and he was the last one, and the four bodies were slumped against the wall when Pablo turned away from them and came toward us with the pistol still in his hand.¹⁴

¹⁴ Scribner Library edition (New York, 1940), p. 102.

In his painting, Goya makes use of gestures and posture to achieve his effects; one man covers his eyes, another folds his hands in a pleading gesture, and another stands stoically with his arms extended. Though Hemingway was concerned with relating the incident, his concern for creating a picture is also evident. For example, in the sixth chapter of In Our Time he creates a vivid picture with Nick resting against the wall of the church with his wounded legs sticking out awkwardly and Rinaldi lying face down beside him. Hemingway even shows a painter's concern for areas of light when he tells us that "the sun shone on his face," revealing a "sweaty and dirty" face. (p. 138) Although Hemingway experienced war on a first hand basis, Goya's paintings and etchings of war provided him with an opportunity for a studied analysis of its portrayal and its pictorial effects.

War prompts consideration of death and the destiny of man, the fourth area for comparison between the artist and the writer. Hemingway's characters ask themselves the question that Goya asks in a Disaster print--"Was it for this that you were born?" The print pictures a man vomiting at the spectacle of dead bodies heaped into a pile. Likewise, Nick has asked himself this same question in the sixth chapter of In Our Time as his friend Rinaldi lies beside him. (p. 139) Frederic faces this question in A Farewell to Arms when he narrowly escapes death from his own rear guard. His

war experiences have forced Jake Barnes to ask the same question. Dead bodies command no respect in wartime, and this makes an impression on the Hemingway character; contemplation of death brings him to a realization of Nada.

In the introduction to A Farewell to Arms Robert Penn Warren discusses the God-abandoned world of Hemingway--a "world with nothing at center."¹⁵ His characters feel despair because their lives seem to lack the sense of order and security that religious faith offers some people. His story "A Clean, Well-Lighted Place" gives a clear picture of the world of Nada. Two waiters discuss an old man who is sitting alone in a Spanish café; from their conversation we learn that the old man had tried to commit suicide because "he was in despair" about "nothing." When the older waiter is left alone he contemplates his own hesitation to go home:

What did he fear? It was not fear or dread. It was a nothing that he knew too well. It was a nothing and a man was a nothing too. It was only that and light was all it needed and a certain cleanness and order. Some lived in it and never felt it but he knew it all was nada y pues nada y nada y pues nada. Our nada who art in nada, nada be thy name thy kingdom nada thy will be nada in nada as it is in nada. Give us this nada our daily nada and nada us our nada as we nada our nadas and nada us not into nada but deliver us from nada; pues nada.(p.383)

Like the waiter, Jake Barnes and his group are faced with Nada; Jake has reached a point in life where his very

¹⁵ Modern Standard Authors edition (New York, 1929), p. xiv.

existence seems meaningless and an afterlife unrealistic. Goya expressed himself on this same theme in his Last Judgment etching "Nothing--that's what he will tell you." In the print a corpse rises from the earth to write Nada on the gravestone. A demon figure behind him has the scales of justice. A phantom figure with a vulture's face turns on the dead man pointing menacingly to Heaven. As Fernando Rau interprets the print, "Moral or human values no longer exist. Man's conscience has ceased to debate the problems of good and evil. The transcendental destiny of the soul after death is denied."¹⁶ Hemingway repeats the message of this print in The Sun Also Rises. For Jake traditional morality has no relevance: "What is good is what you feel good after." There is a futility about his life, and this is compounded by his belief in no afterlife. This print could have triggered or possibly reinforced Hemingway's concept of Nada.

Bullfighting is a fourth area of interest Goya and Hemingway have shared. Both men depict the potential of the bullfight for dignity and bravery as well as disaster. Goya's first bullfight prints were intended to illustrate a treatise by Nicolas Fernandez de Moratín, Historical Treatise on the Origins and Development of the Bullfight in Spain. Goya soon abandoned this project in favor of creating from his own experience. Hemingway also subjected himself

¹⁶ Rau, p. 50.

to the discipline of nonfiction with his publication of Death in the Afternoon, which has been called the best book to be written on bullfighting by the Spanish critic Arturo Barea. In addition, several of his vignettes, his short stories "The Undefeated" and "The Capital of the World," as well as his novel The Sun Also Rises all center around bullfighting. In Goya's etchings, Hemingway had the opportunity to study the duality between man with his capacity for courage and intelligence and the bull with his capacity for instinct and nobility. Hemingway has characterized bullfighting as an impermanent art because when the performer dies, his art dies with him.¹⁷ Goya tried to immortalize some of the great personalities of the bull ring and their feats. An example would be his series of drawings of the daring Basque torero Martincho. Both Goya and Hemingway show the moments of dignity and the moments of defeat; both are attracted to the spectacle of the bullfight for its drama, sometimes its tragedy.

We are not dependent upon Hemingway's fiction to illustrate his admiration for Goya, although it would be substantial proof. In Death in the Afternoon he discusses the art of Goya, Velasquez and El Greco. He praises Goya over the other two painters, Velasquez being primarily a

¹⁷ Death in the Afternoon (New York, 1932), p. 99. Subsequent references will be to this edition and will be parenthesized in the text.

painter of costumery and El Greco, a religious painter. As Goya focuses on man, emphasizing the individual, Hemingway's Colonel Cantwell in Across the River and into the Trees says, "I was looking at him as at a drawing by Goya. Faces are pictures too." Cantwell implies that a drawing by Goya can reveal much about the individual. In his fiction Hemingway focuses on the individual and, for the most part, disregards costumery and traditional religious subjects for the first decade of his career. He reflects Goya's approach rather than that which some of his fellow expatriates took in their fiction. Henry James and F. Scott Fitzgerald, for example, placed their characters against a backdrop of society. Strether in The Ambassadors finds that the tradition of Europe and the social climate there give his life meaning. Fitzgerald's characters, such as Dick Diver in Tender is the Night and Gatsby in The Great Gatsby, exist in the world of wealth and society. Hemingway's protagonists cannot thrive in the world of wealth and society; it is necessary for them to work out individual codes which will give meaning to life. Jake Barnes, for example, works out his controlled response in the course of The Sun Also Rises, but he achieves this only when he does not rely upon the group. In "The Short Happy Life" Francis Macomber's controlled response has to be an individual effort. The presence of Robert Wilson and the trackers is no consolation to him when he runs during his encounter with the lion.

Frederic Henry in A Farewell to Arms finds that identification with the ideals of Italian patriotism are impossible for him. In "Snows" Harry retreats from Fitzgerald's world of wealth and society. Harry, Frederic Henry, Nick Adams and Jake Barnes find nourishment in their return to nature and a consequent reliance upon their own inner resources fed by the earth. Through his writing Hemingway, like Goya, protests that man does have the inner resources if he will only use them. One is aware of Hemingway's complete identification with Goya when he says in Death in the Afternoon that Goya "did believe in blacks and in greys, in dust and in light, in high places rising from plains, in the country around Madrid, in movement, in his own cojones, in painting, in etching, and in what he had seen, felt, touched, handled, smelled, enjoyed, drunk, mounted, suffered, spewed-up, lain-with, suspected, observed, loved, hated, lusted, feared, detested, admired, loathed and destroyed. Naturally no painter has been able to paint all that but he tried."(p.205) Had Hemingway stopped writing in the early thirties, he could be writing his own epitaph.

In Death in the Afternoon Hemingway expounds upon the process of becoming an artist. He makes two points which are relevant in clarifying his relationship to Goya. The first is that an artist must go to the original, the innovator, to learn from his art because inferior imitation "loses all reference to the original."(p. 99) Goya was an innovator;

Ferrari refers to Baudelaire's comment that Goya's greatest discovery was "the monstrous that looks true" (Le monstrueux vraisemblable).¹⁷ To learn to assimilate "the monstrous that looks true" into his own art, Hemingway would consider the Prado visits a necessity. His second point is that "the individual, the great artist when he comes, uses everything that has been discovered or known about his art up to that point, ...and then the great artist goes beyond what has been done or known and makes something of his own." (p. 100) Hemingway used Goya's subject matter, employed his naturalistic approach, and strived for his pictorial effects, but he went on to make "something of his own." In fact, by the middle 1930's Hemingway's apprenticeship to Goya seemed to have neared completion, and a different type of fiction began emerging.

¹⁷ Ferrari, p. xxxiv.

PAINTING AND THE NATURAL SETTING

In an interview with Robert Manning in 1955, Hemingway stated, "If I could be something else, I'd like to be a painter."¹ The value he placed on painting explains his strong identification with pictorial artists. Although Goya's art provided Hemingway with an opportunity to study the portrayal of subject matter, he felt the need in his writing to include the natural setting, a need Goya did not share. To supply landscape as background for his characters, Hemingway turned to Cézanne and Bruegel. Hemingway was vitally interested in landscape painting and its execution because he felt he could learn about "writing" landscape from painters.

Hemingway has nature in his writing because it serves as the alternative to society. The Hemingway character does not find sustenance in society, its manners, morals, accomplishments, or tradition. In Green Hills of Africa he expresses the following philosophy:

If you serve time for society, democracy, and the other things quite young, and declining any further enlistment make yourself responsible only to yourself, you exchange the pleasant, comforting stench of comrades for something you can never feel in any other way than by yourself....And when, on the sea,

¹ "Hemingway in Cuba," Atlantic, CCXVI(August, 1965), 108.

you are alone with it and know that this Gulf Stream you are living with, knowing, learning about, and loving, has moved, as it moves, since before man, and that it has gone by the shoreline of that long, beautiful, unhappy island since before Columbus sighted it and that the things you find out about it, and those that have always lived in it are permanent and of value because that stream will flow, as it has flowed, after the Indians, after the Spaniards, after the British, after the Americans and after all the Cubans and all the systems of governments, the richness, the poverty, the martyrdom, the sacrifice and the venality and the cruelty are all gone as the high-piled scow of garbage, bright-colored, white-flecked, ill-smelling, now tilted on its side, spills off its load into the blue water, turning it a pale green to a depth of four or five fathoms as the load spreads across the surface, the sinkable part going down and the flotsam of palm fronds, corks, bottles, and used electric light globes, seasoned with an occasional condom or a deep floating corset, the torn leaves of a student's exercise book, a well-inflated dog, the occasional rat, the no-longer-distinguished cat; all this well shepherded by the boats of the garbage pickers who pluck their prizes with long poles, as interested, as intelligent, and as accurate as historians; they have the viewpoint; the stream, with no visible flow, takes five loads of this a day when things are going well in La Habana and in ten miles along the coast it is as clear and blue and unimpressed as it was ever before the tug hauled out the scow; and the palm fronds of our victories, the worn light bulbs of our discoveries and the empty condoms of our great loves float with no significance against one single, lasting thing--the stream.²

The Gulf Stream, thus, symbolizes the permanence of nature; society has a corrupting influence and nature purifies.

The Hemingway character looks to nature, not society, for renewal of his inner resources. Harry in "Snows" provides

² Scribner Library edition (New York, 1935), pp. 148-149. Subsequent references will be to this edition and will be parenthesized in the text.

a clear example of the purging power of nature. Having left the world of the rich, Harry hopes through the safari in Africa to "work the fat off his soul."³ All the stories he never could settle down to write flash through his mind, and despite his rotting flesh, his mental perception is keen: "There wasn't time, of course, although it seemed as though it telescoped so that you might put it all into one paragraph if you could get it right." (p. 68) At the end of the story Harry manages to make that spiritual ascent to the heights of Kilimanjaro. The Hemingway character, such as Harry, Nick Adams in "Big Two-Hearted River" or Jake Barnes in The Sun Also Rises, characteristically renews his strength and convictions against a natural background. Nature is an essential element in Hemingway's writing.

For years Hemingway had enjoyed a close association with nature. In The Wild Years Gene Z. Hanrahan has included a chapter featuring Hemingway's articles written for the Toronto Star called "Outdoors--at Home and Abroad." In introducing this chapter, Hanrahan gives the following information about Hemingway's close association with the great Outdoors:

At the age of three Ernest was learning to fish and skin fresh-killed game; at twelve, he would be expert at both rod and gun, spending

³ "The Snows of Kilimanjaro," The Short Stories of Ernest Hemingway, Modern Standard Authors edition (New York, 1956), p. 60. Subsequent references will be to this edition and will be parenthesized in the text.

every leisure hour hunting and fishing through the remote reaches of upper Michigan.

In his first months at home after the war, the pattern of his youth brought Ernest Hemingway back to northern Michigan. In the warm days of summer he fished and in the frost-bitten days of Autumn he hunted; partly for pleasure, but also for therapy, driven as if by instinct to mend the physical and emotional wounds of battle in the clean outdoors.⁴

Although nature had played an important role in Hemingway's life, it was not experiencing nature that taught him to write about it. As the art critic Bernard Berenson has said, "Painting, as it acts through the eye, can make us enjoy nature as we seldom do while experiencing it...."⁵ By his own admission, it was painters that taught Hemingway to write about landscape: "I learned how to make a landscape from Mr. Paul Cézanne by walking through the Luxembourg Museum a thousand times with an empty gut...."⁶

Cézanne's handling of perspective in his landscapes was innovational, as the art historian Helen Gardner discusses:

In his many views of Mont-Sainte-Victoire, the mountain near his home in Aix-en-Provence, we can see how the transitory effects of changing atmospheric conditions have been replaced by a more concentrated and lengthier analysis of a large lighted space. This space stretches out behind

⁴ New York, 1962, pp. 239-240.

⁵ Aesthetics and History in the Visual Arts (New York, 1948), p. 90.

⁶ Lillian Ross, "How Do You Like it Now, Gentlemen?" NY, XXVI (May 13, 1950), 59.

and beyond the plane of the canvas, which is emphasized by the pattern of the pine tree in the foreground, and it is made up of numerous small elements such as roads, fields, houses, and the aqueduct in the far right, each seen from a slightly different point of view. Above this shifting, receding perspective rises the largest mass of all, the mountain, with an effect of being simultaneously near and far away. Is it erroneous to suggest that this effect is much closer to the actual experience each of us might have of such a view, when the forms of the landscape grow gradually within our vision rather than being fixed once and for all by a strict one- or two-point perspective such as a photograph would show us? ⁷

In an article attempting to define Hemingway's debt to Cézanne, Robert Lair notes that in Cézanne's handling of perspective the viewer feels himself "entering" the picture and finds himself beyond the lower border within the painting; in the same way the reader accompanies the Hemingway character as he travels through the natural setting.⁸ The reader does not view events as a detached observer but experiences every moment with the character; this moment could as easily capture his enjoyment in a ski run as his perception of a landscape.

Hemingway wrote Gertrude Stein that he had completed a story where he was trying "to do the country like Cézanne."⁹

⁷ Art Through the Ages, ed. Sumner Crosby (New York, 1959), p. 670.

⁸ "Hemingway and Cézanne: An Indebtedness," MFS, VI (Spring 1960/Winter 1960/61), 167.

⁹ The Flowers of Friendship: Letters written to Gertrude Stein, ed. Donald Gallup (New York, 1953), p. 164.

The closest he came to explaining "how" he was doing the country like Cézanne was during his tour of the Metropolitan Museum; as Lillian Ross reports, he spent several minutes looking at Cézanne's Rock-Forest of Fontainebleau, then said, "This is what we try to do in writing, this and this, and the woods, and the rock we have to climb over...."¹⁰ One cannot be positive what he meant by "this and this," but analysis of Hemingway's landscape strongly suggests that he was striving to achieve the constant movement and consequent changes in perspective that Cézanne achieved. In the following landscape from The Sun Also Rises, Jake does not assume a fixed perspective but moves and views the countryside from several positions:

After a while we came out of the mountains, and there were trees along both sides of the road, and a stream and ripe fields of grain, and the road went on, [1] very white and straight ahead, and then lifted to a little rise, [2] and off on the left was a hill with an old castle, [3] with buildings close around it and a field of grain going right up to the walls and shifting in the wind.... Then we crossed a wide plain, and there was a big river off on the right [4] shining in the sun from between the line of trees, and away off you could see the plateau of Pamplona rising out of the plain, [5] and the walls of the city, and the great brown cathedral, and the broken skyline of the other churches. In back of the plateau were the mountains, [6] and every way you looked there were other mountains, and ahead the road stretched out white across the plain going toward Pamplona. [7]¹¹ [*Italics Mine*]

Jake's physical and visual movement combine to parallel

¹⁰ Ross, p. 65.

¹¹ Scribner Library edition (New York, 1926), pp. 93-94.

the experience of viewing a Cézanne landscape.

In Cézanne's landscapes there is not just movement, but ordered movement. The main movement path in landscapes like Cézanne's which are high in plasticity has been discussed by Sheldon Cheney: "This, for instance, is the commonest noticeable type of plastic structure, as I have found it in ancient and contemporary paintings: the eye is drawn into the composition somewhere in the right half (observer's right) of the lower edge of the canvas; it moves, perhaps by artificially overlapping planes or by a sweep of terrain, upward and inward toward the left; above center it is turned across the canvas, perhaps by a buffer specially placed in the corner of the picture; comes down and forward on the right; is turned inward to the pictorial center--and comes to pause there."¹² Jake directs our vision path in the direction Hemingway chooses, and a re-examination of the above landscape by Hemingway will reveal his adherence to this general formula. Our spiral path of vision pushes inward with phrase 1, then upward with phrase 2, off to the left with phrase 3, across toward the right with phrase 4, and deep

¹² Cheney defines the term plastic as "that which is capable of being molded: that which can be worked in a third dimension. In painting, the essence of the plastic is penetration, relief, depth. 'Plastic orchestration' implies the projection of the canvas plane backward, creating an understood box-like 'spatial field,' and the organization, within that field, of all relief or movement elements, in organic relationship." Expressionism in Art (New York, 1934), p. 130, pp. 143-144.

into the distance with phrases 5 and 6 before it spirals down and forward with phrase 7 to pause on Pamplona. He is very careful to have the path of vision penetrate deeply into the picture but to come forward again before it rests, Pamplona, thus, seeming simultaneously near and yet far away. An analysis of this type reveals how self-conscious Hemingway's early attempts to "write" a Cézanne landscape really were.

His later attempts at emulation are not as self-conscious as his entrance to Pamplona with the vision path following the standard formula Cheney outlined. The majority of his landscapes are characterized, however, by changing perspective and a sense of movement. There is little distinction between his landscapes in fiction and nonfiction. Even in his nonfictional Green Hills of Africa, Hemingway tried to invest his landscape with movement. Note his device of turning to look behind him to emphasize his changing perspective as he moves through the countryside of Africa:

Finally the road began to lift gradually into the hills again, low, blue, wooded hills now, with miles of sparse bush, a little thicker than orchard bush, between, and ahead a pair of high, heavy, timbered hills that were big enough to be mountains. These were on each side of the road and as we climbed in the car where the red road narrowed there was a herd of hundreds of cattle ahead being driven down to the coast by Somali cattle buyers, the principal buyer walked ahead, tall, good-looking in white turban and coast clothing, carrying an umbrella as a symbol of authority. We worked the car through the herd, finally, and coming out wound our way through pleasant looking bush, up and out into the open between the two mountains and on, a half a mile, to a mud and thatched village in the open clearing on a little low plateau beyond the two

mountains. Looking back, the mountains looked very fine with timber up their slopes, outcroppings of limestone and open glades and meadows above the timber.(pp.160-161)

At one point in Green Hills of Africa Mrs. Hemingway says, "The trees are like André's pictures....It's simply beautiful. Look at that green. It's Masson."(p. 96) For the reader familiar with Masson's painting, Hemingway provides the opportunity for a more accurate pictorial conception of the African countryside. For the most part, he does not take a chance on the reader's knowledge of painting and describes innumerable views with words, not allusions to painters. In fact, there are so many passages of description in Green Hills that this reader has the feeling Hemingway was indulging himself. The great majority of these landscapes, as the one above, are characterized by a sense of movement. It is not difficult to picture Hemingway commenting, as Lillian Ross reports, "...I am pretty sure if Mr. Paul [Cézanne] was around, he would like the way I make them [landscapes] and be happy that I learned it from him."¹³ In Green Hills of Africa Mrs. Hemingway comments on the beauty of Africa saying, "Why can't a good painter see this country?"(p. 96) I find this passage ironical because the man who wrote Green Hills fills many of its pages by trying to capture the landscape pictorially as Cézanne would.

¹³ Ross, p. 60.

A second landscape painter whose work Hemingway admired was Pieter Bruegel, sometimes identified as the world's "first major, and arguably the best, landscape painter in all history."¹⁴ Once again Hemingway sought out an innovator, this time in landscape painting, to learn from his art. During his tour of the Metropolitan Museum as Lillian Ross reports, he was very disappointed to discover that the Bruegel room was closed. He commented on one Bruegel of harvesters cutting grain saying the painter used "the grain geometrically to make an emotion that is so strong for me I can hardly take it."¹⁵ Bruegel was somewhat innovational in his attention to the details of his foreground as well as the minute details in his background material.

In Bruegel's painting Hemingway found the synthesis of foreground and background material he approved of. The people are important, but not to the exclusion of the landscape. "Bruegel made the unprideful countryside central, something that was not merely an area for foreground drama but was itself an event."¹⁶ There is a strong inclination in Hemingway to make the countryside an "event in itself." For example, at the end of For Whom the Bell Tolls, Robert Jordan thinks of Madrid: "Just over the hills there, and

¹⁴ "Man for All Seasons: A Bruegel Calendar," Time(Jan. 12, 1970), 51.

¹⁵ Ross, p. 58.

¹⁶ "Man for All...Calendar," p. 51.

down across the plain. Down out of the gray rocks and pines, the heather and the gorse, across the yellow high plateau you see it rising white and beautiful."¹⁷ Another case in point is El Sordo's lyric salute to Spanish life as he about to die by Fascist bombs: "Dying was nothing....But living was a field of grain blowing in the wind on the side of a hill. Living was a hawk in the sky. Living was an earthen jar of water in the dust of the threshing with the grain flailed out and the chaff blowing. Living was a horse between your legs and a carbine under one leg and a hill and a valley and a stream with trees along it and the far side of the valley and the hills beyond."¹⁸ In these two Hemingway passages, it could not be argued that the natural setting simply provides a place to fish or hunt, an area for foreground activity; it has taken on an importance for itself.

In both Bruegel and Hemingway landscape is important but not to the exclusion of people. For example, in Bruegel's "Winter: 'Hunters in the Snow'" as in the entire Seasons series, man is a significant though small part of the paintings. In comparison to the infinite landscape, man seems very small. It was Bruegel's style, not Cézanne's, that suited Hemingway's purpose in the opening scene of A Farewell to Arms. The narrator has a stationary position and

¹⁷ Scribner Library edition (New York, 1940), p. 467.

¹⁸ Ibid., pp. 312-313.

views the scene from a distant vantage point with a fixed perspective. The troops are reminiscent of Bruegel's peasants going about their business and appearing small against the expanse of the natural setting:

In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves.

The plain was rich with crops; there were many orchards of fruit trees and beyond the plain the mountains were brown and bare. There was fighting in the mountains and at night we could see the flashes from the artillery.¹⁹

This view continues to expand with details of the view to the north across the valley to a chestnut grove and another mountain. In this same way an enlargement of various sections of a Bruegel proves all to be pictures in their own right. Hemingway's opening scene in A Farewell to Arms, like Bruegel's paintings, manages to convey the timeless nature of rivers and mountains in sharp contrast to the passing movement of mankind. In his nonfictional Green Hills of Africa, his commentary on the permanence of the Gulf Stream contrasted to the transient activities and achievements of man

¹⁹ Scribner Library edition (New York, 1929), p. 3.

repeats what Bruegel says in his art.

Hemingway found that certain pictorial artists could express in their pictures the same feelings he tried to express in his writing. He virtually assimilated artists' pictures and stored them for later use. He then called upon his memory when he felt a Cézanne or a Bruegel was called for in a certain situation. He comments in Green Hills what a good country Africa, not yet spoiled by civilization, would be for a home: "Here I could shoot and fish. That, and writing, and reading, and seeing pictures was all I cared about doing. And I could remember all the pictures."(p. 285) He could remember the pictures because he studied them knowing he might want to draw on them to aid him in writing.

PAINTING AND THE DEVELOPMENT OF STYLE

Painting is the subject of Hemingway's first piece of writing in his professional career and an important subject in his final work, A Moveable Feast. He launched his writing career with a short satirical article "Circulating Pictures," published in The Toronto Star Weekly on February 13, 1920. Although painting was of interest to him at the beginning and at the end of his career, I shall demonstrate its importance to him throughout his professional life. I have divided his writing into three general periods for the purpose of this discussion. The early period begins with the "Circulating Pictures" article in 1920 and ends with the publication of Death in the Afternoon in 1932. The middle period begins with the publication of Green Hills of Africa in 1935 and ends in 1940 with the publication of For Whom the Bell Tolls. The final period begins with the publication of Across the River and into the Trees in 1950 and ends with A Moveable Feast, written in the late fifties and published posthumously in 1964. As he moved from one period into the next, the type of painter exerting the strongest influence changed, and this change is reflected in his writing. By grouping his works into these three periods, we become aware of the gradual expansion in Hemingway's aesthetic appreciation to

include a variety of pictorial artists; there are parallel changes discernible in his writing.

In the twenties and early thirties, Hemingway selected Goya as one of his masters. The first chapter of this study traces the similarity between their treatment of subject matter. His admiration for Goya was a dominant influence on Hemingway's writing for those first twelve years. As I concentrated on Hemingway's Goya-esque subject matter in chapter one, here I shall show how his style of writing was affected by Goya's etchings. In Death in the Afternoon he said Goya believed "in blacks and greys, in dust and light." He aligned himself with Goya rather than Velasquez, who believed in costume, or El Greco, who believed in blues, grays, greens, yellows and reds.¹ During his early period Hemingway did not appear to feel the need for costumery or color in his writing. His style during the twenties is characterized by a scarcity of adjectives and descriptive passages, adjectives being the tool for depicting colorfulness. His restricted choice of adjectives can be noted in the opening pages of A Farewell to Arms: "The town was very nice and our house was very fine."² Nice and fine, not pictorially descriptive

¹ New York, 1932, pp. 204-205. Subsequent references will be to this edition and will be parenthesized in the text.

² Scribner Library edition (New York, 1929), p. 5. Subsequent references will be to this edition and will be parenthesized in the text.

adjectives, depend upon the speaker for their meaning. It is the substantives, not adjectives or verbs, which carry the burden of responsibility in Hemingway's writing.³ He uses the construction there was or there were to convert his verbs into gerunds. For example, in the opening page of A Farewell to Arms, the narrator says "there was fighting" and "there was not the feeling of a storm coming" instead of "they fought" or "we did not feel." (p. 3) These examples of his awkward syntax illustrate his conscious effort to achieve the desired effect through language. He showed little interest in the picturesque quality of this opening scene, in costumery, or in the bright color he might convey. Instead, he mentions Goya's "dust" and "flashes of light."

Similarly, he apparently did not feel his character portrayals could be enriched by detailed descriptions. If he used adjectives at all, he would use them to describe only a few salient features. For example, in A Farewell to Arms Frederic describes Catherine as tall, blonde, tawny skinned, gray eyed and beautiful; we later discover that her hair is long and that she cuts it short. (p. 18) Likewise, in The Sun Also Rises, Jake's description of Robert Cohn leaves a vague impression of his appearance:

I always had a suspicion that perhaps Robert Cohn had never been middleweight boxing cham-

³ Harry Levin, "Observations on the Style of Ernest Hemingway," Hemingway and His Critics, ed. Carlos Baker (New York, 1961), pp. 106-107.

pion, and that perhaps a horse had stepped on his face, or that maybe his mother had been frightened or seen something, or that he had, maybe, bumped into something as a young child, but I finally had somebody verify the story....⁴

Jake reveals that Brett is "good-looking," is wearing a "jersey sweater and tweed shirt," and has "her hair brushed back like a boy's." (p.22) The language in both of these novels is that of a narrator, not the author, but this fact does not necessarily account for the sparse descriptions. Hemingway's short stories told by the author are characterized by this same lack of description. In "Hills Like White Elephants," for example, the people in the story are a girl and an American male. Hemingway saw no value in describing his characters physically. We listen to their conversation which we assume to be about an abortion. It is dialogue, not description, Hemingway uses to portray the characters and the situation. In the story "The End of Something," he relates Nick's act of breaking off an adolescent romance with Marjorie. The absence of descriptive passages of Nick and Marjorie suggests they seemed superfluous to Hemingway in relating the incident. Statements and actions are the author's tools for characterization. In "A Pursuit Race" William Campbell's alcoholism is suggested by his actions and conversation; Mr. Turner, on the other hand, is described, but in one sentence:

⁴ Scribner Library edition (New York, 1926), p. 4. Subsequent references will be to this edition and will be parenthesized in the text.

Campbell "pulled the sheet up over his face again. 'I love it under a sheet,' he said. Mr. Turner stood beside the bed. He was a middle-aged man with a large stomach and a bald head and he had many things to do."⁵ Hemingway does manage to convey his characters very clearly; it is his method that is under discussion, and very little direct adjectival description is employed in the early period.

The change in Hemingway's style between his early period and middle period can only be fully appreciated when examples from his writing are in juxtaposition. In "The Short Happy Life of Francis Macomber" from the middle period, Hemingway gives greater attention to detail as Margot gains her impression of the guide Robert Wilson:

He was about middle height with sandy hair, a stubby mustache, a very red face and extremely cold blue eyes with faint white wrinkles at the corners that grooved merrily when he smiled. He smiled at her now and she looked away from his face at the way his shoulders sloped in the loose tunic he wore with the four big cartridges held in loops where the left breast pocket should have been, at his big brown hands, his old slacks, his very dirty boots and back to his red face again. She noticed where the baked red of his face stopped in a white line that marked the circle left by his Stetson hat that hung now from one of the pegs of the tent pole. (p. 4)

The earlier Hemingway, who claimed he was concerned with

⁵ The Short Stories of Ernest Hemingway, Modern Standard Authors edition (New York, 1956), p. 351. References to "The Short Happy Life of Francis Macomber," "The Snows of Kilimanjaro," and "Up in Michigan," which follow in this chapter will be to this edition and will be parenthesized in the text.

writing good simple sentences, saw no value in such descriptions as he later used in "The Short Happy Life." Likewise, in For Whom the Bell Tolls Robert Jordan studies Pilar's face in detail: "Robert Jordan looked at the big, brown-faced woman with her kind, widely set eyes and her square, heavy face, lined and pleasantly ugly, the eyes merry, but the face sad until the lips moved."⁶ The graphic nature of El Sordo's description is similar to others in the novel:

The man to whom Pilar spoke was short and heavy, brown-faced, with broad cheekbones; gray haired, with wide-set yellow-brown eyes, a thin-bridged, hooked nose like an Indian's, a long upper lip and a wide, thin mouth. He was clean shaven and he walked toward them from the mouth of the cave, moving with the bowlegged walk that went with his cattle herdsman's breeches and boots. The day was warm but he had on a sheep's-wool-lined short leather jacket buttoned up to the neck. He put out a big brown hand to Pilar....Robert Jordan saw his eyes were yellow as a cat's and flat as reptile's eyes are.(p. 141)

This colorful, detailed description, new to Hemingway in his middle period, paralleled his new appreciation of the colorful painters El Greco and Velasquez.

I return to Hemingway's early period with Paul Rosenfeld's reference to him as "a kind of prose Goya, jaded, gifted broadcaster of an Age of Hate."⁷ He criticizes him for his apparent alignment with Goya in Men Without Women

⁶ Scribner Library edition(New York, 1940), p. 88. Subsequent references will be to this edition and will be parenthesized in the text.

⁷ "Hemingway's Perspective," By Way of Art(New York, 1928), p. 151.

and The Sun Also Rises. Of Hemingway's Goya-esque style he says:

The proseman's phrases are predominantly brute, stubby, rigid like violently doubled fists. There is little expression, little richness, inclusivity, reverberation, in them: mostly blunt hitting force, as in pile-drivers. Emphatic, condensed declarative sentences follow relentlessly one on the other, a slow steady rain of blows. The vocabulary is rudimentary, largely monosyllabic, mechanical and concrete, brass-knuckled with raw and pithy expressions synthesized from the lingo of the primitive contemporary types: boys, jockeys, boxers, hunters, policemen, soldiers; and directly related to primitive impulse and primitive sex. Composed in Hemingway's excessively dramatic patterns, chuck-full of decision, and ejaculated as under the stress of physical activity, they alarm and square us to the onslaughts of some veiled persistent adversary in the aggressively defensive postures of gladiator, the boxer, the pikeman. Situations and medium alike make us feel the experiences conveyed by them singularly empty not alone of joy but of animal satisfaction, bitter as sterile sweat, filled with cruciation. The beat of the stubby idiom infrequently speeds up to the rapid, exhilarating, joyous impact of blunt period on blunt period.⁸

Rosenfeld goes on to warn Hemingway that he will have to stop writing fiction as if it were "shorthand notes of a talented reporter"--only "crude beginnings." Rosenfeld's article turned out to be prophetic of the change in Hemingway's approach in the middle thirties. He had patterned his writing after Goya until 1932; after this, Goya was mainly of use to Hemingway when he wanted to refer to a scene of violence or brutality.

⁸ Ibid., pp. 152-153.

In the same vein, the painting allusions in his fiction of the twenties serve only to reflect the irony in a situation. In "The Revolutionist," the idealism of the younger Hungarian is apparent as he has purchased reproductions of the idealistic saintly painters Masaccio, Giotto and Piero della Francesca. In contrast, the older Italian, less enthusiastic over the idea of a revolution in Italy, speaks to the young man about the painting of Mantegna. The Hungarian does not like Mantegna's paintings because they express bitterness. In A Farewell to Arms as Frederic Henry waits in the office of the hospital for Catherine, he looks at the frescoes on the wall thinking, "the frescoes were not bad. Any frescoes were good when they started to peel and flake off." (p. 29) In the same novel, when Catherine and Frederic escape into Switzerland pretending to be art and architecture students, they quiz one another on clichés about painters: "Rubens....Large and fat....Titian....Titian-haired....Mantegna....Very bitter....Lots of nail holes." (p. 280) Having made it over the border, Frederic is once again reminded of Mantegna as he notices his raw blistered hands and comments, "There's no hole in my side." (p. 284) The suffering both Catherine and Frederic experience at the end of the novel makes these cynical allusions to Mantegna more poignant.

Likewise, in his nonfictional Death in the Afternoon,

there is a narrowness in the scope of his allusions. His reliance upon Goya reached a high point in this book and began to decline thereafter. In Death in the Afternoon he refers to Goya in several instances. He praises Goya's ability to capture the horror of reality with "open eyes" in the Desastros de la Guerra. (p. 7) He praises Goya's art in preference to that of El Greco and Velasquez. Hemingway identified with Goya's choice and presentation of subject rather than that of the other two Spanish painters. Hemingway's scene-consciousness can also be noted as he describes Aranjuez.⁹ "The town is Velasquez to the edge and then straight Goya to the bull ring." (p. 40) This scene-consciousness is obvious when he notes that the broken-legged mules and horses which were left to drown during the Greco-Turkish war called for a depiction by Goya. (p. 135) Hemingway was only beginning to call upon painting allusions for scene-consciousness in his early period; he relied upon these more heavily in his middle and especially his later period.

Hemingway's apprenticeship under Cézanne was an early influence that continued to be felt throughout his career. Whereas Goya's importance faded after 1932, Cézanne's influence became stronger. I illustrated in chapter two how he worked consciously trying to emulate Cézanne's landscapes; here, I will concentrate on Cézanne's influence upon his

⁹ Robert O. Stephens, Hemingway's Nonfiction: The Public Voice (Chapel Hill, 1968), p. 225.

style. In A Moveable Feast Hemingway notes, "I was learning something from the painting of Cézanne that made writing simple true sentences far from enough to make the stories have the dimensions that I was trying to put in them. I was learning very much from him but I was not articulate enough to explain it to anyone. Besides it was a secret."¹⁰ There were qualities in Cézanne's compositions that he sought to achieve in his fiction--simultaneity and movement. Cézanne was his master just as Cézanne was the Cubists' master; it was Cézanne's discoveries about multiple perspective which prompted the Cubists to be dissatisfied with seeing in only three dimensions. The Cubists sought to overcome this limitation by presenting an object from three points of view at once. "They sought to achieve simultaneity, that quality which inheres in painting when 'time' has been added," as John Brinnin expresses it.¹¹ Cézanne's painting prompted Hemingway to reach the same conclusion; simultaneity was a quality that he wanted to achieve in his writing.

In his fiction he manages to convey a constant sense of the "present," or what Gertrude Stein called the "continuous present." Almost any successful Hemingway short story or novel provides the reader with the sensation of experiencing the moment with the character. In "Indian Camp," for ex-

¹⁰ New York, 1964, p. 13.

¹¹ The Third Rose (New York, 1950), p. 139.

ample, Nick Adams experiences the Indian woman's childbirth by a Caesarean performed by his father with a jack-knife. The reader experiences with Nick and realizes Nick is being initiated to the pain and suffering in a world he really does not yet fully comprehend. Hemingway does not tell us this, but we experience Nick's questions and feelings. The reader has the constant sense of the present because he must interpret dialogue and reach conclusions on his own. In "Hills Like White Elephants," a girl and an American male carry on a conversation throughout the story. The narrator intervenes very few times with description, and the reader is consequently forced to participate actively in the story, even to the point of inferring the true topic of their conversation, an impending abortion. Hemingway never uses the word abortion but has them talk around "it." A third device he uses to perpetuate that simultaneous quality is his linguistic usage. Even when he shows past action such as in "Snows" when Harry contemplates his past, there is a scarcity of finite verbs and an abundance of verbals, mostly participles:

...Then he remembered the man who had the fox to sell when they had walked into Bludenz, that time to buy presents, and the cherry-pit taste of good kirsch, the fast-slipping rush of running powder-snow on crust, singing "Hi! Ho! said Holly!" as you ran down the last stretch to the steep drop, taking it straight, then running the orchard in three turns and out across the ditch and onto the icy road behind the inn. Knocking your bindings loose, kicking the skis free and leaning them up against the wooden wall of the inn, the lamplight coming from the window, where inside, in the smoky, new-wine smelling warmth,

they were playing the accordion. (p. 57)

These actions occurred in the past, but his use of thirteen non-finite verbs and only six finite verbs makes us feel these are not completed actions but actions occurring in the present.

The second quality in Cézanne's painting that Hemingway sought in his writing was movement. There is a distinction between people shown in the act of moving and the movement which is inherent in the structure of a painting. In his book on Expressionism, Sheldon Cheney speaks of movement in the canvas as "not depicted natural movement, but the backward forward design, the poised and coiled tension-path, the thrust and return and contrapuntal variations of the plastic elements. There are ways of opening the picture, of carrying attention, of stabilizing the senses of movement, which afford the observer a perception of underlying abstract order, a relation of a plastic 'structure.'" ¹² Cézanne is recognized as a master of this type of structural movement. Colonel Cantwell's remark to Renata's portrait reveals that Hemingway was aware of structural movement in paintings: "Portrait, you ought to relax. That's the only thing that is going to be difficult about you. That's what they call the static element in painting. You know, Portrait, that almost no pictures, paintings rather, move at all. A few do. But

¹² Expressionism in Art (New York, 1934), p. 58.

not many."¹³ In an interview with George Plimpton of The Paris Review, Hemingway described the process of achieving movement: "Sometimes you make it [a story] up as you go along and have no idea how it will come out. Everything changes as it moves. That is what makes the movement which makes the story. Sometimes movement is so slow it does not seem to be moving. But there is always change and always movement."¹⁴ Hemingway uses two fictional devices to achieve internal movement. One of these is equivocation in which one word is repeated and changing connotations become associated with it. The following paragraph from "Up in Michigan" illustrates the semantic movement:

Liz liked Jim very much. She liked it the way he walked over from the shop and often went to the kitchen door to watch for him to start down the road. She liked it about his mustache. She liked it about how white his teeth were when he smiled. She liked it very much that he didn't look like a blacksmith. She liked it how much D. J. Smith and Mrs. Smith liked Jim. One day she found that she liked it the way the hair was black on his arms and how white they were above the tanned line when he washed up in the washbasin outside the house. Liking that made her feel funny. (p. 81) [*Italics Mine*]

By the end of the paragraph the word like has changed from a simple liking or feeling for Jim to take on strongly sexual connotations. In the same story, Hemingway achieves movement

¹³ Across the River and into the Trees, (New York, 1950), p. 178. Subsequent references will be to this edition and will be parenthesized in the text.

¹⁴ "An Interview with Ernest Hemingway," Hemingway and his Critics, ed. Carlos Baker (New York, 1961), p. 32.

by shifting the point of view from that of Liz to Jim to Mrs. Smith. Hemingway strived to achieve that structural movement in his compositions that he recognized in Cézanne's compositions.

To move into a discussion of Hemingway's second period, I have mentioned that Cézanne's influence continued to rise in importance. One can get insight into Hemingway's excitement over repeated viewings of Cézanne's paintings through a statement made by Sheldon Cheney:

Thus I, having come somehow to a deep enjoyment of El Greco's View of Toledo and Cézanne's Mount Sainte Victoire, felt in those works a value which I could not explain to myself or others in terms of subject matter, emotion, technique, imagination, composition, or any other of the definitive categories authorized by current criticism. The quality was--as near as I could understand it--the sum of the unidentifiable formal and mystically expressive values in the picture. I studied on for years, going back again and again to the canvases, to see if the thing that had become more memorable, more essential, than any other element, was still there. Finding it, now, a living thing, with vitality increasing as my sensitivity grows, and that it outlasts and outweighs all else, I judge that a label for it will be useful. I accept the least vague name, "form." I try to pin it down a little closer to my own understanding--"expressive form"...Half the world of art is sensitive to some such almost hidden, unexplainable quality in creative painting; the other half fails to apprehend it, and denies existence or sense to it. Let us remember, however, that there are color-blind people, and tone-deaf persons, and materialists who judge that nothing is real that cannot be appraised by the senses reporting to the brain.¹⁵

Hemingway not only expressed his admiration of Cézanne's

¹⁵ Sheldon Cheney, pp. 99-100.

painting but also said of El Greco's View of Toledo, "This is the best picture in the [Metropolitan] museum for me, and Christ knows, there are some lovely ones."¹⁶ Thus, he had the same positive response to Cezanne and El Greco, very probably a feeling similar to that Cheney expresses. It was not until the middle thirties that Hemingway acknowledged the existence of such mystical feelings. In Green Hills of Africa he indicates his belief that "there is a fourth and fifth dimension that can be gotten in writing." (p. 27) F. I. Carpenter has interpreted the fifth dimension to refer to the intensification of experience beyond time that may come from a character's participation in rituals or traditional patterns of his experience.¹⁷ Although I cannot point out precisely what Hemingway meant by these terms, I have no doubt he is recalling the feeling that a Cézanne painting can give the viewer who becomes familiar with it--the feeling Cheney has expressed above.

In his middle period Hemingway began to appreciate artists that he apparently did not respond to during his early period. He now sees new dimensions in Velasquez and El Greco. His acceptance of spirituality in painting paralleled his usage of spirituality in his fiction. "Snows,"

¹⁶ Lillian Ross, "How Do You Like It Now, Gentlemen?," NY, XXVI(May 13, 1950), p. 58.

¹⁷ "Hemingway Achieves the Fifth Dimension," Hemingway and His Critics, ed. Carlos Baker(New York, 1961), p. 200.

ending with Harry's spiritual ascent to the heights of Kilimanjaro, marks a new dimension in Hemingway's fiction--a spiritual or mystical dimension. Robert Jordan in For Whom the Bell Tolls from the middle period could be contrasted to Frederic Henry of A Farewell to Arms from the early period. Frederic can only acknowledge concrete terms to be realities:

I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain.... I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it. There were many words that you could not stand to hear and finally only the names of places had dignity. Certain numbers were the same way and certain dates and these with the names of the places were all you could say and have them mean anything. Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates.(pp. 184-185)

Robert Jordan, on the other hand, contemplates La Gloria, which he associates with sexual exultation, and considers it to be the "thing" that is "in Greco and in San Juan de la Cruz, of course, and in the others. I am no mystic, but to deny it is as ignorant as though you denied the telephone or that the earth revolves around the sun or that there are other planets than this."(p. 380) Robert Jordan has a three day love affair with a Spanish girl named Maria and comes to a new realization: "He knew he himself was nothing, and he knew death was nothing. He knew that truly, as truly as he knew anything. In the last few days he had learned that he himself, with another person, could be everything."(p. 393)

After Robert Jordan has been wounded, he encourages Maria to escape, "Thou art me too now. Thou art all there will be of me." (p. 464) Hemingway acknowledges no mystical feelings in Frederic or Catherine in A Farewell to Arms. As she is dying, she does not feel confident she will continue to live through Frederic as she asks, "You won't do our things with another girl, or say the same things, will you?" (p. 331) Likewise, when he tries to say good-bye to Catherine after her death, he simply experiences an empty feeling. During his early period the influence of the etcher's skepticism is reflected in his writing. The middle period is differentiated from the first by an acceptance of spirituality in his writing reflecting painters such as El Greco rather than the skeptical Goya.

Similarly, the very painters in whom Hemingway could recognize little value in Death in the Afternoon were the ones he leaned heaviest upon in his allusions in the middle period. In For Whom the Bell Tolls Robert Jordan sees Pablo's horse, a "big stallion with a white blaze on his forehead and a single white foot," as "a beautiful horse that looked as though he had come out of a painting by Velasquez." (p. 13) Jordan notes that being at Velasquez 63, the idealistic International Brigade Headquarters in Madrid, gave him the feeling of being part of a religious order. He compares it to his feeling when viewing the stained glass windows at Chartres Cathedral or seeing a Mantegna,

Greco or Brueghel in the Prado.(p. 235) It was during this middle period Hemingway described one of his Madrid chauffeurs Tomas as "a particularly unattractive, very mature dwarf out of Velasquez, put into a suit of blue dungarees."¹⁸ Although his middle period is characterized by a growing approval of El Greco and Velasquez, it was perhaps his aesthetic response to Cézanne that paved the way for this appreciation and for a fiction that includes a hint of spirituality.

This process of expansion multiplies in Hemingway's final period; the list of painters he is concerned with now enlarges considerably. One is now fully aware of his preoccupation with painting. The scene-consciousness evoked by alluding to painters is a clearly evident characteristic in his writing now. In Across the River Cantwell notes that the great Canal of Venice "was now becoming as grey as though Degas had painted it on one of his greyest days."(p. 71) He describes Renata's portrait as "the way you would want your girl painted if Tintoretto were still around, and if he were not around, you settled for Velasquez."(p. 146) He sees death "with its ugly face that old Hieronymus Bosch really painted."(p. 254) When he strolls through the Venetian market place, he looks around him "as though he were enjoying the Dutch painters whose names no one remembers, who paint-

¹⁸ Fact, No. 16(July 15, 1938), p. 26.

ed, in perfection of detail, all things you shot, or that were eatable."(p. 192) Hemingway continued this trend toward scene-consciousness in A Moveable Feast. He describes the tank wagons that empty the cesspools in Paris saying they "were painted brown and saffron in color and in the moonlight when they worked the rue Cardinal Lemoine their wheeled, horse-drawn cylinders looked like Braque paintings."(p. 4) Again he calls on an artist to help visualize the setting of the restaurant La Pêche Miraculeuse "with a view over the river as Sisley had painted it."(pp.43-44)

In addition to the allusions, painting plays an important role in the novel Across the River and into the Trees. Early in the novel, Cantwell discusses painters with his driver Jackson as they note the destruction from bombs near all bridges and railway stations: "I guess the lesson is," the Colonel said, "don't ever build yourself a country house, or a church, or hire Giotto to paint you any frescoes, if you've got a church, eight hundred yards away from any bridge."(p. 13) Then the Colonel continues to expound on the subject of frescoes saying he could just as easily have said Piero della Francesca, Mantegna or Michelangelo as Giotto. Seconds later he contemplates how fast they are moving along thinking, "Brueghel would have been in a hell of a shape if he had to look at the country like this."(p. 14) The Colonel admits that he knows quite a little about painters. Cantwell and Jackson continue this discussion going from Jackson's remarks

about madonna paintings and his "bambini theory" to a discussion of Titian who, as Cantwell remarks, "painted some wonderful women." (p. 18) Cantwell's sensitivity to painting is well established at this early point in the novel as Hemingway shows the contrast between Jackson's receptivity and the Colonel's. Jackson says of Titian's women, "'If I had a joint or a roadhouse or some sort of an inn, say, I could use one of those.'" (p. 16) Cantwell's preoccupation with painters seems quite natural to him and, consequently, to the reader. He considers what a nice life he could have in Venice: "I could read in the mornings and walk around town before lunch and go every day to see the Tintoretos at the Accademia...." (p. 45) The portrait of herself which Renata gives Cantwell plays a central role in the novel. She describes the painting before she gives it to him: "'It is very romantic. My hair is twice as long as it has ever been and I look as though I were rising from the sea without the head wet. Actually, you rise from the sea with the hair very flat and coming to points at the end. It is almost the look of a very nearly dead rat. But Daddy paid him adequately for the portrait, and, while it is not truly me, it is the way you like to think of me.'" (p. 97) Then there is much anticipation and finally the unveiling of the portrait following which the Colonel remarks, "'I am very deeply moved by the portrait and am not entirely responsible for what I

say.'"(p. 147) The portrait is placed in the Colonel's room and becomes the recipient of numerous remarks made by the Colonel in the course of the novel. At the end of the book Cantwell's last act before dying is to request the return of the painting and the shotguns to his hotel to be claimed by their rightful owner. His final act of reverencing the painting points up the timelessness of art in contrast to his own mortality.

Hemingway recognized the immortality of good art, be it painting or writing. In terms of his own art, he told Plimpton, "From things that have happened and from things as they exist and from all things that you know and all those you cannot know, you make something through your invention that is not a representation but a whole new thing truer than anything true and alive, and you make it alive, and if you make it well enough, you give it immortality. That is why you write and for no other reason that you know of."¹⁹ It is a generally recognized fact that there is much of the author in Hemingway's protagonists. He joins Cantwell in attesting to the value of painting and its immortality. Being a writer rather than a retired Colonel, he goes one step further and uses good painting to improve his art of writing.

This process of learning his art is one of the subjects in A Moveable Feast. Painting plays a vital role in that

¹⁹ Plimpton, p. 37.

process. Hemingway remarks on his decision in Paris "to bet on our own life and work, and on the painters that you knew."

(p. 64) He went to the Luxembourg Museum "nearly every day for the Cézannes and to see the Manets and the Monets and other Impressionists that I had first come to know about in the Art Institute at Chicago. I was learning something from the painting of Cézanne that made writing simple true sentences far from enough to make the stories have the dimensions that I was trying to put in them." (p. 13) He also discusses his relationship with Gertrude Stein in A Moveable Feast.

At her flat he looked at her paintings, discussed painters, and received much advice from her such as the following:

"'You can either buy clothes or buy pictures,' she said. 'It's that simple. No one who is not very rich can do both. Pay no attention to your clothes and no attention at all to the mode, and buy your clothes for comfort and durability, and you will have the clothes money to buy pictures.'" (p. 16)

His story "Up in Michigan" was one Miss Stein did not approve and gave him her advice: "'It's good,' she said.

'That's not the question at all. But it is inaccrochable. That means it is like a picture that a painter paints and then he cannot hang it when he has a show and nobody will buy it because they cannot hang it either.'" (p. 15) He comments on various artists such as Ezra Pound's Japanese friends:

"Their hair glistened black and swung forward when they bowed and I was very impressed by them but I did not like their

paintings. I did not understand them but they did not have any mystery, and when I understood them they meant nothing to me. I was sorry about this but there was nothing I could do about it."(p. 107)

In A Moveable Feast Hemingway's many comments about painting became an indirect way of explaining his own art. For example, his comment about the Japanese artists' lack of mystery implies that there is a mystery in his own art, and if one takes the time to understand what he is trying to do in a piece, then it will be meaningful to him. He refers to the knowledge gained from Cézanne: "I learned to understand Cézanne much better and to see truly how he made landscapes when I was hungry."(p. 69) In another instance he says: "I was learning something from the painting of Cézanne that made writing simple true sentences far from enough to make the stories have the dimensions that I was trying to put in them."(p. 13) The implication is that Cézanne's painting should help to explain his own art. In essence, Hemingway is subtly taking the burden of responsibility off of his own shoulders in A Moveable Feast whenever he mentions painters as his teachers. He implies that perhaps some of his readers might be unaware of what he was really trying to do in his writing much as Miss Stein was unaware of the artistic process involved in "Up in Michigan," for example. His first impulse was to justify his art: "'But what if it is not dirty but it is only that you are trying to use words that people

would actually use? That are the only words that can make the story come true and that you must use them? You have to use them.'"(p. 15) Gertrude Stein continued to insist that the story was inaccrochable, and Hemingway decided to forego his efforts at justification: "I did not argue about this nor try to explain again what I was trying to do about conversation. That was my own business and it was much more interesting to listen. That afternoon she told us, too, how to buy pictures."(p. 15) By the time he wrote A Moveable Feast, he had proved he had a good eye for painting. He had "bet" on his friend Miro' before the painter became famous and purchased his painting The Farm for a small fraction of the price it could bring thirty years later. In A Moveable Feast Hemingway assumes the role of a man who has learned much about writing from painting, and he intimates that it should show in his writing. He is reminiscent of Colonel Cantwell who asserts with a complaisant attitude, "Painters? I know quite a lot about them."

Hemingway admitted starting out his writing career like a student going to museums to study such painters as Goya and Cézanne. As his confidence in his knowledge of painting increased, the allusionsto painting in his work have increased in number and the list of painters alluded to has continued to expand. By the 1950's Hemingway's role during the tour of Metropolitan Museum, as Lillian Ross suggests, was the one of teacher, no longer student. He would point to a picture such

as Francesco Francia's Portrait of Federigo Gonzaga with the small boy against the landscape and explain to his wife and son Patrick, "This is what we try to do when we write."

Painting has, thus, become a means of explaining his own art. Likewise, he assumes the role of the teacher in A Moveable Feast, a teacher who is telling about his days as a student.

PAINTING AND THE POTENTIAL FOR ENRICHMENT

Hemingway is widely known as a writer who reflects his own active experiences. His use of hunting, fishing, and bullfighting experiences are examples that are obvious to his readers. His visit to an art museum was an active experience because he studied paintings intensely, but these visits only become obvious when one reads a large sampling of his writing. Even then, the extent to which painting influenced his thought and style would not be evident without a studied analysis.

I have suggested that he rigorously studied Goya's work during the twenties and early thirties and have illustrated how this absorption is reflected in his subject matter and style of writing. Man the animal, man the bullfighter, and man the slayer and the slain are subjects Goya depicted before Hemingway. For Hemingway's Nick Adams the process of maturation was an initiation to the pain and suffering in life, both physical and mental. This physical and mental anguish were central in Goya's etchings. During this early period Hemingway's tremendous admiration for Goya seemed to preclude an appreciation of two other famous Spanish painters, El Greco and Velasquez, in particular. We realize that his outlook was enlarging in the middle thirties when he recog-

nized the validity in the colorful style of Velasquez and the spirituality in El Greco. Recognition of his changing reactions to the same painters at different points in his career enables the reader to appreciate the influence of painting on his writing.

I have emphasized a progression in Hemingway's writing during the three periods as a parallel to and possible influence of his dependence upon painters. There is a concomitant progression in his demands upon his readers' knowledge of art. In his early period, Hemingway's vignettes of In Our Time illustrate the pictorial effects he is working to achieve. By the time he wrote Death in the Afternoon he combines the pictorial effects, such as the description of Aranjuez, with the suggestion that it is "straight Goya to the bull ring." If the reader is not familiar with Goya's work, he can still visualize the scene from its description: "The bull ring is at the end of a hot, wide, dusty street that runs into the heat from the cool forest shade of the town and the professional cripples and horror and pity inspirers that follow the fairs of Spain line this road, wagging stumps, exposing sores, waving monstrosities and holding out their caps, in their mouths when they have nothing left to hold them with, so that you walk a dusty gauntlet between two rows of horrors to the ring." (p. 40) By his final period, however, with the exception of The Old Man and the Sea,

Hemingway frequently tried to evoke his pictorial effects, or scene-consciousness, by simply referring to a particular painter. For the reader unfamiliar with Sisley, for example, it detracts from rather than adds to his pleasure for Hemingway to say "a view over the river as Sisley had painted it." Hemingway, thus, demands that his reader have some knowledge of painters to appreciate his work to the extent which he intended.

Without his consuming interest in painting, we would not have had the same Hemingway, the man or the writer. He had the ability to study a painting and then transfer its good qualities into his writing. The structural movement in Cézanne's landscapes, for example, probably inspired Hemingway's efforts to get movement into the structure of his prose and thereby make a piece of writing seem alive in the way a Cézanne does. Part of Hemingway's greatness lies in the fact that he had knowledge of the world of painting and the world of literature to draw upon. Hemingway's reliance upon painting has the potential to enrich the reader's experience when he brings a knowledge of painting to his reading.

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