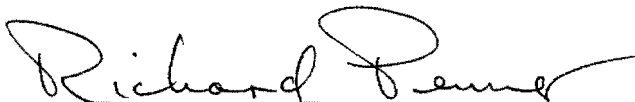
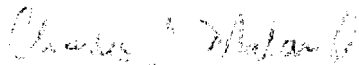
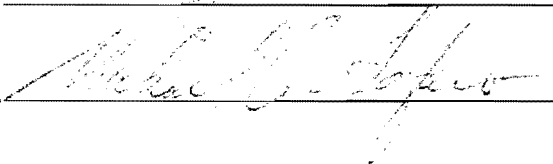


To the Graduate Council:

I am submitting herewith a thesis written by Kelly Fisher Lowe entitled "The Garden of Eden and The Garden of Eden: Edenic Imagery in Ernest Hemingway's The Garden of Eden." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts with a major in English.


Dr. Richard Penner, Major Professor

We have read this thesis and
recommend its acceptance:

Accepted for the Council:


Associate Vice Chancellor
and Dean of the Graduate School

STATEMENT OF PERMISSION TO USE

In presenting this thesis in partial fulfillment of the requirements for a Master's degree at The University of Tennessee, Knoxville, I agree that the Library shall make it available to borrowers under rules of the Library. Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgement of the source is made.

Permission for extensive quotation from or reproduction of this thesis may be granted by my major professor, or in his absence, by the Head of Interlibrary Services when, in the opinion of either, the proposed use of the Material is for Scholarly purposes. Any copying or use of the material in this thesis for financial gain shall not be allowed without my written permission.

Signature

Kelly F. Sherone

Date

7/17/91

The Garden of Eden and The Garden of Eden:
Edenic Imagery in Ernest Hemingway's
The Garden of Eden

A Thesis

Presented for the

Master of Arts

Degree

The University of Tennessee, Knoxville

Kelly Fisher Lowe

August 1991

ACKNOWLEDGEMENTS

It is the nightmare of every graduate student to end up in the hospital two months before graduation. On March 10, 1991 I had this pleasure. On March 16 I was released, still not knowing what really happened. It was May before I could function again. I would like to express my deep gratitude to those who helped me during my stay and with the transition afterwards: first and foremost, to my major professor and thesis advisor, Dr. Richard Penner, who, for two years, has helped me to negotiate the minefield that is graduate school; and my other two committee members, Dr. Mike Lofaro and Dr. Charles Maland, who were quick and sure in letting me know that their schedules were flexible and that my getting well was more important than the dates set up in November.

I would also like to thank the other professors and graduate students at The University of Tennessee, Knoxville for their concern and help in what has turned out to be the most difficult period of my life. Special thanks must go to Keith Norris, graduate student, for acting as nurse, chauffeur, secretary and gofer for the two weeks that I was bedridden.

ABSTRACT

This thesis attempts to prove that there is a definite link between Ernest Hemingway's last novel The Garden of Eden and the biblical Eden narrative of Genesis 2-3. Through the use of both the novel and the Bible, and many secondary pieces of scholarship, both critical and biographical, the thesis demonstrates a substantial connection between Hemingway's work and the larger issue of religion.

The thesis is arranged in three parts. The study starts with the very general and grows more specific as it progresses.

Chapter 1 is a study of Hemingway's religious history. Through the use of available biographical information, I analyze Hemingway's various religious stances throughout his life and other significant biographical events.

The second chapter starts with a discussion of what exactly is meant by the phrase "biblical Eden narrative." The chapter then discusses some of the Edenic imagery and themes in Hemingway's other work, especially the short stories and the novel The Sun Also Rises.

Chapter 3 then attempts to tie these two themes together. The chapter takes the established archetype and Hemingway's biography, and applies itself to a close reading of The Garden of Eden, discovering along the way, that Hemingway in fact had a great deal to say about religion and his relationship to it. More specifically, the thesis looks at the concepts of Adam and Eve in the Garden before and after the invasion of the serpent, the significance of the eating of the apple from the tree of knowledge and what is gained (knowledge) and what is lost (innocence).

TABLE OF CONTENTS

CHAPTER	PAGE
INTRODUCTION.....	1
1. RELIGION IN HEMINGWAY'S BIOGRAPHY.....	7
2. DEFINING THE EDEN NARRATIVE AND AN INVESTIGATION OF EDEN IN SOME OF HEMINGWAY'S EARLY WORKS.....	31
Part I. The "Meaning" of Eden.....	32
Part II. Themes of Eden in Hemingway's Early Writing.....	42
3. THE GARDEN OF EDEN AND <u>THE GARDEN OF EDEN</u>	52
4. CONCLUSIONS AND IDEAS FOR FURTHER STUDY.....	94
WORKS CITED.....	97
WORKS CONSULTED.....	102
VITA.....	105

Introduction.

What's So Different About The Garden of Eden?

On the December 17, 1985, the New York Times announced the forthcoming publication of a new novel by Ernest Hemingway. Entitled The Garden of Eden, the book was released on May 28, 1986, "to a predominantly favorable reception."¹ Aside from a few textual questions, reviewers generally applauded this opportunity to reexamine Hemingway's craft. John Updike called the book "a fresh slant on the old magic," while virtually ignoring the larger question of how the published novel of 70,000 words emerged from a manuscript of over 120,000 words.² An exception was Barbara Probst Solomon's review in The New Republic, describing the book as "a literary crime,"³ admitting, however, that "The published book starts out well enough" (Solomon 30).

¹Brucoli, Matthew J. "Packaging Papa: The Garden of Eden." ed. J.M. Brook. Dictionary of Literary Biography Yearbook: 1986. Detroit: Gale, 1987. p. 79. All subsequent references to be parenthetical.

²Updike, John. "The Sinister Sex." The New Yorker. June 30, 1986. p. 86. All subsequent references to be parenthetical. The word count is common to many articles. See Brucoli p. 79 for complete numbers.

³Solomon, Barbara Probst. "Where's Papa? Scribner's The Garden of Eden is not the Novel Hemingway Wrote." The New Republic. 156 (March 9, 1987). p. 31. All subsequent references to be parenthetical.

But for the most part, these reviewers and others were concerned mainly with how the book affected them as fans or foes of Hemingway. None of the reviewers spend much time looking at how the book reveals a different Ernest Hemingway -- artistically and personally.

Carlos Baker, Hemingway's authorized biographer, writes that "In the early months of 1946, Ernest got back to fiction with a strange new novel called The Garden of Eden."⁴ Baker goes on to call the novel "an experimental compound of past and present, filled with astonishing ineptitudes" (454). Regardless of the various critical interpretations of the novel, the book was of major importance to Hemingway himself.

Hemingway started working on the novel in 1946, and continued working on it until his death in 1961, undertaking a major revision in 1958, and adding more and more pages until his health prevented him from working any longer.

Why couldn't he finish it? Was it his inability to end something that held him back? Possibly, but not entirely likely; after all, Hemingway left other works unfinished at the time of his death: Islands in the Stream and A Moveable Feast, as well as the unedited manuscript of

⁴Baker, Carlos. Ernest Hemingway: A Life Story. New York: Collier Books, 1969. p. 454. All subsequent references to be parenthetical.

The Dangerous Summer, all of which were close enough to being done that versions could be released fairly quickly (A Moveable Feast in 1964 and Islands in the Stream in 1970). What is different about The Garden of Eden?

The themes that Hemingway deals with in his last novel are both personal and universal, but are mainly about love -- a subject that by the time of the writing of the novel, Hemingway had had some experience with.

Love is, appropriately, the same theme which this thesis will explore -- love and its relationship to the writer. More specifically, this thesis will examine the innocence and experience of the time when the honeymoon ends and a couple involved has to get down to the business of living their lives. This is something which Hemingway himself had a difficult time with and David and Catherine Bourne are incapable of doing. They go straight from the honeymoon to madness.

But this thesis is more than a work about love. It is also an examination of the relationship between The Garden of Eden and the very first couple ever to fall in love in Judeo-Christian mythology, Adam and Eve. And it is not only about Adam and Eve, but it is about where they lived, Eden. Through the use of the biblical Eden narrative, Hemingway has crafted a thoroughly modern work on the nature of love and life.

What this thesis plans to investigate is the relationship between the biblical Eden narrative and the novel The Garden of Eden.⁵ This will be done in three stages combining information about Hemingway and the Eden archetype, to form a larger picture of the relationship between the two texts.

The first chapter, "Religion in Hemingway's Biography," examines Hemingway's life and explores his views on religion at various times in his life. Also discussed will be some of the related non-Edenic religious themes in Hemingway's works. Studying Hemingway's specific religious history suggests that, in naming the novel in question The Garden of Eden, he had a specific agenda in writing the novel.

Chapter 2, "Defining the Eden Narrative and an Investigation of Eden in Some of Hemingway's Early Works," defines and takes a close look at the biblical Eden narrative (Genesis 2-3). This chapter will also set up some parameters for discussion including the major themes of Genesis 2-3 and indirectly how they relate to modern literature, Hemingway's work in particular.

The second half of the chapter will discuss the Edenic themes in some of Hemingway's earlier works. They are

⁵Genesis 2-3 are taken from The New American Standard Bible: Study Edition. Philadelphia: A.J. Holeman company, 1976.

abundant and run the gamut from his earliest short stories to his later, lesser, novels.

In Chapter 3, "The Garden of Eden and The Garden of Eden," everything is tied together in a final discussion of the biblical Eden narrative and its relationship to the novel The Garden of Eden. The central argument is that, among other things, David Bourne is Adam, Catherine Bourne is the Serpent, the act of writing for a writer is Eden, and that jealousy and betrayal are hell on earth. Using examples from the text of The Garden of Eden, as well as the foundation built up in the previous two chapters, Chapter 3 will demonstrate that Hemingway had a point to prove about writing and marriage.

This thesis should not be seen primarily as a psycho-biographical study of Hemingway. Ultimately this is the study of a novel, and not a man. It just so happens that the man who wrote the novel is one of the most interesting writers and personalities in the twentieth century.

A Note on the Original Manuscript.

There are some other themes that this thesis is not designed to investigate. Some of these will be mentioned, and the reader will be directed by the footnotes where to

investigate. There is, however, one matter that needs to be discussed at the very beginning.

It is slightly unusual to work closely with a novel knowing that it is not what the author intended. The largest extant manuscript of The Garden of Eden runs to 1,500 pages, or roughly 200,000 words (Brucoli 79). The published novel upon which this thesis is based is 247, pages long or about 70,000 words. It is the hope of the writer that at some future time an opportunity to examine the entire manuscript, which resides at the Kennedy Library in Boston, presents itself. But for now, the observations and arguments made in this study are based on the only edition of The Garden of Eden now in print, while at the same time hoping that a scholarly edition becomes available. But until that time comes, the only information currently available is in the Colliers edition.⁶

There are several good studies of the manuscripts, as well as interviews and remarks by the editor. Especially helpful to this study was Matthew J. Brucoli's "Packaging Papa: The Garden of Eden." (see footnote 1 above), and Mark Spilka's "Hemingway's Barbershop Quintet: The Garden of Eden Manuscript."⁷

⁶The Garden of Eden. New York: Collier Books, 1986. All subsequent references to be parenthetical

⁷Novel: A Forum on Fiction. 21 (1) Fall 1987, 29-55.

Chapter 1.

Religion in Hemingway's Biography.

Ernest Hemingway is not often thought of as a great religious thinker. When a novelist who commented upon the struggle between a man and his religion is mentioned, a name like James Joyce comes to mind. Stephen Dedalus's lifelong struggle with Catholicism took up the better part of two classic novels, Portrait of the Artist as a Young Man, and Ulysses. But Hemingway? For most of his life, his religion, at least to some readers, seemed to be one of "have a good time." Hunting and drinking and loving as many women as he could were his consuming passions. But Hemingway, as will be shown, was very concerned with his religion. Throughout his life. And this concern with religion reached a creative peak with the writing of The Garden of Eden.

Ernest Hemingway was the first son of two parents who were devout members of the Congregationalist Church. The effect that his parents' devotion had on him throughout his life is nebulous at best, but there is no denying that religion was a question that Hemingway pondered seriously at various times.

He was baptized at the First Congregational Church on October 1, 1899 in Oak Park, Illinois; and, at least in his early years, was brought up to be a strong believer (Lynn 1-21; Baker 1-29). His mother, Grace Hall Hemingway, sang in the choir for two churches, and Hemingway spent almost every Sunday until he was 18 attending church (Lynn 21).⁸ There is no real information about how seriously Hemingway took his religious instruction, but Kenneth Lynn writes that "there is absolutely no indication, though, that in his youth he [Hemingway] rejected the premises of his parents' religion" (21). The only specific religious event that seems to have stayed with Hemingway for any amount of time was his confirmation. When he was eleven (in 1911), Ernest and his sister were confirmed at the Third Congregational Church in Oak Park. Later Hemingway commented about "the feeling you expected to have and did not have when you made your first communion" (Baker 11).⁹

⁸Most of the biographical information comes from Carlos Baker's Ernest Hemingway: A Life Story or Kenneth Lynn's Hemingway (New York: Simon and Schuster, 1987). I will cite specific information using the last name of the author and the page number. Also of some importance are Baker's observations that at various times Dr. Hemingway treated Ernest as a child. There is not as much information about Dr. Hemingway's feelings about religion, compared to the information about Grace, but Dr. Hemingway both supported his wife totally in matters of raising their son, and, at times, added his own unique perspective -- including telling Ernest that "masturbation produced blindness, insanity and death, while a man who went with prostitutes would contract hideous venereal diseases and that the thing to do was keep your hands off people" (Baker 26).

⁹Baker does not list a source for this quote, unless it is contained in the unspecified "letter from Ernest Hemingway to the author Aug. 27, 1951," (567).

Religion was something that Hemingway felt he was missing in his life. He began as a Congregationalist and ended life as a lapsed Catholic. And there is evidence to support the fact that Hemingway never really was a Catholic -- he toyed with the idea of it, and used it as an excuse to divorce his first wife (Hadley), but he ultimately found it more romantic to go straight to being a fallen Catholic -- and then to being an Atheist and then back to being a Catholic. Hemingway used religion to obtain the same emotional feelings that love and the threat of death provided.

The early twentieth century mysticism about religion was deeply rooted in Hemingway's childhood experiences, and all throughout his life, Hemingway hoped that turning to religion would enable him to tap into the powerful vein of passion and creativity represented by the church. When it came time to write his last major novel, The Garden of Eden, Hemingway's thoughts, fears and hopes about religion would explode in ways he could not have imagined if he had tried.

Hemingway's first real break from his parent's religious teaching came when he, at age 18, moved to Kansas City to take a job as a reporter for the Kansas City Star. At first Hemingway lived with relatives, but chafed under their watchful eyes, soon moving out to live with a friend

in a small apartment. Kenneth Lynn writes that "Ernest...stopped going to church as soon as he moved out of Uncle Tyler's house" (70). Of course, as soon as Grace heard about this, she was furious. This same year Hemingway, in one of his many attempts to comfort her (they would last as long as she lived) wrote her a letter that told her:

Now dry those tears Mother. Don't worry or cry or fret about my not being a good Christian. I am just as much as ever and pray every night and believe just as hard so cheer up!...The reason I don't go to church on Sunday is because always I have to work till 1 a.m....You know I don't rave about religion but am as sincere a Christian as I can be....(Lynn 70-71)

Hemingway spent a lot of time assuaging his mother's fears about his lack of belief. Hemingway did believe, but his belief was constantly changing to suit the surroundings and the situations.

Another problem the eighteen-year-old Hemingway had with his mother was her constant use of religious pressure to influence his behavior. Lynn deals with this question briefly, stating that Hemingway "got the moralizing message" (Lynn 71). The most interesting result of this "moralizing" came, according to Lynn, fifteen years later

in the short story "God Rest You Merry, Gentlemen" (Lynn 71-2).¹⁰ This story takes several cheap shots at people with too much religious fervor. It is set in a hospital on Christmas eve and is mainly dialogue between two doctors who end up arguing and taking care of a fanatic who first wants to be castrated for moral and religious reasons, and when that treatment is refused, does it himself, with terrible results. The story, when looked at as Hemingway's retaliation to mother's moralizing, is a rejection of, among other things, his mother's puritanical ideas about sex -- especially in the exchanges between the two doctors and the boy who comes into the hospital wanting them to castrate him for the sexual urges that he has been having. As the boy tells the doctors, "I've prayed and I've done everything and nothing helps" (SSEH 394).¹¹ Hemingway made the boy seem both misguided and fanatical, two traits he associated with Grace. Hemingway strikes the mortal blow against Grace when he has the boy say, "It's [sex] a sin against purity. It's a sin against our Lord and Savior," which mirrors some of the things that Dr. and Mrs.

¹⁰Lynn's argument is more from a Freudian point of view; i.e., he claims that this is another one of Grace's attempts to "unman" Hemingway. But it also ties in with my argument in the fact that Grace was using the hated mantle of religious/moral guidance to suggest things to Ernest -- and at this age (Hemingway was eighteen and living away from home at the time), Hemingway, like most adolescent boys, was naturally resistant to his mother's suggestions.

¹¹The Short Stories of Ernest Hemingway. New York: Charles Scribner's Sons, 1938. All subsequent references to be parenthetical (SSEH).

Hemingway told the young Ernest (SSEH 394, and see footnote 8). It seems as if there may be another attack upon Grace in this story; when the two doctors discuss the operation that the boy eventually performs upon himself (mutilation instead of castration), one of the doctors, Dr. Fischer, who has been harassing Dr. Wilcox about his lack of action when the boy came into the emergency room, says to Dr. Wilcox, "Ride you, Doctor, on the day, the very anniversary, of our Savior's birth?" (SSEH 396). Although slightly anti-Semitic in tone, the fact that the Jewish Doctor's awareness of Christmas is stronger than the Christian's seems to be another stab at what Hemingway perceived as the hypocrisy of Protestantism, and consequently his mother.

The bulk of Hemingway's experiences in Kansas City -- he did not stay very long because he was soon off to Italy to drive an ambulance -- is summed up best by Lynn, who says that although "Kansas City...did not cause the young Hemingway to lose all faith in the comfortable religion of his boyhood, it nevertheless opened his mind to a view of liberty as an unending ordeal and continuing agony very like that of a Puritan authority on the human condition" (72). In other words, the boy can run away from his religion, but that did not mean that he could escape its hold upon him.

War, as Hemingway was soon to find out, has a way of making people think about their spirituality. In 1918, Ernest Hemingway was made a Second Lieutenant in the American Red Cross and was immediately shipped overseas to Italy (Lynn 73). Significantly, Hemingway's closest friend in Italy was an Italian Catholic priest named Don Giuseppe Bianchi. Not much is said about him, in either the biographies or Hemingway's letters, but there is reasonable evidence to suggest that he is the model for the priest in A Farewell to Arms (Lynn 78-9). More affecting than meeting a priest, however, was Ernest's action in the war. On July 18, 1918, Ernest was at the front handing out chocolate to the Italian troops when a mortar round landed in the trench and killed several men. Luckily for Hemingway, there was at least one soldier between him and the blast. But Hemingway was hit, and, according to Baker, spent several hours covered in dirt, "praying 'Now I Lay Me'" (45). Years later (1927), "Now I Lay Me" would become the title of a story about a soldier who is wounded and lies recovering in an army hospital. In this story, the soldier spends time thinking of the town where he grew up, as well as pondering his predicament. In the first paragraph, the soldier thinks, "I myself did not want to sleep because I had been living for a long time with the knowledge that if I ever shut my eyes in the dark and let

myself go, my soul would go out of my body" (SSEH 363).¹² Later in the story, the soldier occupies his time by praying for all the people that he has ever known. It passes the time well, because "If you prayed for all of them, saying a 'Hail Mary' and an 'Our Father' for each one, it took a long time and finally it would be light" (SSEH 365). One interesting historical fact regarding the story "Now I lay Me" is the reference to Catholic prayers. Perhaps Hemingway is saying thanks to Father Bianchi, or to Italy, as well as including the "romantic" element of Catholicism. Or it could just be a juvenile Hemingway trying to upset his very Protestant mother; whatever the case, Hemingway's wounding and recovery in Italy was to affect him in many ways for the rest of his life.¹³

¹²In the story "A Clean, Well Lighted Place," Hemingway would go on to connect insomnia with a more existential form of spirituality -- emptiness. There is a fascinating study of Hemingway's existentialist literature by John Killinger entitled Hemingway and the Dead Gods: A Study in Existentialism (Lexington: University of Kentucky Press, 1960. All subsequent references to be parenthetical). Pp. 14-15 are devoted to "A clean Well Lighted Place" and the Spanish concept of *Nada*, which shows up in the story in the "fake" "Our Father" which the old priest says at the end of the story (SSEH 383).

¹³Two other events which happened to Hemingway during the war/recovery period are important to his writing but are of lesser importance to this thesis: first was Hemingway's brief but passionate affair with Agnes Kurowsky, who would show up most visibly as Catherine Barkley in A Farewell to Arms, and, a case can be made, as Lady Brett Ashley in The Sun Also Rises. The second event that happened to Hemingway was his own misdirection about the severity of his wounds. Kenneth Lynn's Freudian/revisionist look at Hemingway provides a very strong argument that Hemingway's wounds were in fact not very serious and he lied about them throughout his life (82-6).

Hemingway returned to Oak Park a war hero. But after having lived on his own for a time and being shot in a war in a foreign country, Hemingway was moving even farther away from his mother's spiritual guidance. The time that Hemingway spent at home before he left again -- first for Canada and then for Paris -- was filled with arguments with his mother. Although no specific evidence survives, it is easily assumed that Hemingway disappointed Grace because of his growing up and away from her, and away from the church.

By 1920, Hemingway was living away from his parents, never to live with them again. Stints in Toronto (writing for the Toronto Star) and upper Michigan (where he ran after a fight with both of his parents around New Year's, 1920) made him more and more independent. An interesting story comes out of this summer of 1920. Hemingway and friends were riding around at night after they "tested the alcoholic waters" at a few clubs. As they drove towards home, Ernest made them stop at a Catholic church where he went in and "prayed for all the things [he wanted] and won't ever get" (Lynn 122). Lynn, by claiming that it was the first time Hemingway ever thought about being a Catholic, uses this episode to dispute the fact that Ernest first thought about Catholicism during his friendship with Father Bianchi in Italy during the war. This is not necessarily true. The myth, supported by Baker, that the

"dying" Hemingway was both baptized and given Last Rites by Bianchi in the hospital, is just that, a myth.¹⁴ It is more likely that someone with the natural curiosity Hemingway possessed would have at one time or another discussed religion with Father Bianchi. Whatever the case, the Congregationalist Hemingway was lighting votive candles and praying in a Catholic church the year after he returned home from the war that was fought in the country that is home and headquarters to the Holy Roman Catholic Church. His "Catholicism" would lie dormant for a period of time, but would resurface with very cynical and mixed results less than ten years later.

1921 was a big year for Ernest Hemingway. He married his first wife, Hadley Richardson, and, upon the advice of Sherwood Anderson, whom Ernest had met while working at an advertising agency in Chicago, moved to Paris. The Paris years of Hemingway (and others) are one the most well documented in the history of American literature. Many of the myths that have arisen about Hemingway were started during this time -- oftentimes by Hemingway himself. It was in Paris that Hemingway told Sylvia Beach, owner of the

¹⁴Baker has Father Bianchi giving the Last Rites to all of the wounded soldiers, and, upon seeing Hemingway, "did the same for him" (45). According to Lynn, Hemingway recanted, after much argument, the story to Sylvia Beach, changing Last Rites to Baptism (155). Lynn further asserts that Hemingway never called himself a Catholic until 1926, which would throw his entire chronology out of synch (313).

Shakespeare and Company bookstore that served as an informal home base to Hemingway and many of the other writers, that his wounding in Italy had been so bad that a priest had given him his final sacraments, the Catholic Last Rites (Lynn 154). Nothing more is made of this incident, and even Lynn passes it by, but it appears to be another example of Hemingway embellishing his devotion to a religion to make himself seem more romantic; because what could be more truly exotic to an American Protestant from the Midwest than lying in an Italian field hospital dying of battle wounds and receiving the Last Rites from a Catholic Priest?

Ernest Hemingway's first son was christened an Episcopalian in 1924. According to Hemingway's first wife, it was the only other time (besides their wedding) that she had seen him "on his knees in a house of worship" (Lynn 249). Bumby, as the child was nicknamed, had two godparents: Chink Dorman-Smith (a friend of Hemingway's from the war in Italy) and Gertrude Stein. The most amusing thing about this, especially to Hemingway, was that Hemingway's Episcopalian son had a Catholic and a Jew for godparents (Lynn 249).

As the Paris years wore on, and his many personal and professional troubles were still only on the horizon,

Hemingway let his thoughts and statements about religion dwindle.

These were the heady years for Ernest, the years that he has romanticized. During the years 1921-1926 Hemingway was just another struggling artist. Hemingway sold a poem here and there, but mainly survived as a correspondent the Toronto Star, and devoted a great deal of time to mastering the short story form. Studies of religious symbolism in the stories abound, and it is not the intention of this thesis to give a summary of all the findings.¹⁵ This chapter will present a brief example of religious imagery in one story and his first novel because they touch in one way or another upon the developing religious sensibility of Hemingway the writer -- all of which will lead up to a

¹⁵The most comprehensive article about New Testament religious symbols and Hemingway's writings and how they relate to his biography is Kathleen Verduin's article "The Lord of Heros: Hemingway and the Crucified Christ," Religion and Literature 19 (Spring 1987): 21-41. The notes at the end of her article are extensive and very complete. Some other important studies to look at include: Matthew Bruccoli. "'The Light of the World': Stan Ketchel as My Sweet Christ," Fitzgerald/Hemingway Annual (1969): 47-67; Patrick Cheney. "Hemingway and the Christian Epic: The Bible in For Whom the Bell Tolls," Papers in Language and Literature 21 (Spring 1985): 170-191; Larry E. Grimes. The Religious Design of Hemingway's Early Fiction. Ann Arbor: University of Michigan Research Press, 1985 and Leo Hertz. "Hemingway and the Problem of Belief," Catholic World, (October 1956): 29-33. These are only a small fraction of what is available on the subject, and I haven't included any scholarship on The Old Man and the Sea, which contains a wealth of New Testament/Jesus allusions. Since I am ultimately dealing with an Old Testament myth (the garden and its attendant stories), I have not done a tremendous amount of work with New Testament theories.

discussion of Hemingway's feeling about religion at the time of writing The Garden of Eden.

The first evidence of Hemingway's developing ability to blame religion for his many emotional idiosyncrasies is in the story "Soldier's Home." Kenneth Lynn has much to say on the subject, but once again it is skewed towards a Freudian/mother thesis. In the story, the character Harold Krebs is home from the war and is living with his mother. One day she confronts him and asks him if he is going to get a job. He replies, "I hadn't thought about it." His mother (Lynn sees her Grace Hemingway) then replies, "God has some work for every one to do" (Lynn 259; SSEH 151). Admittedly, this passage can be read in Freudian terms, but the fact that Krebs' mother is giving him a little sermon suggests that Hemingway was at the time of writing of this story, still trying to break free of his religious past and the straight-laced moralizing of his parents.¹⁶

Aside from minor details in the early stories such as "Soldier's Home" and other post-war stories featuring Nick Adams, it was not until Hemingway went to Spain and met the bullfighters that he began to think truly about man's spiritual condition on earth. Through his comparisons

¹⁶Although most of the Lynn book deals with the influence that Grace Hemingway had upon her son, his father was supportive of her causes, especially in making sure all the children were leading a straight and moral life -- see also footnote 8.

between bullfighters and writers in "The Undefeated" and later Death in the Afternoon (and in some small ways The Sun Also Rises and "The Capital of the World"), Hemingway came to the conclusion that, according to Lynn, they (writers and bullfighters) can "achieve 'authenticity' only by confronting the burden of [their] freedom to make choices and by embracing the awareness, without allowing it to demoralize [them], that someday [they] will die" (269). Hemingway became, as he gets older, very concerned with this question of the choices a man must make, and in The Garden of Eden, the question of choices becomes central to the narrative.

Around the time that he started working on The Sun Also Rises, Hemingway was having yet another religious dilemma. In 1925 Ernest first met the woman who would become his second wife: Pauline Pfeiffer. In terms of this study, the most relevant fact about Pauline was that she was a devout and practicing Catholic. Hemingway, feeling guilty for his ever-wandering attentions and envious of his son Bumby for stealing his precious freedom, was a natural for Catholicism, which emphasized guilt and the absolution thereof. Combine this with the fact that Hemingway's "baptism" in Italy gave him and Pauline a connection that he did not share with Hadley, and it is

easy to see where Hemingway's suddenly renewed interest in Catholicism originated.

In a domestic scene very similar to the one played out in the manuscript of The Garden of Eden nearly 20 years later, Hemingway spent the winter of 1925-26 in Schruns, Austria with Hadley, Bumby and his wife's new friend Pauline. Hemingway reportedly spent all of the vacation consumed with guilt, and eventually, "With the example of Pauline's devout Catholicism before him in the Christmas season in Catholic Austria, he asked for God's help" (Lynn 312). According to Lynn, Hemingway was attracted to Catholicism for a number of reasons. First was Hemingway's attraction to the image of Christ crucified, "as his fascination with [the painter] Mantegna's Dead Christ had long since indicated" (313).¹⁷ Second was the attraction of instant forgiveness -- Hemingway was desperate to purge his guilt over the adulterous situation that he had gotten himself into with Pauline, and the immediacy of confession and absolution was very attractive (Lynn 312-13). But there is a third reason -- it was for Pauline that Hemingway became a Catholic. Hemingway was able to shed identities like a snake sheds a skin. And becoming a Catholic was another change in identity. As Lynn points

¹⁷Hemingway first saw the paintings as a reporter in socialist Italy (Lynn 187).

out, Hemingway's characters talk about religion a great deal; but they always qualify it with the fact that it doesn't work for them (313).¹⁸ Hemingway became a Catholic to aid him in his attempts to leave Hadley for Pauline. As Lynn writes, "Catholicism was a bond between her [Pauline] and Ernest, and Hadley was left out in the cold" (313).

Hemingway's new found (or renewed) Catholicism led to one of the most sordid stories of the Hemingway myth. Ernest had a way of getting rid of people that he did not need anymore, and when it came time to get rid of Hadley, Hemingway tried to justify his impending marriage to Pauline by letting it be known that since he had been baptized a Catholic in Italy in 1919 that his Protestant marriage to Hadley was no good and never existed (Baker 185). This appears to be a selfish bit of subterfuge to salve his guilt, as well as evidence that Hemingway was a Catholic out of convenience only. Lynn would seem to support this assumption when he writes,

Strongly attracted to Catholicism but deeply
discouraged by its failure to help him

¹⁸Lynn discusses briefly the resemblance Jake Barnes' Catholicism has to Hemingway's Catholicism. The two were very similar in the fact, as I have stated elsewhere, that Hemingway converted, told all of his friends to provoke a reaction, and then instantly became a lapsed Catholic. In fact, in one of the most memorable lines from The Sun Also Rises, where Brett tells Jake "You know, it makes one feel rather good deciding not to be a bitch...it's sort of what we have instead of God" Brett seems to display more of Hemingway's personal philosophy than Jake does. See Lynn 312-314, 335-36 for full details.

consistently, he concomitantly adopted a privately formed and far more pessimistic religious vision which stressed that human life was hopeless, that God was indifferent, and that the cosmos was a vast machine meaninglessly rolling on into eternity (314).

Hemingway eventually went as far as to lie to at least one representative of his so-called religion about his ever-shifting beliefs. Carlos Baker writes that in 1927 Hemingway "sought, rather lamely, to explain his views to a Dominican Father [V.C. Donavan] who had sent him an inquiry" (Baker 185, 595). Baker goes on to say that Hemingway wanted to be a good Catholic, but was never able to do so. In the same letter, Hemingway calls himself a "very dumb Catholic" who didn't want to be known as "a Catholic writer" (Baker 185); which is another piece of evidence that Hemingway's somewhat sudden conversion of the mid-twenties was in name only.

After the break with Hadley and the marriage to Pauline in 1928, Hemingway's life once again settled down into a more or less normal routine. Between the breakup of his marriage to Hadley and the breakup of his marriage to Pauline, he enjoyed his most prolific period, publishing his first two and perhaps best novels, The Sun Also Rises and A Farewell to Arms; a seminal work about both

bullfighting and writing entitled Death in the Afternoon; an autobiographical look at Africa, Green Hills of Africa; and two collections of short stories, Men Without Women and Winner Take Nothing -- to name the most significant.¹⁹

Coinciding with the end of his marriage to Pauline was the release, in 1938, of Hemingway's third novel, To Have and Have Not, in which Hemingway's next revelations about religion occur. Hemingway makes one of the key characters, Helen Gordon, a Catholic and then uses the character's religion to take out the anger and frustration that he was feeling with Pauline.

Helen Gordon is depicted as angry about her husband's inability to see why she takes her religion seriously; she eventually leaves him because he forced her to have sexual intercourse while using contraception and, it is hinted, made to have an abortion (Lynn 461-2), both of which are mortal sins in the Catholic church.²⁰

¹⁹All of these works have some religious implications -- for example, as I discussed above, the figure of the priest in A Farewell to Arms. It is not my intention to discuss any of these works in this light. See footnote 15 for more information on religious symbolism of works other than The Garden of Eden.

²⁰Another obvious reference here is the story "Hills Like White Elephants," which came out around the same time as To Have and Have Not and dealt with a couple's decision for the woman to have an abortion. There is no indication why Hemingway was thinking about abortions so much at this stage of life -- Pauline bore him two children -- but it seems to be tied up in his belief that Pauline had gotten 'too Catholic' for him. See Lynn, 460, and Gregory Hemingway, Papa: A Personal Memoir. Boston: Houghton Mifflin 1976, p. 125.

During the upheaval that the divorce from Pauline caused, Hemingway left the country for Spain to cover the Spanish Civil War. Still thinking about religion while in very Catholic Spain and still bothered by his rather cruel behavior before he left, Hemingway felt that "the only way he could run his life decently was to accept the discipline of the Church. But the problem in Spain was that the Church had sided with the enemy. This fact bothered him so much that [Hemingway said] he had even quit praying" (Baker 333). This is a likely story, but since Catholic Spain was predominantly fascist and Hemingway sided with the loyalists, it was simple for him to temporarily give up the religion that he so passionately embraced not twenty years before. It is probably no accident that this coincides with the disintegration of his relationship with the Catholic Pauline.

By the end of World War II, his third marriage, to Martha Gellhorn, was ending and his fourth (and last) to Mary Walsh was imminent. Baker writes that at this time "He was notably cynical on the topic of war and religion" (435). During the war Ernest called himself an atheist, and although there is no real indication as to when he changed, it is no doubt related in some way to the turmoil of the war in combination with the ending of another marriage.

By the time of his marriage to Mary in 1945 (his last), Hemingway felt he had to clear up his somewhat inconsistent religious past. In a letter to Mary's parents, Hemingway gave them a brief history of his religious wanderings since he left his parents in 1918 (letter paraphrased by Carlos Baker):

In 1918, said he, he had been very frightened after his wounding, and therefore very devout. He feared death, believed in personal salvation, and thought that prayers to the Virgin and various saints produced results. These views changed markedly during the Spanish Civil War, owing to the alliance between the Church and the Fascists. He then decided that it was selfish to pray for his own benefit, though he missed the "ghostly comfort" as a man might miss a drink when he was cold and wet. In 1944, he had got through some very rough times without praying once. He felt that he had forfeited the right to any divine intercession in his personal affairs and that it would be "crooked" to ask for help....Deprived of the ghostly comforts of the Church, yet unable to accept as gospel the secular substitutes which Marxism offered, he

had abandoned his simplistic faith...(Baker 449).

Interestingly enough, Mary's parents were Christian Scientists, another religion for Hemingway to investigate.

Hemingway's final religious posture, outlined in the letter to Mary's parents and to Mary herself, was one of "life, liberty and the pursuit of happiness" (Baker 449). Hemingway proposed that he and Mary live day to day, take good care of themselves, be kind to other people, do good work, and enjoy living (Baker 449-50). The concept of "doing good work" is one that plays a major part in The Garden of Eden. It is up to David Bourne, after everything else in his life has disintegrated, to get on with his work.

At this time (1945-6) Hemingway started to contemplate his next work. With The Garden of Eden, Hemingway would try to put his fears and theories about life down in a book form. In a letter to his friend from World War II, Col. Buck Lanham, Hemingway condensed what he wanted to say into one sentence. He told Lanham that his new book would be about "the happiness of the garden that a man must lose" (Baker 460). Hemingway's statement was right in line with his religious thinking at the time. It comes as no surprise that Hemingway's writing was dwelling upon loss and redemption at a time when he himself was undergoing the

same cycle of loss and redemption that had run constantly throughout his time on the planet.

By 1955 Hemingway was back to hedging his bets. In an interview with a college professor from Buffalo, Hemingway said that he liked to think that he was still a Catholic, and that he still occasionally went to Mass, "although many things have happened about divorces and remarriages" (Baker 530). Perhaps even more telling about Hemingway's state of mind at this point is his comment that one of the local priests "prays for me every day...as I do for him. I can't pray for myself anymore. Perhaps it is because I have become hardened" (Baker 530). The significance of this would seem to be the fact that at this point Hemingway was thinking seriously about his life. He was involved with re-writing The Garden of Eden, as well as working on the manuscripts of what would become Islands in the Stream, and later (in 1957-58) A Moveable Feast.

As is evident in A Moveable Feast and to some extent in The Garden of Eden, one of Hemingway's major concerns towards the end of his life was the revision/rewriting of his own personal history. It has been pointed out by critics that many of the facts in A Moveable Feast are dubious at best.²¹ So it stands to reason that since

²¹See especially, Tavernier-Courbin, Jacqueline. "Fact and Fiction in A Moveable Feast" The Hemingway Review 4 (Fall 1984): 44-51.

Hemingway was depressed about the things he had and had not done, his confusing and cynical religious past was a sore point for him. This sorrow shows up in The Garden of Eden in the general sense of melancholy -- "the happiness of the garden that a man *must* lose" (my italics).

The last recorded comment by Hemingway on the subject of his religion was one to the actor Gary Cooper. Cooper told Hemingway that he had "yielded to his wife's persuasion and become a Catholic." Hemingway was reportedly sympathetic, relating to Cooper his own Catholic history, and then told Cooper that he still "believed in belief" (Baker 543).

On the morning of July 2, 1961, Ernest Hemingway, having just returned from the Mayo Clinic where he had been receiving shock treatments for his depression, got out of bed, went downstairs, took a double-barreled shotgun and shot himself in the head, blowing away his entire cranial vault. Three days later, Ernest was buried in a Catholic ceremony in Idaho. His son Gregory asked the priest to read the passages from Ecclesiastes that were the origin of the epigraph in the beginning of The Sun Also Rises but the priest, for some reason, did not (for details about the funeral see Lynn 592-93). Thus ended the life of Ernest Hemingway. Not nobly or with passion, but with a

terrifying realization that all of the things that he had tried to be, he had not become.

Of the works by him that have come out since his death, only A Moveable Feast, which was nearly completed when he died, and The Garden of Eden have had anything new to shed on the Hemingway myth. Both Islands in the Stream and The Dangerous Summer are of some interest, but they are seen as essentially parodies of the taut prose style of the younger Hemingway. There is not much in A Moveable Feast that is relevant to this work, even though it is a gold mine for both biographers who are looking for stories from Hemingway's past, and for psychoanalytic critics who are looking for evidence that Hemingway was concerned with rewriting his past.

But it is The Garden of Eden which leads one to believe that Hemingway was not only trying to rewrite his past, but looking for hard answers to some of the oft-asked questions -- specifically, why had he done the things that he had done. In the end, his response to that question, as shown by The Garden of Eden, is that he had no choice -- a tacit agreement with his original religion's theories of predestination? One will never know. All one really knows for certain is that the last novel is about "the happiness of the garden that a man must lose."

Chapter 2.

Defining the Eden Narrative and an Investigation of Eden in Some of Hemingway's Early Works.

When Angus Fletcher defines allegory in the introduction to his work, Allegory: The Theory of a Symbolic Mode, he takes into account many genres: Judeo-Christian biblical myths, fables and folktales, Norse legends, Asian oral tales, and Greek and Roman stories of Pantheistic times, to name just a few. Allegory and its uses in literature, according to Fletcher, means "saying one thing in order to mean something beyond that one thing."²² This applies to Hemingway's concept of "the happiness of the garden that a man must lose." Hemingway, in The Garden of Eden, was trying to say one thing by telling the story of honeymooners in the south of France, but conveying another thing altogether -- Hemingway was presenting the story of David and Catherine Bourne while at the same time exploring the various themes that the biblical Eden narrative presents to modern readers -- and using the story and its revelations to discover for himself the answers to questions that he had been posing for a lifetime.

²²Fletcher, Angus. Allegory: The Theory of a Symbolic Mode. Ithaca: Cornell Univ. Press, 1964, 5.

But before the discussion of the Eden narrative in conjunction with Hemingway's novel The Garden of Eden can begin, two things are needed. First, a discussion of what is meant by "biblical Eden narrative"; its themes, characters, symbolism, and importance to Hemingway's art. Then, a brief discussion of some major Edenic themes in Hemingway's earlier works, because there is ample evidence that the various themes of the Eden narrative were not new to Hemingway by the time he got to writing The Garden of Eden.

Part I.

The "Meaning" of Eden.

Eden, as a myth or legend, is one of the oldest stories in Judeo-Christian history. It is one of the earliest tales in the Bible (preceded only by the first creation story), and it concerns the first man and woman, their first sexual encounter, and first betrayal or first punishment.

It is not the purpose of this thesis to find a definitive meaning for Genesis 2-3 (the accepted length of the biblical Eden narrative), but it is important to this thesis that the meaning of the term "biblical Eden narrative" is defined at the start. Because Hemingway's

biography clearly shows he was no biblical scholar, it is safe to assume that his knowledge of the Eden narrative appears to have been no greater than the average church-going, God-fearing, ex-Congregationalist, fallen Catholic from Chicago's would have been.

The simplest explanation of what exactly the Eden narrative encompasses is found in David Leeb's The Old Testament as Literature:

Adam is placed in an abundant Garden of Eden, Eve is created by God out of Adam's rib, and both are warned not to eat the fruit of the tree of the knowledge of good and evil. Eve is tempted by the serpent; she in turn induces Adam to eat of the fruit, and because of their disobedience they are banished from Eden by God. Now that they know good and evil, they cannot have innocence.²³

Later, Leeb attempts a basic explanation of what this means: "[it is] a quest for answers to basic human questions" (35).

But what are these "basic human questions?" What themes does the Eden narrative evoke? This is not an easy question. The problem with interpreting the Bible is that

²³Leeb, David. The Old Testament as Literature. Philadelphia: Educational Research Associates, 1967, 23.

there is no one universal interpretation of it. But there are several undisputable motifs of the Eden narrative, and those are what are investigated here. These include the major themes of loss of immortality and innocence, discovery of sex and gender, and the covering of nakedness. There are other themes as well, and they will be introduced and discussed when needed.

The first major theme is that of "woman as temptress." Eve is a character that who been debated even more than the Hemingway women characters. The central question that needs to be asked about her is, interestingly enough, the same question that is often asked about Margot Macomber in Hemingway's short story "The Short, Happy life of Francis Macomber": did she mean to do it? There is very little information contained in the Bible about the intentions of Adam and Eve as well as questions like whether Eve made Adam eat the apple, or if he did it out of his love for her. Genesis 3.6 states, in part, that "she took from its [the tree of knowledge] fruit and ate; and she gave also to her husband with her, and he ate."²⁴ But the verses immediately preceding this throw motive into question. Eve, who was tricked or seduced by the serpent into eating the apple for herself, did so in an attempt to "be like

²⁴All Biblical quotations are from The New American Standard Bible: Study Edition. Philadelphia: A.J. Holeman, 1976.

God, knowing good and evil" (Gen 3.5). Eve did attempt to resist the serpent by explaining to the serpent that "God has said, 'You shall not eat from it [the tree of knowledge] or touch it, lest you die'" (Gen 3.3). Further into the narrative, however, Adam turns around and, when asked by God if he had eaten from the tree (Gen 3.11), replies, "The woman whom thou gavest to be with me, she gave me from the tree, and I ate" (Gen 3.12, italics are the Bible's). Eve in turn blames the serpent (Gen 3.13), and all three are punished.²⁵

Blame aside, the result of Adam and Eve's sin of eating from the tree of knowledge is the second major theme of the Eden narrative: "therefore the Lord God sent him [Adam] out from the garden of Eden" (Gen 3.23). The banishment from the garden concerns Hemingway as well. This sense of loss is no more eloquently put than in the ubiquitous quote, "the happiness of the garden that a man must lose."

²⁵There have been many feminist "defenses" of Eve in the past thirty years. The best one I looked at was John A. Phillips' Eve: The History of an Idea. San Francisco: Harper & Row, 1984. Phillips' contends that the history of Eve is "a history of misunderstanding and malice and has little to offer in understanding the Eve of Genesis" (xiv). The only downfall in Phillips' work is that he attacks the religious critics for interpreting Eve with their own agenda, and then goes right ahead and interprets her in his own way. Which just goes to reinforce my point that no matter how good our evidence, the Bible is open to nearly any interpretation a scholar chooses to pursue.

Little is written in Genesis about the loss of Eden. Yet nearly as much has been written about the garden as about Eve. The only information given about the loss of the garden is in Gen 3.23 and in a few lines immediately preceding it. God says to something or somebody,²⁶ "Behold, the man has become like one of Us, knowing good and evil; and now, lest he stretch out his hand, and take also from the tree of life, and eat and live forever" (Gen 3.22). The significance of this is that Adam is not only being banished from the physical garden, but is being kept from the tree of life, the key to immortality, a subject which concerned Hemingway very much.

What does Adam get out of eating the apple? As it seems, not a lot. He loses Eden as well as immortality, and the ground he has to work, which was formerly bountiful, is now "cursed" (Gen 3.17). But Adam does gain two things: Knowledge of good and evil, and a knowledge of his (and Eve's) nakedness.

The knowledge of good and evil is the more important of the two. Hemingway found himself concerned with this sort of cosmic trade-off. Several of his fictional characters find themselves put in positions of having to

²⁶I am referring to the mysterious "Us" that God talks to. There is no real indication about who "Us" is, unless it is other Gods, which would then change the entire impact of the Bible, which is not what I am trying to do here.

trade innocence and immortality for experience. In fact, many of Hemingway's works end with a character (usually a man) coming to a realization that he is sadder, but wiser.

Howard N. Wallace, in his book The Eden Narrative, devotes a great deal of space in a discussion the trees of life and knowledge.²⁷ His discussion of the tree of life is not relevant to this study, except for the minor discussion about the biblical connection between life (immortality) and wisdom (108-109). Wallace cites Proverbs 3.18 and 13.12 as conclusive evidence that the two are connected.²⁸ Of these two, Proverbs 13.12 concerns a central theme of Hemingway's work. The theme of unfulfilled desire is seen in nearly every Hemingway work from the early short stories up through Across the River and Into the Trees. This theme will be discussed later in the chapter.

The tree of knowledge has a similar importance. Howard Wallace has much to say about this story which applies to this study.

The various interpretations of the tree of knowledge can be categorized into three broad areas: (a) the acquisition of human faculties,

²⁷Wallace, Howard N. The Eden Narrative. Atlanta: Scholars Press, 1985.

²⁸"She [wisdom] is a tree of life to those who take hold of her, and happy are those who hold her fast" (Pro 3.18). "But desire fulfilled is a tree of life" (Pro 13.12).

(b) knowledge of sexual relations, and (c) universal knowledge [knowledge of good and evil]. (116)

All of these are important to this study, but the first two themes (acquisition of human faculties and knowledge of sexual relations) are more important.

Of the acquisition of human faculties, Wallace writes that the dominant sub-theme of this is that, "In Gen 2-3 humankind takes to deciding what is right for itself, not letting God" (118). In Hemingway's works, if you replace God with "fate," "wife," or "parents" you have much the same meaning. As shall be shown, the typical Hemingway hero feels he often has no control over his own life.

Wallace argues against Gen 2-3 involving the discovery of sexual relations, going so far as to devote an entire chapter to it. However, a good argument can be made that the Eden narrative treats the origins of sexual relations. As theologian Zvi Jagendorf says, "Genesis, the book of all beginning, is also about the beginning of sex and love" (Jagendorf 51).²⁹ The ultimate question of whether sexual relationships are a theme of the Eden narrative myth or not is not going to be answered here -- assuming that it is in

²⁹Jagendorf, Zvi. "'In the Morning, Behold, it was Leah': Genesis and the Reversal of Sexual Knowledge," Biblical Patterns in Modern Literature. Ed. David H. Hirsch and Nehama Aschkenasy. Chico, California: Scholars Press, 1984. 51-60.

fact a theme. It is also a theme that is especially relevant to The Garden of Eden, but appears in much of Hemingway's earlier work as well.³⁰

Adam's knowledge of good and evil is another important acquisition, but in the world of Ernest Hemingway, things are not always so black and white. As novels like The Sun Also Rises point out, infidelity and alcoholism are not all bad -- in fact, the hero, Jake Barnes, has little use for either of them -- and impotence due to a war wound is seen as a trick of fate; thus the ordinary system of what is good and what is evil does not always apply. But the most important aspect of the eating of the apple and the loss of the garden has to be the loss of innocence.

It is harder to pinpoint the loss of innocence, since it is not something that is *mentioned* in the biblical Eden narrative (it is, however, very implicit). But, in terms of Hemingway and in terms of this study, the loss of innocence is most important. Earlier a parallel was drawn between the loss of immortality and the loss of innocence. Immortality meaning the feeling that a young man has (and most of Hemingway's heroes had this feeling at one time or another) that they are immortal -- that they can do no wrong, that they are powerful and living in harmony with

³⁰For detailed descriptions of the two opposing viewpoints, see the Jagendorf and Wallace studies.

the world. That eventually this belief comes to an end is a significant theme in Hemingway's writing. A quote from Hemingway's Across the River and Into the Trees sums up his theory of immortality: "I suppose it is just the loss of the immortality, he thought. Well, in a way, that is quite a lot to lose."³¹ In terms of the biblical Eden narrative these two ideas (innocence and immortality) are one in the same. In the world of Hemingway's stories, they are both something that must be traded away, or lost, to gain true manhood. Obviously this ties in with more than Edenic allusions. More specifically, the loss of innocence and immortality to gain experience and manhood can be seen as Christlike.³²

Two more themes or motifs of the biblical Eden narrative need to be mentioned because they play a significant part in The Garden of Eden. These concern the discovery and covering of nakedness, and the notion of Adam as namer/creator.

Genesis 2.25 states: "And they [Adam and Eve] were both naked and were not ashamed." This ties in with the themes of innocence and immortality. Adam and Eve are innocent and alone in the Garden. They have no need for

³¹Across the River and Into the Trees. New York: Collier Books, 1950; 1978, p. 33.

³²See footnote 15 for more information about this avenue of study.

clothes for one reason: they have no knowledge of what clothes are. Only after the the serpent intrudes and Adam and Eve partake of the apple and they gain knowledge of good and evil that they realize that they are naked: "Then the eyes of both of them were opened, and they knew that they were naked; and they sewed fig leaves together and made themselves loin coverage" (Gen 3.7). This physical realization is the signpost to the loss of innocence. Adam and Eve (and later, David and Catherine Bourne) do not realize that anything has changed until they feel that they have to cover themselves. This motif is recreated in its entirety in The Garden of Eden.

The theme of Adam as namer/creator is a larger one. Although it is only given two verses in Genesis, its significance to the world of Hemingway is much broader. Genesis 2.19-20 states:

And out of the ground the Lord God formed every
beast of the field and every bird of the sky,
and brought *them* to the man to see what he would
call them; and whatever the man called a living
creature, that was its name. And the man gave
names to all the cattle, and to the birds of the
sky, and to every beast of the field

By naming the creatures, Adam has given them identity, and thus, in a sense, created them. Hemingway was very

concerned with this aspect of writing -- the fact that in writing he was absolute master of what he wrote -- that he was Adam alone in the garden, without Eve, toiling away upon the task that God gave him -- the creation of fictions.

Part II.

Themes of Eden in Hemingway's Early Writing.

One of the inherent flaws with archetypal criticism (an activity that Hemingway himself disliked) is that if one looks hard enough, nearly any theory can be proven true. But, in an effort to be fair, this thesis must look at some of Hemingway's early work and look for common threads that will lead into the discussion of The Garden of Eden.

Taking the themes of Eden in the same order that they were discussed above, the obvious place to start is with the theme of Woman as Temptress. Perhaps no other author has had so much angry response to his work by one group, the early feminist critics, than Hemingway has had.³³

³³There has, in fact, been a lot of feminist revision of Hemingway's work which says, in part, that yes his women characters are flat and two dimensional, but they have their good sides as well. The most important work is Roger Whitlow's Cassandra's Daughters: The Women in Hemingway. (Westport, Connecticut: Greenwood Press, 1984). Whitlow takes a linguistic and semiotic view of the texts,

Roger Whitlow argues that some feminists see Hemingway's women characters as "weak" and "too thin, or two-dimensional" (10). But, critical objections aside, Hemingway's male heroes are usually forced to choose between their male friends/obligations and what they *think* their women want, although not always the case, and this is where a lot of the dramatic tension of the works lies. The theme of having to choose one thing or another runs throughout Hemingway's work.

"The End of Something" represents the prototype for this theme of choice-making. Nick Adams is either angry with or jealous of his girlfriend because she thinks that she "knows everything" (SSEH 110), thus providing a convenient parallel to Eve who has eaten from the tree of knowledge, Nick, on the other hand, feels that he has "taught her everything" (SSEH 110). Like Adam, Nick is the teacher and namer, a common Hemingway theme. When Marjorie asks him what is the matter, all Nick can do is reply that "It isn't fun anymore" (SSEH 110). John Leland cites this story as representing an Edenic archetype in the sense that, "Adam rejects Eve in the Garden once they have eaten of the fruit of the tree of the knowledge of good and evil" (Leland 48). "The End of Something" ends with Nick also

abandoning what he calls the "conventional wisdom" approach (Whitlow 11). It is a very readable and interesting.

rejecting the male bonding that seems at first to be one of the reasons for rejecting Marjorie. When he is approached by Bill after Marjorie has left, and Bill asks him "Did she go alright?" to which Nick replies "Oh, go away Bill! Go away for a while" (SSEH 111). (This implies that Bill should eventually come back). As Leland says, "The Hemingway hero is caught in the middle," (48) but in the middle of what? Leland does not answer his own assertion. Later works, however, do shed some light on the subject.³⁴

Jake Barnes, the hero of The Sun Also Rises, also has to make a choice.³⁵ All throughout the novel he is constricted by a love for Brett Ashley that cannot seem to find expression. The two are lovers, but not Adam and Eve. The war has seen to that. These two are not living out their lives in innocence. They have wandered out of the garden years before. Jake is thwarted by Brett's less than attentive love (they seem to fall apart as often as they fall together) and his inability to express his feelings for her physically -- in fact, in the beginning of the

³⁴Interestingly enough, the story that follows "The End of Something" in SSEH, "The Three Day Blow," makes it clear, at least from Bill's perspective, that the choice is between male bonding activities (hunting and fishing and the like) and marriage. Nick seems the question the choice that he made (Bill over Marjorie), but in the end enjoys the company of Bill (SSEH 115-125).

³⁵New York: Charles Scribners and Sons, 1926. All subsequent references to be parenthetical (SAR).

novel it is revealed that he loves Brett and she loves him in her own unusual way, "Isn't it rotten," she says to Jake early on, "There isn't any use my telling you I love you." Jake replies, "You know I love you" (SAR 55). Granted, Brett has some unappealing qualities, including, "repeatedly not appearing for dates and repeatedly describing her affairs with other men" (Whitlow 51), as well as marrying, twice, men she doesn't love (SAR 34); but she loves Jake and makes periodic attempts to change. As Leland says, "While...Brett affirm[s] the romantic possibilities of life and love, Jake [denies] the possibility of either" (47). The choice Jake must make (to leave Lady Brett or not to leave her) is similar to Nick's choice with Marjorie, and either way, as it turns out, he will be unhappy. As John Killinger puts it, the novel poses the question, "How are love and the fear of complications to be reconciled?" (89). Ultimately, Jake feels that any choice is terrible, and he ends the novel feeling only sadness and regret, as does Brett when she tells Jake "we could have had such a damned good time together" (SAR 247). Hemingway seemed to feel that women were a danger in real life, pulling the writer away from his appointed task. Kenneth Lynn calls Zelda Fitzgerald "precisely the kind of manipulative, man-destroying, work destroying female that Hemingway most feared" (288). And

in A Moveable Feast, Hemingway spends the last three chapters commenting upon his strange and twisted friendship with the Fitzgeralds. Hemingway, upon meeting Scott, writes, "I did not know Zelda yet, and so I did not know the terrible odds that were against him."³⁶ This choice that Hemingway felt he had to make was, in his mind at least, the fault of the woman. Hemingway's attitude is one of childishness -- it is the woman's fault for wanting to be part of her husband's life. As is seen in The Garden of Eden, jealousy on the part of the woman keeps a writer from doing what is essential to his craft.

There are, to be sure, at least two kinds of women in Hemingway's writing. The women that we have looked at so far are temptresses, jealous of their god-like creator husbands. But there are other women, the supportive, loving, and tragic women who help the heroes live up to their expectations. But these women come with a whole other set of complications.

The consequence of Adam and Eve's eating of the apple is the knowledge of good and evil balanced against the loss of Eden. Leland writes that, "Such a loss is Archetypal; Adam rejects Eve in the Garden once they have eaten of the fruit of the tree of the knowledge of good and evil. Our

³⁶A Moveable Feast. New York: Collier Books, 1964. p. 176.
All subsequent references to be parenthetical (AME).

sacred history begins with the loss which obsessed Hemingway, that of 'the happiness of the Garden that a man must lose'" (48). Leland is very concerned with the loss of the physical Eden that many of Hemingway's characters seem to undergo: from Nick returning to his burned out favorite fishing spot in "The Big Two-Hearted River," to Jake Barnes' "heat baked" fishing spot in Spain in The Sun Also Rises (108) to Frederic Henry's rowing his boat across a lake in Switzerland in A Farewell to Arms to Col. Cantwell's defecating in the ground on the spot in Italy where he got injured in Across the River and Into the Trees. All of these characters are somewhat changed when they come back to their spots and find that nature is changed as well. But the emotional loss that Adam must have felt upon losing the garden is a major theme as well.

In the epigraph of For Whom the Bell Tolls, Hemingway quotes John Donne's statement that "No man is an Island." And Robert Jordan learns the hard way the price to be paid for leaving Eden. Jordan, the ace American demolitions expert, has offered his services to the Loyalist forces in the Spanish Civil War. But Jordan does not want to be a hero. He wants to do his job, by himself, and escape alone and unattached. Jordan does not count on meeting Maria, who is one of the band of loyalist guerillas with whom Jordan spends three days camped out in a cave. This is

their Eden. But Jordan does end up sacrificing his life -- for Maria and for the cause. He ends the book waiting to die, after he has given Maria the will to live -- she has had a difficult life up to the point of meeting Jordan; she has been raped and beaten and seen her parents killed.

In the case of For Whom the Bell Tolls, as well as A Farewell to Arms, the choice between duty and love result in the loss of innocence. Both Frederic Henry and Robert Jordan are men who live by a code of service -- they are on a mission. Maria and Catherine (two women incidentally, who are not seen as temptresses by the feminist critics), and Robert and Frederic, are in love and have new choices to make. The men are changed by both the war and the women, and they cannot go back to the way things used to be. Fredric anticipates meeting with Catherine in Switzerland and deserts his post to see her. Jordan chooses duty (and death) but not before inspiring Maria to live on. As we shall see, this theme of loss of innocence within a relationship is explored to its greatest potential in The Garden of Eden.

The Edenic theme of Adam as creator is evident throughout Hemingway's work. Hemingway wrote a lot about writers. To Hemingway, writers were the ultimate creators. They were namers and beginners and enders. In his autobiographical trio of Death in the Afternoon, Green

Hills of Africa and A Moveable Feast, Hemingway discussed writers and writing in an insightful manner.³⁷ Hemingway also made at least two of his most important fictional characters writers -- Jake Barnes in The Sun Also Rises and David Bourne in The Garden of Eden. In Writers at Work: The Paris Review Interviews, Hemingway too seems to try and create a parallel between Adam and a Writer. "A writer, if he is any good, does not describe. He invents or *makes*" (PRI 237).³⁸ David Bourne also "invents or makes" in The Garden of Eden. In Hemingway's world, however, this creation sometimes gets in the way, or serves as a substitute for the normal relationship between a man and a woman.

In The Sun Also Rises, Jake cannot have these aforementioned normal relationships with women, so he writes. John Leland, talking about Jake, reaffirms this fact when he writes, "Writing thus becomes an act of creation just as is sex" (52). For Jake Barnes, the possibility of having children, of leaving a legacy, was lost in the war, but in writing he is able to leave his mark, however small, upon society.

³⁷Also included in this autobiographical vein should be The Dangerous Summer, which is a terrible book and seems to be more about drinking than anything else.

³⁸Writers at Work: The Paris Review Interviews: Second Series. New York: The Viking Press, 1963.

Similar to creator is namer. This is seen in Hemingway's personal life, as well as in his stories. Hemingway had a penchant for changing names, including his own, to suit what ever the situation (his changing of names could be nice and funny, or dreadfully spiteful). Hemingway called himself "Hemingstein"; called his first son, John Hadley Nicanor, "Bumby" (no reason given); and called his friend Eric Dorman-Smith "Chink", to give three quick examples. In his fiction, he would do the same thing. For example, in For Whom the Bell Tolls, Robert Jordan, upon meeting Maria, names her Rabbit.³⁹ Both aspects of these themes are abundant in The Garden of Eden. The changing of a name gave Hemingway a power over a person, as if he had invented them, David Bourne tries the same thing in The Garden of Eden, with mixed results.

As this chapter has shown, Hemingway's writing reflected a continuing interest in the Bible and the various themes reflected by it, especially the Eden narrative. As the next chapter will attempt to prove, Hemingway's concern with the various themes of the biblical Eden narrative grew until it became an obsession, and, as will be confirmed in the next chapter, the The Garden of

³⁹This is a good example of Hemingway being both namer and adolescent. According to Lynn, "'Rabbit' is also one of the more vulgar Spanish terms for a woman's sex organ" (Lynn 486n).

Eden constitutes the writer's attempt to work out that obsession through his art.

Chapter 3.

The Garden of Eden and The Garden of Eden.

"An unmarried young woman becomes the temporary best friend of another young woman who is married , goes to live with the husband and wife and then unknowingly, innocently and unrelentingly sets out to marry the husband...If he has bad luck, he gets to love them both."

Ernest Hemingway, A Moveable Feast⁴⁰

"'I'm the destructive type,'
she said. 'And I'm going to destroy you.'"
Catherine Bourne to her husband David
Ernest Hemingway, The Garden of Eden, 5.

As was shown earlier in this work, Hemingway was very concerned, in both his personal life, and in his writing, with the attendant problems of Adam in and out of the Garden of Eden. In his last book, The Garden of Eden, Hemingway put a lifetime's worth of contemplation and experience into one final story about a man and his two women and their experiences in and out of, and around the Garden. What this chapter is supposed to do is to bridge the gap between the first two chapters. An archetype has been presented, and historical information given, and now, the two should come together to form one central argument: that Hemingway had a specific agenda in writing The Garden of Eden.

⁴⁰pp. 209-210.

What makes the character of David Bourne unique and different from the biblical Adam is that David is able to move in and out of Eden at will -- something Adam was not able to do. David pays a price for this, but in the end, because he is a writer, David Bourne is able to go on living in his Eden, having his Eve, and staying sane the only way he knows how -- through writing.

Except for Jake Barnes in The Sun Also Rises, David Bourne is the only writer that Hemingway has made a central character in a novel -- and the only novelist (Jake Barnes is a journalist). There have been novelist/writer characters in Hemingway books (Robert Cohn is one), but David is the only central figure who made his living, as Hemingway did, by writing fiction. Perhaps one of the reasons that it took Hemingway so long to write this book (and perhaps one of the reasons that it was never finished) is the sheer fact that Hemingway was just discovering the power that a writer had -- the unique and desirable ability to move in and out of Eden at will.

Malcolm O. Magaw, in his article "The Fusion of History and Immediacy: Hemingway's Artist-Hero in The Garden of Eden,"⁴¹ discusses David Bourne as a modern-day Adam, able to slip in and out of the Garden without any

⁴¹CLIO: A Journal of Literature, History and the Philosophy of History. 17 (1) Fall 1987, 21-36.

trouble. But Magaw's interpretation of The Garden of Eden differs from that of this thesis. Magaw argues that Eden for David is the two women that he is having affairs with -- one is his wife, Catherine, who is slowly going insane, and the other is Marita, a woman they met at a cafe in Spain and who is invited by Catherine to join the two of them, first as a companion for herself, and eventually as a substitute wife for David. This thesis, while not without merit, is somewhat one-sided. Magaw's claim that Eden is, for David, a time when "he shifts roles from writer to diver, swimmer, and lover" (32), misses the real point of the novel. Rather, David is in Eden when he is alone and lost in the pure artistic beauty of his writing. All of the problems that David finds himself having in the novel, the heartbreak and pain of Catherine's demise; the feelings of confusion during Catherine's sexual experimentations in the beginning of the novel; his pain at realizing, that, much against his will, he has fallen in love with Marita -- as well as the sheer physical pain he feels upon discovering that Catherine has burned his stories -- all occur in conjunction with Catherine and Marita, *outside of his writing time.*

Magaw's point about David being in Eden when he is spending time swimming, eating and drinking with the women is not, as has been said, without merit. However there is

a subtle and implied sexism in this theory, and a central contention in this thesis is the fact that the last place David wants to be by the end of the novel, is away from his writing with the two women. Magaw fails to take into account the price that David has to pay, as an artist, for all of his actions.

The price that David Bourne pays for these adventures is the loss of a type of innocence. In the beginning of the novel, David and Catherine are newlyweds experiencing the joys of love for the first time, a true Adam and Eve alone in their own garden. At one point, early on in the novel, Catherine turns to David and asks him, "Don't we have wonderful simple fun" (10)? When things stop being so simple and wonderful, however, David becomes less innocent.

During the demise of Catherine and the rise of Marita, David learns the power of his writing and the ability it gives him to escape, for a moment, the world that once had seemed so beautiful and had since become painful and confusing. Near the very beginning of the novel, Hemingway describes David's Edenic state of mind:

He had many problems when he married but he had thought of none of them here nor of writing nor of anything but being with this girl whom he loved and was married to and he did not have the sudden deadly clarity that had always come after

intercourse. That was gone. Now when they had made love they would eat and drink and make love again. It was a very simple world and he had never been truly happy in any other. (13-14)

But this does not last. David and Catherine are living in an Eden before the fall where, "the man and his wife were both naked and were not ashamed" (Gen 2.25).

A primary question concerning Hemingway's garden is that of the identity of the serpent. Who or what tempts David and Catherine to eat of the forbidden fruit? And what is the forbidden fruit? In the case of The Garden of Eden, Hemingway presents the serpent in two different guises and each serpent bringing on a different dramatic climax. One of the fascinating aspects of this novel is that it rises to a climax early on with Catherine's strange metamorphoses from woman to man; and then things go back to "normal"; although Catherine is still playing her games, David has accepted them as her own particular peccadillos. There is another climax later, at the end of the novel. This is the one that results in the burning of the stories and Catherine's departure for Paris which then ends the book with David and Marita finding true love and David finding that he is able to write again.

The Eden that the readers are introduced to in the beginning of the novel is first altered when Catherine

undergoes her transformation from woman to man. The taste of forbidden fruit is the alteration of sex that Hemingway takes as God-given, or of gender, which is more sociological but just as unchangeable. When Catherine comes back from the town of Aigues Mortes with a new haircut, she tells David that, "I'm a girl. But now I'm a boy too and I can do anything and anything and anything" (15). Catherine has not only taken the first step towards rebellion (and madness), but she is intent upon drawing her lover along with her.

David, out of love or charity or sportsmanship, plays along. After Catherine's outburst about being both a girl and a boy, David tells her to "Sit here by me," and then asks her, "What do you want, brother" (15)? But David soon begins to doubt himself and regret his inability to refuse Catherine's ever stranger demands. This becomes an ever-increasing problem for him throughout the novel, and Catherine knows of it and takes advantage of it -- quite often. Towards the end of the novel, when Catherine is explaining to Marita how to handle David, she says, "if he [David] ever says no about anything, Marita, just keep right on. It doesn't mean a thing" (188). The fact is, David cannot complain because Catherine is right. She has been able to get David to do anything that she wants him to, and furthermore, made him accept the consequences.

What's more, in these initial temptations and transformations, David has no real Eden of his own to escape to, as the writing becomes in the later (Catherine and Marita) episode.

The first reference we have that David is a writer appears early on, on page 23, when Hemingway describes a scene in which David reads letters and reports from his publisher. The first indication we get that David is writing comes later -- on page 37. Here David is writing "the narrative," a story that is about his and Catherine's life together up to that point (one can easily imagine it becoming the manuscript for The Garden of Eden). The unfulfilling experience of writing "the narrative" makes David think to himself, "It had gone so simply and easily that he thought it was probably worthless" (37), is one of the things that goes bad between Catherine and David.

Writing becomes a major rift between the two of them in at least three different ways. The first indication that Catherine is not altogether happy with David's profession is her continuing cycle of anger, jealousy and guilt about David's "clippings."

David is sitting alone in a cafe reading his clippings (reviews of his latest novel) and enjoying the fact that his second book is making money. Then comes Catherine. At first she is frightened by the clippings, and she asks

David, "How can we be us and have the things that we have and do what we do and you be this that's in the clippings" (24)? David assures her that it is not that bad, so Catherine tries another attack, "'They're terrible,' she said. 'They could destroy you if you thought about them or believed them'" (24). David tries to counterattack when he says, "Plenty of people would be happy if their damned husbands had good reviews" (25). But Catherine dismisses this without a thought when she says right back to David, "I'm not plenty of people and you're not my damned husband" (25).

This scene's importance is seen throughout the novel, because it has set up, early on in the novel, the major source of jealousy for Catherine. She wants to be a part of all of her husband's activities, for better or for worse, until death do them part, but she can't, because the life of a writer is one of solitude, and there is no place for a wife in the actual creation of fiction -- which also can stand to explain her anger about the clippings -- they are for a book that David wrote before he knew her and which does not feature her in it at all. Catherine knows this, which is why the second bone of contention between the two of them is over the writing of "the narrative."

In Book II, when David and Catherine have moved to Spain, David is seen (there is no indication of how much

time has passed between France and Spain) at work again, this time upon "the narrative" of his life together with Catherine. This is one of the two projects that will concern him throughout the rest of the novel -- and the trouble that he has in reconciling his work on "the narrative" and his work on his own stories that do not involve Catherine. David works diligently for a time on "the narrative," but he feels that he is cheating himself. When he begins work on it, he tells himself, "Do you suppose the Grau du Roi time was all simple because you could write a little of it simply" (37)? In fact, most of Book II is sort of a holding pattern, David writes and Catherine is happy that he is writing "the narrative," but she is still jealous of his other, non-Catherine writings, calling him on the morning that he starts working on "the narrative," "You clipping reader" (39). Here showing for the first time her savage jealousy about David's life before he met her (he wrote the book that the clippings [reviews] are from before they were married).

We frequently find out about David's state of mind during all of this turmoil. David is very unsure of himself, and he is constantly questioning the choices that he and Catherine have made -- and regretting, for a time, most of them. One gets the sense, several times, that David knows what is going to happen -- almost as if Adam

had known Eve was going to eat the apple and the two of them would have to leave Eden. . During the writing of "the narrative," David admonishes himself for not working hard enough and wasting his time; he says to himself about the writing he has done the day before, "You didn't work at all really. And you better soon because everything's going too fast and you're going with it and you'll be through before ever you know it" (44-45). This is one of the earliest indications that writing allows David to escape the continuing madness. David knows this, and as the novel progresses, David's thoughts about writing become more and more specific. David's thoughts about Catherine also become more specific -- he is caught between self preservation and trying to save the one that he loves. After a few more strange episodes with Catherine and her ever shifting gender, David thinks to himself, "We've been married three months and two weeks and I hope I make her happy always but in this I do not think anybody can take care of anybody" (57). David at this point has become resigned to whatever happens. If he hasn't eaten the apple before, he has by this point. Eating the apple means that David has done "things" (allowing Catherine to become a boy and allowing her to manipulate him into doing things he doesn't seem to want to do) that he knows he shouldn't be doing and he can't go back. Once Adam and Eve ate the

apple in the Garden of Eden and were banished, they were not allowed back.

David has great insight into his situation, and he knows that he and Catherine are spinning recklessly and out of control. Catherine by this time has undergone a complete transformation. At times she has been both a girl and a boy at night, in the solitude and sanctity of their own bedroom, but eventually she "becomes" a boy during the day. David does not notice this but his friend the colonel picks it up instantly (62-66). The morning after this scene, Catherine confirms the change by telling David "I'm your Devil" (69). Devil has been a nickname between the two of them for sometime, but this is the only time that Catherine uses it for herself, thus confirming her identity as the devil. In the second half of the book, Catherine, the original Eve, will play serpent to David and Marita. That's a significant transformation. The chapter containing Catherine's reference to herself as Devil ends the first half of the book. In the second half of the novel, David and Catherine move back to France and Catherine turns her destructive attitude towards David.

In the beginning of Book III, David is still writing "the narrative," but he is finding that he is able to lose himself in the writing for small periods of time. As David is writing he thinks about the good times that he and

Catherine had together, and finds himself only interrupted when "he heard her voice in the garden" (78). At this point in the novel, David is feeling completely trapped by his life with Catherine. When they travel to Nice, ostensibly for Catherine to get a haircut, David soon finds himself not only getting a haircut, but getting his hair dyed to match Catherine's. Hemingway reminds us that it is Catherine who tells the barber to "Go ahead and do it" (82). David has, by this point, been left out of the decision making process.

Later that night, he questions himself about the decisions that he has made -- the most important being to let Catherine make all the decisions:

"So that's how it is," he said to himself, You've done that to your hair and had it cut the same as your girl's and how do you feel? He asked the mirror. How do you feel? Say it."

"You like it," he said.

He looked at the mirror and it was someone else he saw and it was less strange now.

"All right. You like it," he said. "Now go through with the rest of whatever it is and don't ever say anyone tempted you or that anyone bitched you."

He looked at the face that was no longer strange to him at all but was his face now and said, "You like it. Remember that. Keep that straight. You know exactly how you look now and how you are."

Of course he did not know exactly how he was. But he made an effort aided by what he had seen in the mirror. (84-85).

A typical Hemingway man, David seems to feel that even though he has lost some of his innocence (sexually at least), and he has lost his ability to make decisions, he has to just accept whatever happens to him, and take the blame for all that goes bad between the two of them.

David feels wracked with guilt from the point he lets Catherine change until she drives off to Paris. This is one of the predominant emotions that forces him to look to his writing for solace. Even after Marita enters the picture, and it becomes evident that she and David are going to find happiness in the end, David still depends upon his writing to carry him through the difficult times. As things between David, Catherine and Marita start to get stranger, David becomes more isolated within his writing Eden. Hemingway writes that, "He went on with the story, living in it and nowhere else, and when he heard the voices of the two girls outside he did not listen" (107). This is

a different reaction than when David heard Catherine's voice and he had to stop writing. The circumstances have forced him to rediscover Eden in his writing and in his mind, where a man with many troubles can find solace for a short moment.

The central question that this second half of the novel presents is about this Eden, and as we find, although David is able to enter Eden at will, and create his stories, the events that happen outside of Eden are completely out of his control. While David is writing, Catherine and Marita, at first innocently, and then with malice, conspire to rob David of his work, and his sanity.

When Catherine first brings Marita back to the hotel that she and David are staying in, she explains it to Marita by telling her that, "I've no one here to keep me company while he works" (97).⁴² In the beginning this

⁴²The obvious and somewhat amusing similarities between this scene and the corresponding scene from Hemingway's real life cannot be ignored. In 1925 Ernest and Hadley Hemingway were introduced to Jinny and Pauline Pfeiffer, sisters, who were to cause a great amount of trouble for Ernest and Hadley. In a relationship that was to be paralleled over 30 years later in The Garden of Eden, Pauline and Hadley at first become fast friends, and perhaps even potential lovers, as Lynn claims -- "Indeed it may have been Hadley...who was the first member of the Hemingway family on whom Pauline trained her sights" (301). Eventually, Ernest was to leave Hadley for Pauline, after Hadley "lost" some of Hemingway's stories that he had been working on -- something that Hemingway never really did forgive her for doing (Lynn 188). (There is no indication that her losing the stories was anything but an accident however). There are some other amusing similarities between the biographical and fictional, including the fact that Ernest and Pauline honeymooned at La Grau du Roi, the same place the Bournes start their life together -- and on this honeymoon, the two lovers spent much time, "walking naked on the deserted stretches of beach" (Lynn 362). David and Catherine do

seems to be an equitable arrangement -- David is able to get some work done, and Catherine and Marita have fun shopping and talking. But soon enough this false Eden will come to an end. From the very first time Catherine brought Marita home and she talked with David (the three of them had met before in a cafe in Nice where Marita and her sister were arguing about where David and Catherine had gotten their hair cut) a sexual tension begins to build. David greets the girls after they have returned from Nice, and "felt the tension come to the table and draw taut as a hawser" (97). David, perhaps knowing what sort of trouble is brewing, makes an effort to get rid of the new girl, or at least he thinks about it. When Catherine comes up with the bright idea of inviting Marita to stay with them at the same hotel, David thinks to himself, "To hell with her" (97). But immediately he replies out loud, "We'll find out about a room" (97). Marita eventually moves in. The serpent has entered the garden.

But is the serpent Marita? She does not do anything to David except support him and try to shield him from Catherine's wilder moments. This narrative device (Marita as apparent serpent but real Eve) is an interesting bit of

likewise. Hemingway also wrote about this strange triangle in A Moveable Feast. Hemingway calls the initial triangle between the three of them, "a nightmare winter disguised as the greatest fun of all, and the murderous summer that was to follow it" (AMF 207).

playfulness, because the serpent is already in Eden (Catherine has become David's "Devil" early on) and is letting the real Eve into Eden. The very next scene we get of the threesome after Marita has decided to stay on with them is a dialogue between Marita and David. Marita tells David, "Your wife is wonderful and I'm in love with her" (98). David replies that he too is in love with his wife. Then Marita tells David, "I'm in love with you also" (98). David, whether he is flirting or trying to maintain his balance -- up to this point he has been completely passive about accepting everything that is happening to him -- tells the girl, "We'll have to see about that" (98). During the same conversation, Marita, sensing David's feelings, tells him, "I can feel that you like me." David then tells her, "Yes. I'm very reliable that way but it doesn't mean a thing" (99). Once again Eden is being invaded, and Adam seems to have no say about what is happening. In Genesis 3.6, the same thing happens when Eve eats from the tree, "and she gave also to her husband with her, and he ate." Nowhere does it say he even asked why.

It is at this point in the novel that David Bourne can clearly be seen as Adam. One of the most startling similarities between The Garden of Eden and the biblical Eden narrative is the fact that Adam and Eve, upon realizing that they are different, make an attempt to cover

their nakedness. Genesis 3.7 states that, "Then the eyes of both of them were opened, and they knew that they were naked; and they sewed fig leaves together and made themselves loin coverings." Nearly the same episode is played out in The Garden of Eden. David and Catherine want to go swimming, as they have done nearly every day since they were married, but they have two related problems: they always have gone swimming in the nude and they have always swum alone. Now they have a guest. As David points out to Catherine, "We'd have to wear suits" (101). This implies that they cannot be naked anymore, which in turn implies they they have lost something, they now know that they're naked and need to cover themselves up. They are losing (or have lost) their innocence. But, again unlike the biblical Eden narrative, which offers no options -- once Adam and Eve leave Eden they can never look back -- David and Catherine's covering of their nakedness lasts only a short while. By the end of the scene, all three of them have taken their suits off. Once again Hemingway is teasing the reader by taking Eden away from David and then giving it back. As soon as the three of them prepare to go swimming, Catherine tells Marita that "we swim without suits when we're alone." And later asks she asks Marita, "We [meaning the three of them] can swim though without

suits if you like." And Marita answers, "I'd love to" (101).

Is it Eden or isn't it? At first the novel seems to present a straightforward parallel of the biblical Eden narrative, David and Catherine, the happy innocents, were going to have their life disrupted by the beautiful and seductive stranger. But that is not how things work. At this point, the two major compromises that have been made - - inviting Marita to stay with them and covering/uncovering their nakedness -- have made David uneasy, but Catherine has goaded him into it. Catherine, not Marita leads David to lose his innocence. The Serpent, as is discussed above, has invited a new Eve into the Garden.

One clear similarity between David Bourne and Adam is in his position as namer. Not only is David a writer, who, in writing his fictions, makes up the names, but he is also giver of names on three occasions in the novel. In the beginning, David names Catherine Devil, and calls her that throughout. This name emerges from fact that, after Catherine has made her first change, she tells David, "We don't always have to do the devil things either" (29). Soon after this David takes to calling her by this name.

Names and naming play an equally important part in the novel. David hardly ever calls people by their own names - - substituting Devil or beauty for Catherine and Heiress or

Haya (meaning "one who blushes, or the modest one") for Marita. He also calls the wife of the owner of the hotel nothing but Madame, and when he and Catherine have lunch with the Colonel, he calls him nothing more than Colonel. David seems to take his responsibilities as namer seriously, sticking to his names even when things get bad.

But when others try to name, things do not work as well, especially in Catherine's case. She uses the power to name several times, the most important being when she tries to change her name and by changing her name, to change her identity.

In the very beginning of the novel, before things have gotten out of hand, when Catherine's gender-bending games are just that -- games, she tries to convince David that his name should be -- for the sake of their love-play at least, Catherine, and that her name should be Peter (17).⁴³ But, as the novel progresses, this somewhat innocent fun becomes an obsession. Catherine's first attempt at naming is essentially different than David's. She is not giving nicknames, or names to people in stories, but is trying to

⁴³After some research, I have come to the conclusion that there is no real religious significance to Catherine wanting to be named Peter. First of all, Peter is a New Testament figure, which runs counter to The Garden of Eden/Old Testament leanings of this paper. Secondly, Peter was the most rational of all the apostles, called by Christ "the rock that the church was founded upon" (Matthew 16.18), a statement that cannot be made about Catherine (she is too unstable for anything to be founded upon). It might also, in a crude way (remember the "rabbit" allusion in For Whom the Bell Tolls) be the slang for the male genitalia -- one last childish joke.

use the power of a name to change something that cannot be changed, namely, herself.

Catherine also uses the power of names or words in a few other places. At different points in the novel Catherine makes up words and then suffers embarrassment at her own expense. At one point in the story, David comes across her drinking absinthe alone in a bar, and he asks her what she is doing. She is excited because, as absinthe is illegal, and since she has just seen the national guard, she "had to engulp the evidence" (39). David then makes fun of her for making up a word, and in her embarrassment, she resorts to her only argument, and starts to get angry at him about his clippings, calling him once again, a "clipping reader" (39). In a later scene, Catherine again makes up a word, calling gazpacho, "salad soup" (52). At this point she is corrected by the waiter.

Marita, on the other hand, does not try her hand at naming. It is her part to stick by her man and support him -- she does not try to do any of the things that he does. Even at the end of the novel, when David calls the two of them (Himself and Marita) "the Bournes," she does nothing but ask him if he is sure (243). And it is up to David to finalize the name by writing it in the sand -- his first piece of writing since Catherine's departure (244).

But David's ultimate act of survival is in writing stories -- from "the narrative" that Catherine is having him write about their life together, to the novels that he has written before to the stories that he begins to write about Africa and his father. David is in one way or another always creating -- he not only escapes the madness that is going on around him by locking himself up and writing, but he also is fulfilling one of the basic tenants of the biblical Eden narrative -- he is working.

One of the greatest coincidences of the novel is that on the same day that Catherine brings Marita home with her to stay, David starts one of his new stories that will play a large part in the climax of the novel. Up until this point David and Catherine have been living a strange but isolated existence -- but all of a sudden things change completely. Hemingway writes:

He left the ongoing narrative of their journey where it was to write a story that had come to him four or five days before and had been developing, probably, he thought, in the last two nights while he had slept. He knew it was bad to interrupt any work he was engaged in but he felt confident and sure of how well he was going and he thought he could leave the longer

narrative and write the story which he believed
he must write now or lose. (93)

More than "the narrative" is interrupted here -- in a larger sense the work of his marriage to Catherine is interrupted too. Not three pages later Catherine has brought Marita home to live with them and the end begins to approach.

As things with Marita and Catherine begin to make a turn for the worse, David digs deeper and deeper into his writing. In an attempt to escape hell, he retreats into Eden. The first day that Marita is with them is hectic and confused. The swimming episode is just one of the things that goes wrong. Eventually Catherine goads David into kissing Marita (103) and Catherine hedges about her sexuality (105). This is all too much for David, who tells Catherine that night when they are alone, "I wish we'd never seen her" (105). The very next morning, David has no place else to go but his work. He wakes up clearheaded and heads immediately to his work room. Hemingway writes that, "He went on with the story, living in it and nowhere else. And when he heard the voices of the two girls outside he did not listen" (107). David finishes his story that very morning, and since the two girls have gone in to town, David is given a chance to think about his situation.

This was the first writing he had finished since they were married. Finishing is what you have to do, he thought. If you don't finish, nothing is worth a damn. Tomorrow I'll pick up the narrative where I left it and keep right on Until I finish it. And how are you going to finish it? How are you going to finish it now?

As soon as he started to think beyond his work, everything that he had locked out by the work came back to him. (108)

David then goes on to list all of the things outside of his writing that are bothering him. This is one of the many places that a case can be made against Magaw's theory that Eden is outside the writing. David only becomes troubled when he thinks about the things going on outside, because he and Catherine have been cast out of Eden. Near the end of this scene, he thinks to himself, "So you worked and now you worry. You'd better write another story. Write the hardest one there is to write that you know" (108). With this resolved, David marches back upstairs to start another story. "The narrative," the women, and the hell of outside are forgotten for a time as he starts the story "that he had always put off writing since he had known what a story was" (108). This resolved, David begins

the hardest story and the hardest part of his life at the same time.

As soon as the girls get back from Nice, where they "bought things and ordered things and made scandal" (110) while David worked, things move farther and farther out of hand, and what once had been suspicion (David's life outside of writing being stranger than his life inside of writing) becomes confirmed. Catherine once again goads David into kissing Marita, only this time it is much better. Catherine says to the two of them, "Everybody is happy now...we've shared all the guilt" (111).

Later that same afternoon, Catherine and Marita consummate their relationship, something David is against.⁴⁴ When Catherine comes back to her and David's room after having made love with Marita, she finds it empty. If there were any vestiges of Eve left in Catherine at this point, they are gone. Hemingway writes, "Her face had no expression and she looked at herself from her head

⁴⁴One of the elements of the novel that is not discussed at all is the rampant homophobia of Hemingway's characters. There are several episodes in the novel in which David reacts very negatively to homosexuality, and even Catherine, at first, is very against any sort of homosexuality. The scene discussed above is a good example. While Catherine is giving all of her reasons for wanting to have sex with Marita, David is adamantly against it, telling Catherine at different times "Don't do it" (114). Even earlier, when Catherine and David are alone, and Catherine is pretending to be a boy, she asks David for a kiss, and he tells her, "Not if you're a boy and I'm a boy" (66). The homophobia of the characters is something that few, if any, critics discuss, except in a psycho-biographical context.

down to her feet with no expression on her face at all" (115).

If she hadn't before, Catherine at this point has lost what is left of her innocence. The changes in her personality that take place after she makes love with Marita are sudden, swift and startling. Although she was changing before this, a lot of it was fun and games. Now that Catherine has done something that can't be called back, with someone other than her husband, her personality becomes one of evil. She begins to forget things, and puts David, Marita and herself in situations that are sure to cause a fight, and acts erratically. This could be what Northrup Frye refers to as, "The 'subtle' serpent, with its ability to renew its vitality by shedding its skin."⁴⁵ Catherine does not act in an evil manner all the time. She tends to cycle through maliciousness and regret. Thus, the shedding of skin allusion is much better than the serpent in disguise theory, which would imply that Catherine is always evil. At least not until she burns the stories.

David, at this point, is still trying to hold on to what is left of his innocence. Writing his stories help. David, in his writing, is still able to block out some of the pain of current events, and is able to transport

⁴⁵The Great Code: The Bible and Literature. New York: Harcourt Brace Jovanovich, 1982. p. 108. All subsequent references to be parenthetical.

himself back to a more innocent time, that of childhood. It is probably no coincidence that as Catherine begins to act stranger and stranger, David leaves "the narrative" behind. At one point he even finds it too painful to remember the way things were when they first started their honeymoon (109). The stories that David starts to write as Catherine starts to disintegrate are also about the loss of innocence.

Before he can begin the story that will lead him to the end of his relationship with Catherine, an important scene takes place in which David is forced to choose whether he will take care of Catherine or himself. Later in the afternoon, after Catherine and Marita have made love and Catherine has come back to her room to find David missing, the three meet in the hotel bar (David has gone to Cannes to get Catherine's car repaired) and all three have come to the realization that things have suddenly changed.⁴⁶ What's more interesting is the fact that Marita forces (persuades might be a better word) David to take care of Catherine -- he still has no choice in what is

⁴⁶A very interesting note about the trip to Cannes: in an unpublished portion of the manuscript, David, while in Cannes, meets up with a friend of his, Dick Blake. The two of them discuss writers and artists they know: Scott Fitzgerald, Waldo Pierce and Mike Strater; and the writers' personal problems (Hemingway never could resist taking a good cheap shot at Zelda). They also discuss a writer named Hemingstein, in very derogatory terms. (Information about the unpublished manuscript found in J. Gerald Kennedy's article "Life as Fiction: The Lure of Hemingway's Garden." The Southern Review. 24 (Spring 1988) 1, 456-457.

happening to him. David has just exchanged one mistress for another.

Upon his return from Cannes, David first sees Marita, who tells David, "Please be kind to her" (116). David's response is to tell Marita, "To hell with both of you" (116). But, like all other times that he is upset, it does not last. David then goes into the bar to see about Catherine, and is "shocked at the dead way she looked and at her toneless voice" (117). David tries all manner of ways to get her to come back, but Catherine has become convinced that there isn't any tomorrow (117). But, through the healing power of a good martini, Catherine begins to open up. She tells David, perhaps prophetically, "You just lose something and it's gone that's all. All we lose was all that we had. But we get some more. There's no problem is there" (118)? Catherine knows that she has lost Eden and innocence, and her fatal mistake is thinking that she can find more. She is not a writer and she cannot move back in to Eden, it is only David that is exempt from losing Eden. As she tells David later, "I wish I could remember what it was we lost. But it doesn't matter does it" (118)? From this point on, although she sometimes tries to pretend otherwise, she is on the outside looking in at David and Marita, who, the stranger Catherine gets, is becoming the more perfect wife.

The morning after the two girls have made love, David begins to work on his own stories with a vengeance. The beginning of chapter 14 is interesting because it presents the sleeping Catherine and the preparations to write in a near Edenic form. As David leaves the room to write, he looks at Catherine and she is, "beautiful and young and unspoiled." Later David, "walked barefoot through the garden to the room where he worked" (123). Catherine is able to appear as Eve only when she is asleep (she can't cause any more trouble that way). And David has to walk barefoot through a Garden which separates him from his women to get to Eden.

What is the Eden like that David enters? Not only is it an emotional Eden, but through the power of his stories, David is creating a physical Eden as well. David is getting a chance to go back to Africa with his father and work out some of the emotional problems that have been plaguing him for years (that is why this is "the hardest story"). In writing his stories, David moves from a world beset with troublesome females into a world surrounded by animals and raw nature. Towards the beginning of one of his first stories, David writes that, "He slept well on the ground under the tree and he waked and heard the leopard cough" (147). In the same story (the beginning of the next paragraph), David writes that, "They [the hunting party]

were moving for the second day through the high wooded and park-like country above the escarpment when he stopped finally and he was happy with the country and the day and the distance they had made" (147). David is not, at this point in the novel, happy with anything in his life. The world that he has created is Eden -- both psychologically and physically. David is travelling with his father in a country without women, Eden before Eve, when things were perfect.

One major character still needs to be mentioned: David's fictional father. In writing the stories, David is not only escaping the world that he is in, but also working out some of the long hidden emotional problems that he has with his father. The problem with putting David's father into this archetype is that he doesn't fit! The father of the stories is, "not only a drinker, but the father of illegitimate children and the killer of men as well as animals."⁴⁷ While David's father must be mentioned, he does not have any relevant part in this particular archetype.

There is also an alternate way to look at the events of the story and their relationship to the Eden archetype. In Genesis 3.17-19 and 3.23, God, upon discovering that

⁴⁷Hays, Peter L. "Hemingway, Nick Adams, and David Bourne: Sons and Writers." The Arizona Quarterly. 44 (Summer 1988) 2, p. 33. All subsequent references to be parenthetical.

Adam has eaten of the apple, condemns him to hard work.⁴⁸ David, who has seen his original Eve become the serpent, condemns himself to hard work. Hemingway writes, "All right, he [David] said, remember to do the work. The work is what you have left. You better fork up with the work" (127). There is no indication in the bible that Adam found any solace in his work. David does. David's work allows him to remember what Eden was like, and the almost zen-like state that is induced by his writing is a perfect compromise between the loss of Eden and the post-Edenic state.

By this time David and Marita are making the final steps towards the loss of innocence, although in the end they regain Eden. From this point (Catherine's loss of innocence and Marita's assuming the day to day wifely duties for David) until the end of the novel, the progression of events is steady. At several points David thinks about what has happened or what is happening to him. David tells himself to "remember to do the work. The work is what you have left" (127). And the day after that as he is writing, he finds that "He was completely detached from everything except the story he was writing and he was living in it as he built it" (128). Perhaps the best

⁴⁸Genesis 3.23 states that "therefore the Lord God sent him [Adam] out from the garden of Eden, to cultivate the ground from which he was taken."

example of David's ability to move between Edens comes in the opening of Chapter 17. Hemingway writes:

The sun was bright now in the room and it was a new day. You better get to work, he told himself. You can't change any of it back. Only one person can change it back and she can't know how she will wake nor if she'll be there when she wakes. It doesn't matter how you feel. You better go to work. You have to make sense there. You don't make any sense in this other. Nothing will help you. Nor would have ever since it started.

When he finally got back into the story the sun was well up and he had forgotten the two girls. (146)

The difference between David when he is working and when he is not is very apparent. When he is not working he is almost sick with feelings about what is happening, but when he is working he forgets everything bad that is happening.

Hemingway uses passages like this not only to describe the writer's ability to move in and out of Eden, but also to describe the euphoria of writing a story that is going well. Midway through book three, The Garden of Eden changes tone. All of a sudden the David who had not been

writing at all in the beginning of the book is writing as if his life depends upon it, and in a way, it does. The narrative style of the novel changes here as well. Hemingway starts playing games with the reader, and it is more difficult to figure out where in the story you are. This becomes a good representation of David's experiences. It appears as if Hemingway is trying to get across to the reader the feeling of "living" a story as David does. Later in the same chapter (17) Hemingway has the first of many sequences that move in and out of the story that David is writing. Not only is David able to move in and out of his Eden at will, but Hemingway also is able to move the reader in and out of David's stories.⁴⁹

Hemingway goes through three shifts in narrative in the beginning of chapter 17. From the narrative present of David thinking about the girls and writing, to a middle scene, in which David is contemplating his father, "It had been necessary to think what his father would have thought sitting that evening with his back against the green-yellow trunk of the fig tree with the enameled cup of whisky and water in his hand" (146). Then there is a third section where the reader is plunged directly into the story that David is writing. Notice the shift in the following two

⁴⁹Could it be that Hemingway is trying to compare himself to Adam?

sentences: "He only wrote what his father did and how he felt and in all this he became his father and what his father said to Molo⁵⁰ was what he said. He slept well on the ground under the tree and he waked and heard the leopard cough" (147). All of a sudden David Bourne is nowhere in sight -- we are in Africa adventuring in present tense with the nine year old David, David's father and their guide. The reader is completely lost in the story -- because so is David Bourne -- it is the only place that is safe.

David needs to feel safe because at this point in the novel he is too corrupted, and knows things could never go back to the way they were in the beginning of the novel. For whatever reason (jealousy, need, love) David too has slept with Marita (126) and the proverbial die has been cast. Up until this point, as far as David was concerned, the lifestyle he and Catherine and Marita had been living was unusual, but they were fairly innocent. But David has now also committed a sin, and the need to move into the Eden of creativity increases with each event. As Catherine tells him after she discovers that he has slept with Marita, "You aren't very hard to corrupt and you're an awful lot of fun to corrupt" (150).

⁵⁰Their guide on the hunting expedition.

David goes on for the rest of the novel (except for the few days after Catherine burns the stories) writing stories. When David and Marita discover that they are in love, and decide that Catherine is crazy, David tells her that all he can do to make it through is to, "Finish the story and start another" (152). And when he does finish the story, it is more than a story he has created. When David finishes the first of the African stories, Hemingway writes that "He had in it all the pressure that had built while he was writing it and the modest part of him was afraid that it could not possibly be as good as he believed it to be. The cold hard part of him knew it was better" (153). It has to be better, but better than what? Certainly better than the life he is presently leading, Eden is better than that.

Hemingway's assertion that has been used as the guiding force of this study, "the happiness of the garden that a man must lose," contains two distinct parts -- happiness and loss. This thesis has tried up to this point to discuss the happiness. At first David and Catherine are happy and in love, and then when Catherine starts to go crazy, David is able to find happiness in his writing. The last part of the book is about loss. That is not to say nothing has been lost up to this point. There has: David has lost a wife and Catherine has lost her mind, and the

two of them (with some help from Marita) have lost their innocence. But the happiness of the Garden that David must lose is Eden. David has been able to move in and out of Eden at will and keep himself steady by retreating to his writing. But eventually Catherine is able to take that from him, and David comes out of it changed.

Catherine, who all along has wanted David to write only "the narrative" of their life together, is very disappointed in David's writing stories about his time in Africa with his father. She derides him constantly, making fun of him and calling him a historical novelist (157). And there are hints of what is going to come. After finding out that David has let Marita read one of his new stories, Catherine makes him let her read it as well. Upon finishing, she rips the notebook in which it is written in half and throws it on the floor. She ends the scene by saying to David, "I hate you" (157-158). But in his innocence, David does not see the true disaster coming. After Catherine has ripped the notebook up, things go back to normal, for a while (the only real reaction David has to this is to get closer to Marita). The next foreshadowing of Catherine's action comes after she sneaks into David's room to read the story that he is working on. She later tells David, "I'm older than my mother's clothes and I won't outlive your dog. Not even in a story" (163). (The

dog she is talking about is David's dog in the story). This is true in the sense that she goes completely mad and burns the stories and leaves, but, in the end, the stories can be, and are, resurrected.

David's realization of his loss of innocence comes in fits and spurts. When Catherine wants him to get his hair cut and dyed again so they match, he initially resists, but, as usual, gives in. After they get back to the room and Catherine makes him look in the mirror, she tells him, "we're damned now. I was and now you are" (178). David, realizing that she is right, "began to realize what a completely stupid thing he had permitted" (178), as if he had a choice.

The climax of the novel comes in chapter 23. David, who has finished another story, perhaps his greatest yet, full of revelations about himself and his father, joins the two girls at the bar. By this time, David and Marita are, for all intents and purposes, the couple of the story. Catherine comes in from driving, and they ask her what she has been up to. She tells them that she has "made decisions and planned things" (188). David is fooled by her into thinking that she has been making plans about the book she wants to make out of "the narrative," but the

plans she has been making involve the destruction of David's stories.⁵¹

As Catherine tells David and Marita about her "plans," there are more warning signs. She asks David and Marita what they had done in the afternoon, and they tell her that they went swimming. When they ask her what she had been doing, she tells them that she had gone into Cannes, but she cannot remember any of the details of the trip -- because she never went. She was figuring out how to burn the stories and prepare her getaway. She can't finish the job just yet because David has one more day of work left on the story, but she knows that it will be soon. Her realizations about herself intensify.

Book four is an interesting challenge to the sensibilities of the reader. In the remaining chapters, David will lose his innocence completely and then find an even better Eden in the end. The book begins with the climax of the novel. Catherine, like the serpent, knows just how to hurt David. On the beach during the afternoon of the burning, she tells Marita, "He traded everything he had in on those stories" (214). In getting rid of the stories, Catherine believes that she can get rid of

⁵¹According to Kennedy, the unpublished manuscript goes into much more detail about "the narrative," and Catherine's attempts to get it published -- so it isn't fair to say that she is leading David on with her plans to work on "the narrative," but it is not her only plan. (For information about the unpublished manuscript, see Kennedy, p. 456).

everything. Catherine then moves from talking about the stories to talking about the clippings. She tells Marita that she thinks "he reads them by himself and is unfaithful to me with them" (215), which is not completely true. David is "unfaithful" to her with the stories, because he is only supposed to be working on "the narrative." So when David tells Catherine, "You take the clippings and burn them" and she replies, "How did you know I did it?" (216), David knows that she is not only talking about the clippings, but about the stories as well. When she tells him that she burned the clippings, Hemingway writes, "David stood looking at her. He felt completely hollow. It was like coming around a curve on a mountain road and the road not being there and only a gulf ahead" (216-217). David knows.

"Now he knew that it had happened but still thought it might be some ghastly joke" (219). David, however distraught he may be, is still slow to come to the realization of what has happened. He simply cannot believe that Catherine would do such a thing, thinking to himself, "No one could do that to a fellow human being" (219). But she has. Catherine is no longer a fellow human being, but the serpent, come to seduce Adam away from Eden.

When David finally confronts her about the stories, she is unrepentant.

"Where did you put them devil?" David asked.

She turned away from the mirror and looked at him. "I won't tell you," she said. "I took care of them."

"I wish you'd tell me," David said. "Because I need them very much."

"No you don't," she said. "They were worthless and I hated them." (219)

In the space of his discussion with Catherine, David calls her Devil five times, thus reinforcing the fact that it was the serpent and not Catherine who burned the stories.

Understandably, David is distraught. Having done her job, Catherine leaves. She takes a train for Paris, leaving David and Marita to try and repair the damage.

David has found that he cannot work anymore, or at least he thinks that he cannot work anymore. When he wakes up the day after the burning, Hemingway writes:

He would try to work today and would almost certainly fail. There had been too much emotion, too much damage, too much of everything and his changing of allegiance, no matter how sound it had seemed, no matter how it simplified things for him, was a grave and violent thing

and this letter [from Catherine] compounded the gravity and the violence.. (238)

For David not being able to write is hell. The next morning when he actually tries to write, he finds that, after the first sentence, he cannot write anything, and he spends the greater part of the day trying to write and cannot and it nearly kills him (239).

But love brings him back. As he is on the beach with Marita, miserable over the fact that he cannot write, he makes a joke about Catherine, and in the process calls Marita and himself "the Bournes" (243). Marita asks if they are the Bournes and he replies, "Sure. We're the Bournes. It may take a while to have the papers. But that's what we are. Do you want me to write it out? I think I could write that" (243). To be safe, David writes it out in the sand. It is writing, but it is temporary. David, having lost his innocence, is going to be more careful in the future.

David spends his first night alone with Marita and wakes up the next morning a new man. As he starts to write he discovers that, "He...knew much more about his father than when he had first written this story and he knew he could measure his progress by the small things which made his father more tactile and to have more dimensions than he had in the story before" (246). This is truly what is

meant by "the happiness of the garden that a man must lose." for David to understand his writing, he had to go through hell (this is similar to the mythic hero going through the belly of the whale).⁵² David comes out of his adventure a changed man. He has lost Eden, and gained a stronger capacity to create and to act as a human being. He is no longer a foppish innocent in love. He is now a man.

The Garden of Eden ends on this positive note, with David feeling sure that, "there was no sign that any of it [the stories] would ever cease returning to him intact" (247). David has lost the garden, but in an uncharacteristically happy ending, Hemingway is telling us that you have to lose the garden. To be completely successful and happy, you have to go through hell first.

The reason that the ending of the novel is happy is that, for everything that is lost, there is one precious thing gained: wisdom. David has lost, without a doubt, the euphoric state that Catherine and he were in during the beginning of their honeymoon. But David has become a better writer. This too is part of the "happiness of the garden that a man must lose." David would not have been as

⁵²And Odysseus' descent into Hell in The Odyssey. For more information of the belly of the whale and its relationship to modern literature, see: Campbell, Joseph. The Hero with a Thousand Faces. Princeton: Princeton University Press. 1949, 1968, p. 90-96.

wise or as understanding of his father if he had not gone through the fire with Catherine and Marita.

Chapter 4.

Conclusions and Ideas for Further Study

There is, even with all of the information contained in this thesis, much more to be said about The Garden of Eden. This thesis does not tackle the issues of the startling narrative developments of the Africa stories in books three and four, nor does it address, at least not fully, The Garden of Eden in the Hemingway canon. What this thesis does is place Hemingway in a more serious light.

It is a difficult task for a writer as successful with mainstream society as Hemingway was to be taken seriously. Hemingway's critics are upset with nearly every aspect of his writing, from his short, choppy (and very original) style, to his repetitious depictions of manhood and womanhood. It has been the intention of this thesis to give Hemingway his due, and at the same time, to give The Garden of Eden its first real close reading. As the bibliography at the end of this study shows, there is not much written about The Garden, and none of the articles approach the length of this thesis. That is not to say that this is a definitive work, but hopefully it will change a few minds.

Furthermore, the overall aim of this thesis has been to prove that Hemingway did think about the larger issues - and what could be larger than the creation story? The evidence is here. Hemingway was concerned throughout his life with his religious stance, he moved easily from Protestant to Catholic to Atheist to Catholic during his lifetime. It is inevitable, then, that Hemingway's lifelong concern with religion bled into his art. That is not to say that there should be a sudden reappraisal of Hemingway as a major religious thinker, but it is not giving him credit to say that he only wrote about hunting, fishing, sex and women. He wrote about those, but he wrote about other aspects of life as well.

On a larger note, it is the hope of this writer that a scholarly edition of The Garden of Eden eventually becomes available. Not every scholar or graduate student or serious fan of Hemingway has the means or desire to sit in Boston and leaf through the manuscript. Furthermore, a good case can be made that, although this thesis is complete, it would be even more complete with the use of the full text of the novel that Hemingway wrote.

One final subject that this thesis does not tackle is The Garden of Eden's place in Hemingway's autobiography. There are some startling similarities between Catherine and Marita in the novel and Hadley and Pauline in Hemingway's

life. Add to that the similarity between Catherine and Zelda Fitzgerald, and a good case can be made that The Garden of Eden is as autobiographical as A Moveable Feast. Regardless of that argument, none of those theories are more than mentioned here. That is for another time and another place, and another scholar.

Hemingway tried, throughout his life, to write "the one true sentence" (Baker 84). This thesis contends that as Hemingway grew up and matured, his thoughts turned towards the deeper matters of his life. It is the considered opinion of the writer that Hemingway accomplished this in the same style that he accomplished everything else in his life. He did it well.

WORKS CITED

Works Cited

- Baker, Carlos. Ernest Hemingway: A Life story. New York: Collier Books, 1969.
- Brucoli, Matthew J. "Packaging Papa: The Garden of Eden." Dictionary of Literary Biography Yearbook 1986. Detroit: Gale, 1987: 79-87.
- Campbell, Joseph. Hero with a Thousand Faces, The. Princeton: Princeton University Press, 1968.
- Fleming, Robert E. "The Endings of Hemingway's The Garden of Eden." American Literature: A Journal of Literary History, Criticism and Bibliography 61 (May 1989): 261-270.
- Fletcher, Angus. Allegory: The Theory of a Symbolic Mode. Ithaca: Cornell University Press, 1964.
- Frye, Northrop. The Great Code: The Bible and Literature. New York: Harcourt Brace Jovanovich, 1982.
- . Anatomy of Criticism: Four Essays. Princeton: Princeton University Press, 1957.
- Gajdusek, Robert. "Elephant Hunt In Eden: A Study of New and Old Myths and Other Strange Beasts in Hemingway's Garden." The Hemingway Review 7 (Fall 1987): 15-19.

Hays, Peter L. "Hemingway, Nick Adams and David Bourne: Sons and Writers." The Arizona Quarterly. 44 (Summer 1988): 28-38.

Hemingway, Ernest. Farewell to Arms, A. New York: Charles Scribner's Sons, 1929.

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

---. Garden of Eden, The. New York: Collier Books, 1986.

---. Moveable Feast, A. New York: Collier Books, 1964.

---. Short Stories of Ernest Hemingway, The. New York: Charles Scribner's Sons, 1938.

---. Sun Also Rises, The. New York: Charles Scribner's Sons, 1926.

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

Hemingway, Gregory. Papa: A Personal Memoir. Boston, 1976.

Jagendorf, Zvi. "'In the Morning, behold, it was Leah': Genesis and the Reversal of Sexual Knowledge." IN: Hirsch, David H. and Aschkenasy, Nehama ed. Biblical Patterns in Modern Literature. Chico, California: Scholars Press, 1984. pp. 51- 60

Jenks, Tom. "Editing Hemingway: The Garden of Eden." The Hemingway Review 7 (Fall 1987): 30-33.

- Jones, Robert B. "Mimesis and Metafiction in Hemingway's The Garden of Eden." The Hemingway Review. 7 (Fall 1987): 2-13.
- Kennedy, J. Gerald. "Life as Fiction: The Lure of Hemingway's Garden." The Southern Review 24 (Fall 1987): 451-461.
- Killinger, John. Hemingway and the Dead Gods: A Study in Existentialism. Lexington: University of Kentucky Press, 1960.
- Leeb, David. The Old Testament as Literature. Philadelphia: Educational Research Associates, 1967.
- Leland, John. "The Happiness of the Garden: Hemingway's Edenic Quest." The Hemingway Review 3 (Fall 1983): 44-53
- Lynn, Kenneth S. Hemingway. New York: Simon and Schuster, 1987.
- Magaw, Malcom O. "The Fusion of History and Immediacy: Hemingway's Artist-Hero in The Garden of Eden." CLIO: A Journal of Literature, History and the Philosophy of History 17 (Fall 1987): 21-36.
- Nagel, James. "The Hunting Story in The Garden of Eden." Beegal, Susan F. ed. Hemingway's Neglected Short Fiction: New Perspectives. Ann Arbor: University Microfilms International Press, 1989. pp. 328-338

New American Standard Bible: Study Edition. Philadelphia:

A.J. Holeman, 1976.

Phillips, John A. Eve: The History of an Idea. San

Francisco: Harper and Row, 1984.

Plimpton, George, Gen. Ed. Writers at Work: The Paris

Review Interviews; Second Series. New York: Viking

Press, 1963.

Solomon, Barbara Probst. "Where's Papa? Scribner's The

Garden of Eden is not the Novel Hemingway Wrote." The

New Republic 156 (March 9, 1987): 30-35.

Spilka, Mark. "Hemingway's Barbershop Quintet: The Garden

of Eden Manuscript." Novel: A Forum on Fiction 21

(Fall 1987): 29-55.

Updike, John. "The Sinister Sex." The New Yorker. June

30, 1986: 85-88.

Wallace, Howard N. The Eden Narrative. Atlanta: Scholars

Press, 1985.

Whitlow, Roger. Cassandra's Daughters: The Women in

Hemingway. Westport, Connecticut: Greenwood Press,

1984.

WORKS CONSULTED

Works Consulted

- Benson, Jackson J. "Ernest Hemingway: The Life as Fiction and the Fiction as Life." American Literature: A Journal of Literary History, Criticism and Bibliography. 61 (Oct. 1989): 345-358.
- Johnston, Kenneth G. "Hemingway and Freud: The Tip of the Iceberg." Journal of Narrative Technique. 14 (Winter 1984): 68-73.
- Margolies, Edward. "Some Recent Studies on Hemingway." English Studies: A Journal of English Language and Literature. 69 (June 1988): 267-272.
- Martin, Wallace. Recent Theories of Narrative. Ithaca: Cornell University Press, 1986.
- Moreland, Kim. "Plumbing the Iceberg: A Review Essay on Recent Hemingway Biographies." Southern Humanities Review. 23 (Spring 1989): 145-164.
- Propp, Vladimir. Morphology of the Folktale. 2d ed. Trans. Laurence Scott. Austin: University of Texas Press, 1986.
- Scafella, Frank. "Clippings from The Garden of Eden." The Hemingway Review. 7 (Fall 1987): 20-29.
- Smith, Carol H. "Women and the Loss of Eden in Hemingway's Mythology." Nagel, James ed. Ernest Hemingway:

The Writer in Context. Madison: University of
Wisconsin Press, 1984. pp. 129-144.

Verduin, Kathleen. "The Lord of Heros: Hemingway and the
Crucified Christ." Religion and Literature 19 (Spring
1987): 21-41.

VITA

Kelly Fisher Lowe was born in Cleveland, Ohio on May 28, 1966. He grew up in Worthington, Ohio, a suburb outside of Columbus. He graduated high school in 1984. He has attended The George Washington University, San Antonio College and Ohio University. He graduated with an AB in English and Creative writing from Ohio Univ. in June of 1989. He entered the University of Tennessee, Knoxville in August of 1989. In August of 1991 he received his Master of Arts degree in English.

He is currently in the Ph.D program in rhetoric and composition at Illinois State University in Normal, Illinois.