Chapter I


This argument refutes the assertion that "In a surprisingly brief time Hemingway establishes character in the first few chapters; the reader learns all he is to know about central characters.... There is nothing new to learn; even with the various crises, the characters observe simply. While they seem to understand what they do and what goes on about them, they never seem to assimilate this knowledge and, if they react, they do not change as a result" (John Graham in Baker's Critiques of Four Major Novels, p. 229). My whole approach is based on the assumption that the characters change as a result of experience. John W. Aldridge also refutes Graham's contention when he says, "It is evident that as he grew older Hemingway came to identify himself more and more explicitly with his fictional heroes. Jake Barnes and Frederic Henry were essentially fantasy projections of what in some part of himself Hemingway wished he might be like. But Thomas Hudson and Colonel Cantwell of Across the River and Into the Trees are realistic projections of the tired, ailing, and disillusioned man he had then actually become" (Saturday Review, Oct. 10, 1970, p. 39).
20 Weeks, pp. 40-41


27 Rovit, p. 30.

28 Klapp, pp. 319-20.


31 *The Sane Society*, p. 33. The priest's ideal of love in APTA bears a close resemblance to the view expressed here.


34 Conscience here means not the internalized authority of parents, society or the State but the inner dynamics of being that determines whether a certain action is conducive to future growth or not.
Moloney concedes that though the presence of symbolism in Hemingway's works refutes the logic of "materialistic monism," Hemingway's naturalism fails to link up with the world of the spirit. Hemingway, in the critic's opinion, lacks the "third dimension" (Moloney in Baker's Hemingway And His Critics, pp. 180-91). Waldmeir finds Hemingway's religion unorthodox and calls it "The Religion of Man."

Foulquie, p. 51

The Outsider, p. 316


"The appeal of the bullfight to Hemingway was primarily aesthetic," say Moritz. "The matador was above all a stylist.... Writer and matador also have much in common, for both are artists. "Bull-fighting," writes Hemingway, "is the only art in which the artist is in danger of death and in which the degree of brilliance in the performance is left to the fighter's honor." Both are lonely crafts which cannot be taught and demand rare talent, long apprenticeship, and discipline. Both demand a style based upon standards and integrity. Shave the horns or write poorly and you deprive your life of its meaning. Both are very risky and ruthless. Both culminate in public performances and judgment. The price of failure is extreme: for the matador, destruction of the body; for the writer, the soul" (Moritz, p. 183).


Chapter II

1 Incidentally, Jake Barnes in TSAR is also engaged in finding out how to live in the world.


4 There is enough justification to believe what Hemingway wrote to Malcolm Cowley in 1948: "He said that his hatred of his mother was non-Freudian, that she was an all-time, All-American bitch, and that the first big psychic wound of his life had come when he discovered that his father was a coward" (Carlos Baker, Ernest Hemingway: A Life Story New York, 1969, p. 465).

5 Sartre's expression for a split in personality when a person acts contrary to his convictions.

6 Hoffman, pp. 70f.


9 Irrational Man, p. 40.


12 Atkins, p. 188.


14 Hoffman, p. 99.
John Peale Bishop echoes the same sentiment: "The war made the traditional morality unacceptable; it did not annihilate it; it revealed its immediate inadequacy. So that at its end, the survivors were left to face, as they could, a world without values" (Quoted by Atkins, p. 126). Obviously, this was the commonly accepted position at the end of the war.

15 Jake is a Catholic, for example. Hemingway himself became converted to Catholicism.

16 Fishing is not only a sport in this story but a metaphor also.

17 Some of the most obvious examples are Kafka's The Castle and The Trial, Camus' The Outsider, T.S. Eliot's The Waste Land. Marx and Tonnies have underlined the dehumanization brought about by modern capitalism; and two of the modern classics, Riesman's The Lonely Crowd and Fromm's Escape From Freedom portray the alienated character of the Western civilization. The popularity of existentialism as a philosophy of life is a pointer in the same direction.


20 Count Greffic echoes a similar sentiment in APTA.


24 T.S. Eliot is, similarly, overwhelmed by the vision of the great void:

It's not the feeling of anything I've done,
Which I might get away from, or of anything in me
I could get rid of--but of emptiness.

("The Cocktail Party")

25 Here fact and fiction become indistinguishable from each other because Hemingway's father committed suicide in 1928.

26 Robert Jordan also recollects the incident involving a negro who was hung from a lamp post and burned alive which he saw when he was only seven years old (FWBT: 114).


28 Barrett, p. 31.


31 Ibid, p. 2.

32 Ibid, p. 2.

33 Baker, A Life Story, p. 346

34 Philip Young, "Focus on 'To Have and Have Not': To Have Not: Tough Luck," Touch Guy Writers of the Thirties, ed. David Madden (Carbondale, 1968), p. 50. This article reflects a radical change in Young's views on Hemingway.
Chapter III

1 Philip Young, *Ernest Hemingway: A Reconsideration*, p. 245.

2 The passage pertains to the period when Hemingway had given up journalism and was learning how to write. The use of the spring and the fall for reflecting his own aspirations and failures respectively is remarkable indeed. Nothing had gone wrong with the impressions that he had stored in his memory for over 30 years.


5 Allen Guttmann "'Mechanized Doom': Ernest Hemingway and the American View of the Spanish Civil War," in Baker's *Critiques*, p. 96.

6 Stephens, p. 178.

7 Mark Spilka disagrees with Philip Young in his interpretation of Nick's reluctance to let his emotions rush. He argues that "his sensations have become so valuable that he does not want to rush them: they bring health, pleasure, beauty and a sense of order which is sorely missing in his civilized experience." Philip Young believes that Nick does not want to rush his sensations because they are a threat to his sanity, what Nick had experienced in "A Way You'll Never Be." However, both the critics agree that fishing is "part of a healing process, a private and imaginative means of wiping out the damages of civilized life" (Mark Spilka in Baker's *Hemingway and His Critics*, p. 85).

9 Gurko, p. 165.


11 Carlos Baker, in his *Hemingway: The Writer as Artist* has argued that Hemingway made use of "plain" and "mountain" in APIA as symbols consciously. Halliday (in Weeks) has demolished much of Baker's thesis. Yet the fact remains that Hemingway did choose symbols from nature for expressing his ideas.


13 Excess in any form leads to decadence but that is how man attains a higher level of existence. What man can do in the face of physical danger gives birth to the concept of courage, in the domain of aesthetics to art; philosophy, science and religion in the realm of thought—and all of these are human creations.

14 *Philosophy in a New Key* (New York, 1952), p. 11.


16 Gurko, 106.

17 Cowley narrates his own experience when he decided to join the American Air Force. The average expectancy of life in the air force, he tells us, was about three months. "The chestnut trees in the Champs Elysees seemed greener, their blossoms pinker, the girls on the sidewalk more beautiful and they sky an unprecedented shade of blue, as if my senses had been sharpened and my capacity for enjoyment vastly increased" (Malcolm Cowley, "Papa and the Parricides," *Esquire* [June 1967], p. 103).


19 Not think, just feel.
Chapter IV

1 Maurice Friedman, p. 12.


5 Philip Young, Ernest Hemingway (Minneapolis, 1959), p. 40.

6 André Maurois, "Ernest Hemingway," in Baker's Hemingway and His Critics, p. 53.

7 Oliver Evans, "'The Snows of Kilimanjaro': A Revaluation," PMLA, vol. LXXVI, No. 5 (December 1961), 606.

8 Helen could have been the woman in "Hills Like White Elephants" who has had an abortion in accordance with her lover's wishes. Commenting on the passage Geismar remarks that "it is doubtful whether anywhere else in his work Hemingway's conception of a human passion is quite as frightful as this, so mechanical and sterile, detached from all human feeling" (Geismar, in McCaffery, p. 73).


My interpretation of Hemingway's views on love is so radically different from Robert W. Lewis's that in the rest of the chapter I have not tried even to refute his arguments. His framework seems to stand independent of the contents of Hemingway's writings.


The Buddhist thinker distinguishes between "love of attachment" and "love of detachment"; the former is a "kind of feeling which involves the making of emotional demands upon the person or object loved" while the latter "is free from all demandingness, all need to control the loved one, all dependence on him". It is the love of detachment that constitutes real love. "It is detachment, not in the sense of withdrawing from emotional concern for others, but in the sense of gladly accepting them as they are, not requiring them to be different from their present selves the price of their friendly affection. It is detached, not from caring for others, but from pre-occupation with oneself and from the need to make others serve the cravings of the self. It is the compassionate giving of oneself to the world without asking for anything to return..." (E.A. Burtt, quoted by Norris Keeton, *Values Men Live By*, New York, 1960, pp. 36-37).

The first of these must be left behind by man in his development, the second is religious in character, as Count Greffi affirms in *AFTA*.

Robin H. Farquhar arrives at the same conclusion:

"... in taking these two courses [escaping from the battle police and Italy] Frederic has committed himself totally to his love for Catherine as the vehicle by which he will seek meaning in life.... in attempting to substitute a natural experience for a spiritual one he has rendered the defeat, however, noble, of his endeavor. It thus becomes only a matter of time until the catastrophe depicts his nihilistic denouement" ("Dramatic Structure in the Novels of Ernest Hemingway*, *MFS*, vol. XIV, No. 3 (Autumn 1968), 276).
In GHA, Hemingway sees a direct correlation between the creative powers of a writer and his love-life. "Writers should work alone," believes Hemingway. "They do not want to be lonesome. They are afraid to be alone in their beliefs and no woman would love any of them enough so that they could kill their lonesomeness in that woman, or pool it with hers, or make, something with her that makes the rest unimportant" (— GHA : 25).

However, for Maria work and love are one: "I want to go to hold the legs of the gun and while it speaks [,] love thee all in the same moment" (FWBT : 258). This synthesis takes place, perhaps, because her desire for revenge—for the atrocities she and her family have suffered at the hands of the Fascists—is deep rooted in her. She informs Robert at a later stage, "I would like to kill some of them with thee if I could" (FWBT : 334).

Similarly, Marie (in THAN) seldom feels guilty about her past life as a prostitute. Hemingway seems to say that even those who have been exploited or violated upon by chance or society are capable of decent love when they are offered honest love.

The Sane Society, p. 32.

Because of Hemingway's personal religious affiliations with the Catholic Church, it is possible to argue that in carnal love he sees the possibility of its surpassing toward God. Sartre believes that this trait is present in all Catholic novelists (Existentialism And Human Emotions [New York, 1957], pp. 60-61).

Harry in "The Snows" ironically calls money his armour.


Ernest Hemingway: A Reconsideration, p. 108.


Gurko, p. 118.

Linderoth, p. 88.

32 Ibid, p. 90.

33 Quoted by Killinger, p. 90.

34 Simon de Beauvoir leaves no doubt whatsoever on this question: "Now, the woman lies in the posture of defeat; worse, the man rides her as he would an animal subject to bit and reins. She always feels passive: she is caressed, penetrated; she undergoes coition, where the man exerts himself actively.... She feels that she is an instrument; liberty rests wholly with the other" (*The Second Sex*, trans. H.M. Parshley [New York: Knopf, 1953], p. 385). There is no enjoyment in defeat; so, why should a woman surrender to a man? It is her own fault if she is inactive and becomes an object for the pleasure of the male. Passivity is a characteristic of rape or prostitution. In love, it needs to be emphasized, there is a common goal and the lovers exercise their freedom rather than surrender it. Therefore, love is moral, whereas rape and prostitution are not because here one party uses the other as an object. In love, the lovers place their previous experiences at the service of each other to enrich the experience of the sex act. Perhaps, that is why Catherine tells Frederic, "Don't talk as though you had to make an honest woman of me, darling. I'm a very honest woman. You can't be ashamed of something if you're only happy and proud of it" (*AFT A*: 91). So, for Hemingway love is not a symbiotic relationship, as it is for the existentialists.


36 Peter LIsca, "The Structure of Hemingway's *Across the River and Into the Trees*,” *MFS*, vol.XII, No.2(Summer 1966), 237.

37 For Hemingway love of a woman and love of a country are vehicles for self-realization: "I loved the country so that I was happy as you are after you have been with a woman that you really love, when empty you feel it welling up again and there it is and you can never have it all and yet what there is, now, you can have, and you want more and more, to have, and be and live in.... But you are not alone.... So if you
have loved some woman and some country you are very fortunate, and if you die afterwards, it makes no difference" (GHA : 65-66).

Carlos Baker in Hemingway's biography also supports this conclusion. A man of action, however, enriches his art, and art enriches his life. It will be difficult to accept the dichotomy of art and life, as preached by the pure aesthete. In these pages our concern is mainly with Hemingway the writer but with the full consciousness that they are concepts developed to assist us in our judgment; their basic integrality is fully accepted.

Chapter V

1 New York: Scribner's, 1948, p.x.


4 Perhaps, a sense of self-realization; and working in co-operation with others and writing are the recognized means in Hemingway's philosophy for achieving it.

5 West, in Weeks, p. 151.


7 Stephens draws our attention, on the other hand, to Hemingway's views in "Safari." A hawk's attack on a guinea fowl makes him comment: "They were obviously of different tribes. Watching this action I was not wholly sure of the white man's role in Africa" (Stephens, p. 76).

Philip's comments on Dorothy are, incidentally, equally pertinent to the American society: "She has the same background all American girls have that come to Europe with a certain amount of money. They're all the same. Camps, college, money in family, now more or less than it was, usually less now, men, affairs, abortions, ambitions, and finally marry and settle down or don't marry and settle down. They open shops, or work in shops, some write, others play instruments, some go on the stage, some into films. They have something called the Junior League I believe that virgins work at. All for the public good" (TPC: 75). It is none too complimentary, I suppose.

Philip, in Madden, p. 50.


Even Harry Morgan is contemptuous of the revolution in Cuba: "The hell with his revolution" (THAN: 133).

Eric Hoffer, The True Believer, New York: Mentor Books, 1951; referred to by Royce, p. 148. Fromm calls such a relationship symbiotic and it does not give a person a sense of identity.

The Spanish Civil War had a strong emotional pattern for Hemingway. His emotional investment in the country, great because he had lived and written there, was made more poignant because many of his friends from the bull fight days were on the wrong side; most of the matadors supported the Francoist insurgents. And the Soviets supporting the Republic were more acceptable politically and intellectually than emotionally" (Stephens, p. 88). In the light of this personal dilemma, his commitment to the Loyalist cause is highly suspect.

D'Agostino, in Weeks, p. 156.

In PITA we are told that he writes about people who are representative of a whole class, not about characters, who are moody, idiosyncratic and represent nobody except themselves. In THAN we have been told what exactly the basis of this culture is.


Slochower indirectly confirms the conclusion that Robert Jordan's affirmation is partial; only the timing differs. When the bridge is blown, along with it goes the "only union Robert Jordan has found, union with the little band and with Maria. The destruction of the bridge costs his life. Where the Spanish struggle tempers the isolation of Malraux's characters, it accentuates the isolation for Jordan" (Harry Slochower, Literature and Philosophy Between Two World Wars [New York, 1964], p. 39).


Farquhar, p. 278.


I am not inclined to take Ivan Kashkeen's praise of Robert's sacrifice (in Baker's Hemingway and His Critics, pp. 169-70) seriously because as a Russian, writing as he was during Stalin's regime, he cannot be expected to acknowledge that Stalin let down the Loyalists in Spain.

Quoted by Baker, A Life Story, p. 277.


The writers in the thirties were torn between two loyalties; to art as artists, and to their social conscience as members of society. The six contributors to The God That Failed were not alone in their disillusionment with collective remedies, for Huxley, Orwell and Wyndham Lewis arrive at the same conclusion as theirs. In fact, most of them, including Hemingway, retreated to their secure world of art. Although
Hemingway shared their viewpoint at the time of the collapse of the Loyalist cause in Spain yet he contributed his best to the battle against Nazism and Fascism during the Second World War. One can say that with the publication of *ART* in 1950 Hemingway became certain in his mind that man's quest for identity is, after all, an individual venture.

27 Stanley Cooperman, "Hemingway and Old Age: Santiago as Priest of Time," *College English*, vol. XXVII, No. 3 (December 1965), 216.

28 The colonel remembers two incidents—one in which many vehicles pass over a dead G.I., and the other in which the corpse of a German soldier is eaten by a dog and a cat—almost simultaneously. Only in death does he recognize their common fate.

29 John Groth's picture of Hemingway at the front in 1944—"With grenades and cognac on the table before him"—reveals a man of action fighting against fascism, and at the same time drugging himself to silence the anxiety within, which, perhaps, springs from the uncertainty that his actions are morally right (John Groth, "A Note on Ernest Hemingway," in McCaffery, pp. 13-17).


32 Does it mean the same thing as Herbert Read's "anarchic syndicalism?"


36 Einstein argues that as organizations have progressively controlled human affairs the individual has declined in his achievements, particularly in the domain of arts. In his opinion it is ultimately the individual who creates new values and sets up "moral standards to which the life of the community conforms." The security guaranteed by material prosperity should liberate rather than bind the individual (Einstein, pp. 13-15).


38 Benson, p. 220.

Chapter VI

1 "The central theme in Hemingway's longer work is heroism... They his novels are not just demonstrations of the world's emptiness, of how things are nada. They are essentially portrayals of the hero, the man who by force of some extraordinary quality sets the standard for those around him" (Gurko, p. 55).

2 They have the same childhood, the same sort of experiences in the First World War, the same dominant personality traits, and the same hierarchy of values either in the making or fully evolved.

3 Earl Rovit's terms; which Philip Young originally called the "Hemingway hero" and the "code hero" respectively.

4 Pensees, Chap.X, Sec.l, quoted by Cassirer, p. 28.


6 "Confiteor Hominem: Ernest Hemingway's Religion of Man," in Weeks, pp. 163-64.

7 Quoted by Barrett, Irrational Man, p. 145.

8 Colvert, p. 377.

10 Characteristically, Colonel Cantwell defines a tough-guy as "a man who will make his own play and then backs it up. Or just a man who backs his play" (*ART* : 40).

11 Gurko, p. 236.

12 Sheldon Norman Grebstein, "The Tough Hemingway and His Hard Boiled Children," in Madden, p. 23.


14 It is exactly the same criterion that he advocates in *DITA*: "I know only that what is moral is what you feel good after and what is immoral is what you feel bad after" (*DITA* : 8).

15 Robinson, p. 106.

16 I am indebted to Stallman for the suggestion that Robert Cohn is a gentleman.

17 Farquhar, p. 274.

18 Gurko, p. 57.

19 Glasser, p. 456.

20 Buber, p. 134

21 Fromm, *Man For Himself*, p. 158.

22 Ibid, p. 72.

23 Gurko, p. 165.

24 It could also mean that the boy would preserve the tradition of manhood, which is symbolized by Santiago, and which Santiago wanted the boy to see while it was in action.
25 Rovit, p. 56
26 Ibid, p. 66.
27 To me, personally, the title of the novel, The Old Man And the Sea, suggests the same continuity, because the sea is part of the earth. It incorporates the permanence as well as the dynamism of life.
30 Quoted by Gurko, pp.228-29.
31 Gurko, p. 229.
32 Colvert, p. 374.
33 Young, Ernest Hemingway: A Reconsideration, p. 258.
34 Ibid, pp. 259-60.
35 Cassirer, p. 130.

Chapter VII

1 Hemingway rejects Protestantism in "The Doctor and the Doctor's Wife," and Catholicism in "God Rest You Merry, Gentleman" because of its misplaced insistence on chastity. It goes against the productive nature of man.
2 Hotchner, p. 220.
4 Oliver Evans, "'The Snows of Kilimanjaro': A Revaluation," *PMLA*, vol.LXXVI, No.5 (December 1961), 607.


7 Carlos Baker believes that Hemingway has employed the same symbols in *AFT*, successfully, while E.M. Halliday disagrees with this viewpoint. The "mountain" symbol has traditionally been used for salvation, and its popularity in modern Western literature is established beyond doubt. In the Indian mythology also the top of mount Kailash is supposed to be the abode of Lord Shiva.

8 In *DITA*, we have the other example of a matador taking on God-like attributes while administering death (*DITA* : 221).


10 Arthelm, p.9.

11 Lisca, p. 242.


13 Gurko, p. 154.


16 Ibid.

17 Waldmeir, in Weeks, pp. 167-68.

18 Bickford Sylvester has convincingly argued in "'They Went Through This Fiction Every Day': Informed Illusion in *The Old Man and the Sea," *MFS*, vol.XII, No.4(Winter 1966-67),
473-77, that Santiago lay in his shack dying at the end of the novel.

In the Bhaqyata Gita, Lord Krishna exhorts Arjuna to perform his duty, with no consideration of the reward. Duty—or Kartavya, what one must do—is one of the basic tenets of Hinduism. Kant calls it the "categorical imperative." Since this injunction is cross-cultural and it transcends denominational religion, I have called Santiago, a religious man. A true Christian, for that matter, would be religious by any standards.

Waldmeir, p. 164.

Ibid, p. 165.

Burhans, p. 448.

"Two Poor Fish on One Line: The Old Man and the Sea," p. 19.

Chapter VIII


"If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an iceberg is due to only one-eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing" (PITA 182). "Out of Season," "Hills Like White Elephants," "Big Two-Hearted River," and "A Canary For One" may be mentioned as obvious examples of the application of this theory.


Ibid, p. 65.
5 The cavalcade of violence shown in IOT, incidentally, is an ironic comment on the sentiment expressed in the prayer from which these words are taken; there is no peace in our time, as a matter of fact.

6 A similar view is expressed in Men at War, which Hemingway edited in 1942: "A writer's job is to tell the truth. His standard of fidelity to truth should be so high that his invention, out of his experience, should produce a truer account than anything factual can be. For facts can be observed badly; but when a good writer is creating something, he has time and scope to make of it an absolute truth" (New York, 1963, pp. 7-8).


9 "Hemingway's Narrative Perspective," in Baker's Critiques, p. 175.

10 Ezra Pound, Quoted by Hoffman, p. 25.

11 Why this change in the tense? I suggest that it reflects either a slip on the part of the author, which is unlikely, or an alienated mind. A similar occurrence takes place in ITS: "He knew almost what there is to know about living alone and he had known what it is to live with someone that you loved and that loved you. He had always loved his children but he had never before realized how much he loved them and how bad it was that he did not live with them. He wished that he had them always and that he was married to Tom's mother" (ITS : 88-89). Clearly, Hudson is alienated from his family and the tenses get mixed up because of the tension in his mind. His sense of time is disturbed.

12 See Note 11 above.

13 The word "defeat" does not qualify for alliteration but since the stress is on the second syllable and /f/ sound becomes prominent I have pointed it out.

14 There is a minor contradiction between the "flag of permanent defeat" and his "undefeated eyes."
15 The epic struggle calls for an epic simile, which Hemingway normally eschews.

16 I differ with John V. Hagopian's assessment: "Hemingway may be said to have three periods: the staccato machine-gun bursts of the twenties, the tangled barbed wire of the thirties, and washed beaches of the last fifteen years" ("Style and Meaning in Hemingway and Faulkner," Jahrbuch Für Amerikastudien, Band 4 [Heidelberg, 1959], 170).

17 Why this sudden change of subject? Is this also due to the tension in his mind?

18 The short-sentence device has been used for describing alienation, and the long-sentence device for integration but the converse is not true.

19 Huckleberry Finn, chapter XXXI.

20 Ibid.

21 Rovit, p. 173

Chapter IX

1 Reported by Hotchner, p. 251.

2 Existence: A New Dimension in Psychiatry and Psychology, p. 41.

3 Barrett, p. 90.


5 Quoted by Fromm, Ibid, p. 31.

6 Colvert, p. 373

7 Moritz, p. 173.

8 Royce, p. 43.
9/ p. 450.

10/ Hotchner, p. 328.


13 The Sane Society, p. 151.

14 Camus, p. 137.

15 Professor Philip Young's stand on this issue is that Hemingway committed suicide because of "mental illness." In a personal letter dated July 1, 1969, to the author he writes: "But if you are so determined to deny the fact that the man [Hemingway] was 'mentally ill'--quite clearly 'not in his right mind'--during the final period of his life then you lack a respect for data you must take into account. All I suggest is that you modify your argument in such a way as to accommodate the facts."

Mary Hemingway indirectly refutes Young's stand: "One indisputable fact is that the psychiatrists at Rochester, Minn.--the Mayo Clinic--achieved absolutely nothing towards curing Ernest's illness--characterized by aberrations of the mind" (from a letter dated July 31, 1969, to the author). The Mayo Clinic is a respectable place and if Hemingway's trouble was "mental illness" the psychiatrists there should have diagnosed and cured it. Their failure to cure Hemingway points toward another possibility: Hemingway suffered from an existential crisis--his failure to realize his potentialities--the outward symptoms of which, Ungerma says, resemble those of mental illness. The present dissertation is an attempt to establish that Hemingway's suicide may be due to the failure of his quest for a knowledge of the self.

However, in a letter dated July 21, 1969, Professor Philip Young concedes that Hemingway might have come to an existential crisis. He adds: "Anyway, I don't think he was aware of anything like that. Perhaps his work--not he--had come to that." Since I have accepted the integrality of the life of the
artist and his writings, especially, of Hemingway, and assumed his identification with his protagonists—not without justification, of course—I am reluctant to contribute to the dichotomy implicit in Young's argument.

Mr. A.B. Hotchner in a letter dated September 28, 1969, states: "Hemingway's existence was the essence of existentialism. He thought and talked about self-realization often. He used his freedom with great care and all experience went through the delicate filter of his interpretive machinery." On the other hand, Mary Hemingway believes: Hemingway "definitely disliked discussions of philosophy and religion, and if he found something "beyond the immediate experience", it may have influenced his behavior, but not his conversation" (from a letter to the author dated June 28, 1969).

In the light of these contradictory opinions all that can be said about this dissertation is that it is, at best, one more opinion; and that is all.


17 In Robert F. Davidson, p. 311.