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# Hemingway's Development of the Female Characters Catherine from *A Farewell to Arms* to *The Garden of Eden*

Amy K. Recla  
*University of South Florida*

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Hemingway's Development of the Female Characters Catherine from *A Farewell to Arms*  
to *The Garden of Eden*

by

Amy K. Recla

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Major Professor: Lawrence Broer, Ph. D.  
Gail Sinclair, Ph. D.  
Ray Vince, Ph. D.

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ABSTRACT

This paper explores the possibility that Hemingway scholars are overlooking the development of Hemingway as a writer by concentrating too much on the autobiographical elements of his writing. I am not suggesting that scholars ignore the autobiographical aspects of the writing, but rather propose that scholars acknowledge and look for the development of Hemingway's craft of writing in his novels by comparing the early texts with his posthumous works. I have chosen to show this development by comparing *A Farewell to Arms* and *The Garden of Eden*, especially through his use of the females characters Catherine in both novels. I assert that whether consciously or unconsciously, Hemingway's reuse of the name Catherine in *The Garden of Eden* was his attempt to address criticism of his writing by invoking a comparison of the two characters he created in an effort to show how he was able to portray a more sophisticated female character when he was an older, more mature writer. The specific writing tools Hemingway employed to accomplish this task include the use of names, details about the physical appearances of his characters, the vocation of his characters, and the dialogue of his characters.

## Introduction: What Is Missing from Hemingway Scholarship?

Having recently decided to write on Hemingway's novels, *A Farewell to Arms* and *The Garden of Eden*, I began my research and was amazed at how much of the focus on Hemingway's progression from an early writer into a more mature, sophisticated writer. For this paper I would like to try to leave Hemingway the man out of my paper and focus instead on Hemingway the writer. I am not suggesting that the vast catalogue of Hemingway criticism that deals with the autobiographical is wrong; it would be ignorant to suggest Hemingway did not write out many of his personal and professional issues. The autobiographical aspects of his writing have been thoroughly and competently documented and discussed in such works as Mark Spilka's book *Hemingway's Quarrel with Androgyny*, Rose Marie Burwell's treatment of the posthumous novels in *The Postwar Years and the Posthumous Novels*, and Kenneth Lynn's biography, *Hemingway*, all of which (among others) were read prior to the writing of this paper. I am also not suggesting that the separation of man and writer will be easy. Too much of the myth of Hemingway prevails in popular culture to do that and too much of the man Hemingway shows up in the works by Hemingway the writer. What I am suggesting is that if critics are to continue to call Hemingway one of the, if not *THE* great American writer, that we should all look more closely at his craft of writing and the improvements he made to it over the span of his lifetime and career. By comparing *A Farewell to Arms* and *The*

*Garden of Eden* and more specifically, the female characters, Catherine Barkley and Catherine Bourne, I intend to demonstrate this improvement.

In the introduction to his book, *The Face in the Mirror: Hemingway's Writers*, Robert Fleming discusses much of the writing skills and work ethic that made Hemingway a successful writer for such a long period of time. Hemingway's writing career began in 1917 when he joined the *Kansas City Star* as a reporter and continued until his death in 1961. During that time he published such acclaimed novels as *The Sun Also Rises* and *For Whom the Bell Tolls* and wrote many magazine articles on a vast number of subjects including the Spanish Civil War. Hemingway's greatest critical success occurred in 1954 when he won the Nobel Prize for *The Old Man and the Sea*. Discussing the mechanics of his writing, Fleming writes, "his best time for writing [early in the morning]; his best manner of writing [longhand, except when dialogue was going particularly well, sitting at a table early in his career and standing at a writing board in later years]; his habit of reading over several previous days' work before starting his daily writing stint; his emphasis on rewriting until he was satisfied with a passage; and his refusal to talk about a work in progress" were all well known to interviewers of Hemingway (4). And in his Nobel Prize acceptance speech, Hemingway acknowledged that "one of his goals was to measure himself against great writers of the past and to try to surpass their work" (Fleming 5). Given the vast amount of literary criticism published about Hemingway on a yearly basis and the importance of his work in American literature, I would argue that he met these standards.

Some obvious questions regarding the above statement arise: If the posthumous works are superior to his earlier writings, then why didn't Hemingway publish the

posthumous works while he was alive and why were some of the texts so unwieldy as to require heavy editing? And if the novels were so heavily edited, can they be said to be the novels Hemingway intended? The answer to the first question is twofold. As Spilka, Burwell, and Lynn (among many others) have documented, many of the elements of the posthumous works were autobiographical and Hemingway did not want to witness the frenzy of psychoanalytical articles which were sure to follow the publication of these novels. Hemingway disdained people psychoanalyzing his works and did not want anyone undoing the macho image he had created. Burwell tells us that Hemingway “was not fond of literary scholars . . . and speculated that if he shot the one who was irritating him at the moment [Phillip Young, whose book had begun in his Ph.D. thesis], he would bleed footnotes” (11). Secondly, by the time Hemingway began to write the posthumous works, his mental health had begun to fail and his alcoholism was rampant, making it emotionally and psychologically hard for him to complete and edit the novels. One result was that others would edit these works after Hemingway’s suicide into cohesive texts. As to the question of whether or not the posthumous works represent the texts Hemingway intended them to be, my answer is that the words are all his and so even if portions of the novels have been deleted, what remains are Hemingway’s words and themes and the remaining texts are enough to make the assertion that Hemingway’s writing had improved over his earlier novels. I realize certain Hemingway critics refuse to acknowledge the posthumous works as representative of Hemingway, but I would like to point out that editing is a natural part of the writing process and that Hemingway himself often edited out large portions of his novels prior to their publication.

The striking similarities between the two Catherine's from *A Farewell to Arms* and *The Garden of Eden* have always struck me as a deliberate attempt by Hemingway to draw comparisons between the two women. Their physical appearances are similar, their roles in relation to the main male character are similar, and the dialogue each speaks is remarkably similar. I am not the only reader to notice these similarities. Carl Eby writes, "In Catherine Bourne, it seems almost as if Catherine Barkley has returned from the grave, mad as hell and out for revenge" (207). The similarities found between the two characters lead me to question why it is that Hemingway chose to reuse the name Catherine and why he gave the characters so many similarities. My conclusion is that Hemingway was asking us, his readers/critics, to look more closely at the two women and to draw comparisons between them as his attempt to answer his critics who asserted that he was unable to write a complex and whole female character.<sup>1</sup> By comparing *A Farewell to Arms* and *The Garden of Eden*, I intend to show how Hemingway's writing improved and how he does deserve to retain his reputation as one of the great American writers. I also hope to re-focus some of the criticism back to Hemingway as a writer with an incredible work ethic who spent a great deal of time and effort to perfect his craft. The irony of course, is that it was Hemingway himself who spent a lot of time crafting the legend and persona of the man who has come to overshadow the craft of the writer.



Chapter One: What's in a Name? The Use of Names in *A Farewell to Arms* and *The Garden of Eden*

Characters' names in fictional literature are often significant in the way they define the character and how the reader feels about him/her. Each writer has infinite possibilities for names and most choose them carefully. Hemingway was no exception and each of his characters has a rich name that helps to define him/her. The characters in *A Farewell to Arms* and *The Garden of Eden* are certainly suited to their names. Carl Eby writes in his book, *Hemingway's Fetishism*, that in 1947 Hemingway sent a series of letters to his fourth wife, Mary, in which, "he calls Mary 'Peter' and aligns himself with a mysterious 'Catherine' – Mary's girl – who appears in the night" (13). Obviously the name Catherine was of some importance to Hemingway's view of himself, but going beyond the autobiographical meanings of the name, it is certainly no coincidence that Hemingway chose to use the name in his second novel, *A Farewell to Arms*, and again in the posthumous work, *The Garden of Eden*. In revisiting the name Catherine, I believe he was trying to show his critics the continued development of his prototype of a strong female character. Hemingway's critics have often criticized him for his failure to create complex female characters and several of them chastised him for creating Catherine Barkley as a subservient female character whose love for Frederic Henry destroys him through isolation and dependency. In her article, "Hemingway's Unknown Soldier: Catherine Barkley, the Critics, and the Great War," Sandra Whipple Spanier discusses the different ways Catherine Barkley has been perceived by critics over time and she

attributes much of the negative view of Catherine to Edmund Wilson in 1939, asserting this negativity continued until the 1980's when critics "recognized her crucial role in the education of Frederic" (79). Hemingway was certainly aware of his critics and surely would have seen their criticism as a challenge to improve on his skill as a writer. So how then does a comparison of the female characters Catherine Barkley and Catherine Bourne affect our views of Hemingway's writing skills?

We are introduced to Catherine in *A Farewell to Arms* as Miss Barkley, a beautiful English girl whom Rinaldi "will probably marry" (17). Her name sounds very formal and grown-up and she is often addressed in the novel either by her full name or by Miss Barkley. The continued use of this formal name serves to give the reader the impression that she is older than Frederic Henry and deserving of the reader's and Frederic's respect. The name Catherine is of Greek origin and means "pure." This too fits well with the character of Catherine that Hemingway has drawn. Catherine Barkley makes a big issue of telling Frederic on the day they meet that she has remained pure (virginal) and much regrets not giving herself fully to her now dead fiancé: "You see I didn't care about the other thing and he could have had it all. He could have had anything he wanted if I would have known . . . I know all about it now" (23). It is ironic that the surrendering of her purity to Frederic results in her demise – death in childbirth – as Catherine feared giving her purity to her fiancé would distract him from his duties and result in his death in war. Hemingway even has Frederic acknowledge that Catherine's loss of purity has been her downfall when she is dying at the end of the novel: "And this was the price you paid for sleeping together. This was the end of the trap" (287). Hemingway's decision to have his now impure Catherine die at the end of the novel was

a convenient way for him to wrap up the novel without having to write or imagine a world for Frederic with a common law wife and illegitimate child. His treatment of the impure Catherine Bourne in *The Garden of Eden* is more favorable.

Catherine's last name Barkley reminds one of a drill sergeant barking orders at young soldiers. How well this fits into this novel set in World War I. The barking of orders also matches the characterization of a young girl acting as the only night nurse in a hospital during wartime and helps to define the relationship between Catherine and Frederic. While Catherine seemingly allows Frederic to think he is in charge of their relationship by repeatedly telling him she only exists when he is around, it is very clear to the readers by the end of the novel that it has been Catherine all along orchestrating their lives together and it is from Catherine's death that Frederic finally learns to be a man. In the hospital scene where Catherine is receiving anesthetics through a mask, she tells Frederic of the mask, "It doesn't work. It doesn't work. It doesn't work" (289). Besides the obvious meaning of her words, this passage is an acknowledgement that the subservient mask Catherine has been wearing around Frederic is no longer able to mask the emotional pain she experienced at the loss of her fiancé. The passage is also an acknowledgement by Hemingway that Catherine is not the shallow good girl she tells Frederic she is throughout the novel. The Catherine with the mask is only the tip of the iceberg of the Catherine behind the mask. Unfortunately, Hemingway chose to unmask Catherine late in the novel. With Catherine Bourne Hemingway is able to unmask her true nature much earlier in the novel resulting in a more complex Catherine throughout the text.

Since Catherine never legally marries Frederic she remains throughout the novel a Barkley. The only time her name changes is when she enters the hospital to give birth to their child and she registers as Catherine Henry. However, she only uses this name a few hours before she dies in childbirth. Hemingway's decision to leave Catherine and Frederic unwed throughout the novel and split from each other through death at the close of the novel shows his reluctance to combine the masculine and feminine into a whole unit despite Catherine's and Frederic's assertions that they are one person. Hemingway even goes so far as to make sure the union of their physical joining—their son—does not survive either: "He had never been alive" (293). This early Hemingway is also unready or unable to imagine and write a novel with a family consisting of a mother, father, and child. Through Frederic Hemingway voices this fear in the anesthetics scene with Catherine: "I was afraid of the numbers above two" (289).

In sharp contrast to the reader's introduction to Catherine Barkley, it is several chapters before we learn Catherine Bourne's name and half-way through *The Garden of Eden* before Hemingway tells us Catherine's maiden name, Hill (not only did Hemingway reuse the name Catherine, but the two characters have the same initials: C.B. and C.H.). The purity of Catherine Bourne is less obvious than the virginity of Catherine Barkley. The reader meets Catherine Bourne while she is on her honeymoon and therefore already deflowered (whether by David or someone else, we are not told). The purity that she does possess is in the perfect garden she and David have created, which we later learn cannot be sustained due to Catherine's failure to create and her frustration at what she thinks is David's desire for her to be the perfect, supportive wife. Catherine is frustrated at her inability to create anything, even a baby with David and she blames him

for it. Discussing Catherine's frustration at being unable to create art, Rose Marie Burwell writes, "Catherine's is the most complex characterization of the novel, and she is unique among Hemingway's women because she insists upon some accomplishment of her own" (110). Catherine Barkley however, is happy (or at least good at wearing her mask and pretending to be happy) playing the good wife to Frederic and tells him, "Why darling, I don't live at all when I'm not with you" (270).

Catherine's last name, Bourne, takes on numerous meanings throughout the novel. Catherine is constantly being reborn in her roles as male and female: "I'm a girl. But now I'm a boy too and I can do anything and anything and anything" (15). And as Carl Eby pointed out, Catherine Barkley is reborn into Catherine Bourne. Catherine Bourne is also constantly changing her appearance as an attempt to give birth to a new Catherine who is able to create and therefore feel fulfilled. Catherine influences people's reactions to her by dressing in shocking ways: "No one wore shorts either around the village and the girl could not wear them when they rode their bicycles . . . But the girl went to mass on Sunday and wearing a skirt and a long-sleeved cashmere sweater with her hair covered . . . and the wearing of shorts in the village was regarded as an eccentricity" (6). Catherine Bourne's artistic outlet is her appearance and she seeks to change it by recreating her skin color and hair color and length. Her constantly changing appearance is the way in which Catherine and Hemingway are able to express her inward turmoil. In her article "Rewriting the Self Against the National Text: Ernest Hemingway's *The Garden of Eden*," Blythe Tellefsen writes, "Catherine's constant self-fashioning can be understood as a result of this frustrated artistry; unable to create more traditional forms of art, she turns to her body as the one palette available to her" (66). The

irony of her last name is that throughout the novel she is unable to conceive life or to create art imitating life. This birth/creation is left to her husband, David. The name Bourne is also similar to 'burn' and Catherine burns David's creations—his writings—when he refuses to finish the novel he has begun about them and their Eden. Of the burned manuscripts David says, "Crazy woman burned out the Bournes" (243).

Catherine's maiden name Hill is an allusion to her breasts which Hemingway spends ample time in the novel discussing: "He held her tight around her breasts . . . feeling her and the hard erect freshness between his fingers" (17). Hemingway often uses her breasts in juxtaposition with her short boy haircut when she and David are in bed together. This mixing of the masculine and feminine physical traits is in marked contrast to the always female Catherine Barkley. The name Hill also suggests an up and down motion and alludes to the up and down nature of Catherine's moods: She is one moment a boy and the next a girl. She also tells David throughout the novel that at times she is crazy and at times she is herself again: Her mind and moods are in constant motion. The range of moods that Hemingway is able to show Catherine experiencing shows his growth as a writer. He is unafraid to let this Catherine be angry, frustrated, and vengeful. The inflatable Catherine Barkley doll who constantly uses her mask to suppress her emotions is gone. Hemingway also uses hills to foreshadow Catherine's unfulfilled suicide by having David warn her about driving too fast through the hills in the countryside in their unreliable car when she decides to leave him to Marita: "Just drive carefully and don't pass on hills" (227).

The only other significant female in either of the novels is Marita in *The Garden of Eden* and her name means "Little Mary." In the Bible Mary is the ultimate mother and

nuturer (Hemingway was also married to his wife Mary while writing the novel). The biblical Mary gave birth to Jesus in a virgin state; much as Marita comes to David as a lesbian, seemingly un-experienced by another man (the reader is never told if she has had a male lover before David although the unedited manuscript mentions an ex-husband).<sup>2</sup> Marita acts as a foil to Catherine and provides for David the feminine mothering that Catherine is unable or unwilling to do. In Chapter Twelve Catherine and Marita return from a morning outing and it is Marita who asks if David has worked well and Catherine responds, “That’s being a good wife . . . I forgot to ask” (109). Marita also helps David create his work by fostering an environment conducive to writing and by providing him with editorial criticism. Hemingway even places Marita’s bedroom adjacent to David’s workroom, an area Catherine is kept locked out of and separate from—her bedroom is at the other end of the house. While Marita is no barren woman in the sense that she is able to help David create art, she does not actually create anything herself and her criticism of David’s work is all positive. Despite Marita’s usurping of Catherine’s place in her marriage, the characterization of her in the novel is much less developed than that of Catherine. She seems more of a throw-back to Catherine Barkley than the complex Catherine Bourne. Highlighting his growth as a writer, Hemingway has David prefer the more complex Catherine at the end of the unedited manuscript as Marita has left the relationship and Catherine and David are reunited.<sup>3</sup>

Hemingway’s use of the male names in these two novels also helps to define the characters of the two Catherine’s. Catherine Barkley always presents herself as the consummate female. She is a nurse, a typically female role; she is fertile; and she is in physical appearance all female-- long, golden hair and shapely figure. Frederic Henry’s

name however, could not be more masculine. Hemingway not only gave Frederic a strong, masculine first name, but his last name is also commonly used as a masculine first name: He is a double male. There is no questioning his gender or sexuality. While Catherine is busy growing the life inside her body that will ultimately kill her, Frederic is busy making himself stronger by going on long walks and boxing. He also grows a beard during Catherine's later pregnancy as if Hemingway were reminding his readers that Frederic is a strong, virile man capable of reproducing while Catherine is a weak female at the mercy of biology.

David Bourne's last name however, has decidedly feminine connotations. While everyone is born, only females can do the bearing. However, it is David who is giving birth throughout the novel to his work. He creates and recreates life through his writing. Even when Catherine destroys his African stories, David is able to rise again and recreate his work, only better. He is the phoenix being born of the ashes of Catherine's destruction, better than before (critics have pointed out that Frederic is also made better after Catherine Barkley is destroyed in childbirth). Hemingway uses the confusion of David's gender and sexuality to show the strength and dichotomy of Catherine by contrasting his confusion with the strength of her conviction that she will experience the world as a man and a woman. It is interesting to note that while Catherine is comfortable in calling David 'Catherine' in bed, she chooses to refer to herself as 'Peter' and not David even though she tells him they are the same in bed, "Yes you are and you're my girl Catherine. . . No. I'm Peter" (17). Hemingway seems to be saying that the feminine Catherine is enough to make David a whole person, but the masculine David does not make Catherine whole- she either needs another man or persona, Peter, to accomplish this



or perhaps she is already whole and comfortable expressing both the female and male sides of her personality.

In *The Garden of Eden* Hemingway has given us a portrait of a man and a woman who are not one-sided in their gender roles, but who are able to embrace and show both the masculine and feminine sides to their personalities and psyches. How different these two characters are from Catherine Barkley and Frederic Henry who remain separate and wholly male or female throughout the novel. Despite Spilka's assertion that there is an attempt by Hemingway to create an androgynous love between Catherine and Frederic (Catherine is on top during sex and Catherine, not the soldier, Frederic, bravely faces death) even he concludes that "the extremely female Catherine dies that Frederic/Ernest may regain his maleness" (219). Hemingway the writer was not yet ready to combine his gender roles in *A Farewell to Arms*.

## Chapter Two: Details, Details, Details

A marked difference in the creation of the two Catherines is Hemingway's use of details or lack of details when describing the two women. Catherine Barkley's appearance is rarely described while the reader is constantly being told what Catherine Bourne is wearing, what her hair looks like, how tan her skin is, and what she is eating and drinking. What little we know of Catherine Barkley's appearance is told to us during Frederic's first meeting with her. She "was blonde and had a tawny skin and gray eyes. I thought she was very beautiful" (23). In this scene Catherine is also wearing white- her nurse's uniform- a symbol of her purity. What is most unsettling in its lack of description of Catherine Barkley is the scene where she and Frederic go to the hotel together before he goes back to war. Catherine insists that they stop so she can buy herself a nightgown, then the reader is never given a description of the nightgown, although it seems to be expected from the importance of the nightgown to Catherine. Had Hemingway told the reader what the nightgown looked like, he would have given us a more complete portrait of Catherine the woman. Instead the reader is left wondering, is she the type of woman who would have chosen a virginal white gown or a flaming red one? We know that clothing was important to Hemingway while he was writing this novel. He spends much time discussing Frederic's attire and how that attire affects his state of mind. At the beginning of the novel when Hemingway is describing Frederic's military gear he writes that Frederic does not like to wear a steel helmet as it is too "theatrical" and that the English gas mask he is given is a "real mask" (32). Frederic also quickly realizes the gun

he wears is useless as he is a poor shot and wearing the gun he feels ridiculous and slightly shameful (33). These descriptions leave the reader with the feeling that Frederic is only a young boy playing at war. When Frederic deserts the army and puts on civilian clothes again for the first time he says, "I felt like a masquerader" (221). Through the use of clothing, Hemingway is able to show the progression of Frederic's character from a young boy playing at war to a hardened soldier more comfortable in his uniform than in civilian clothing. Yet Hemingway fails to provide this same insight into Catherine. As he was such a conscientious writer and editor, the reader is left to conclude that Hemingway had not yet developed the insight into the feminine he needed to truly create a complex characterization of Catherine Barkley, in this case through the use of clothing.

*A Farewell to Arms* is also lacking in detail during the Switzerland scenes—the time when Catherine's body is going through the changing stages of pregnancy and when we would most expect Hemingway to talk about the changing of her body. Instead of Hemingway describing Catherine and Frederic separately, he uses the much repeated "we" to describe Catherine and Frederic together. The only brief description we get of Catherine's clothing during this time is the mention of her cloak and how with it wrapped around her, she doesn't look so big: "Catherine wore hobnailed boots and a cape and carried a stick with a sharp steel point. She did not look big with the cape" (272). Much more time is given to Frederic's appearance and his decisions to grow a beard at Catherine's request although her description of his beard sounds more like a description of Frederic's penis: " 'I love your beard,' Catherine said. 'It's a great success. It looks so stiff and fierce and it's very soft and a great pleasure'" (274). The only major description of Catherine during this time occurs when she is having her hair styled: Frederic comes

in at the end of her appointment and watches the curling of her hair with excitement.

While this scene foreshadows the scenes of Catherine Bourne to come, in this novel it is used to further the reader's understanding of Frederic and what makes him tick.

The lack of detail about the appearance of Catherine Barkley helps to create the shallow, half-portrait of a woman that readers and critics often complain about when discussing her characterization. Since what Frederic is wearing and how what he wears affects who he is and how he is feeling throughout the novel, it appears Hemingway was unable or unwilling to devote this same importance to his main female character. This is a lack of emphasis he did not repeat with Catherine Bourne.

Catherine Bourne being described in greater detail than Catherine Barkley results in the reader being much more able to identify with her as a complete woman.

Hemingway spends a great deal of time describing the fisherman shirts Catherine and David wear and how Catherine has washed hers so that it molds to her breasts: "They were stiff and built for hard wear but the washings softened them and now they were worn and softened enough so that when he looked at the girl now her breasts showed beautifully against the worn cloth" (6). He also describes her daring wearing of shorts and the effect the shorts have on the villagers. However, Hemingway does not only focus on Catherine's wearing of male clothing. He also describes her cashmere sweaters, skirts, sandals, and pearls. The result of Hemingway's vivid descriptions of Catherine Bourne's apparel is a portrait of a woman who takes risks, likes to shock, but who also has a soft, feminine side that appeals to men. Hemingway uses Catherine's clothing to show her progression in the novel from the young, feminine wife to a more complex woman who uses clothing to question the confines of her marriage along with the defined role society

dictates she accept. By the end of the novel Catherine is no longer happy wearing her cashmere and pearls, she now wants to wear pants like a man of her era.

With Catherine Bourne Hemingway also dives much deeper into the hair motif that he began with Catherine Barkley. Catherine Barkley's hair is always described as long and she and Frederic use it as a prop in their lovemaking—she often takes it down during sex and covers them in it. Any suggestion of her cutting it (she calls it a nuisance) is rejected outright by Frederic. Catherine Bourne begins her transformation of her hair early in the novel. She tells David that she has a surprise for him and then disappears into the city. When she returns, she has cut her hair drastically shorter. The second time Catherine cuts her hair is shortly after David has received the favorable reviews of his latest novel while Catherine has only received her inheritance money—money she did nothing to earn herself. In fact, Catherine's inheritance has actually increased due to her marriage to David.<sup>4</sup> Hemingway's description of her first haircut and Catherine's and David's analysis of the haircut goes on for three pages. After this haircut Catherine cuts her hair two more times and each time Hemingway describes the cut in detail. It is this short hair that first attracts Marita and her girlfriend to the couple and ultimately ends the Eden Catherine and David have created. Catherine's hair is the conductor which draws the feminine Marita to the masculine David. Writing of the first haircut, Hemingway says, "No decent girls had ever had their cut short like that in this part of the country and even in Paris it was rare and strange and could be beautiful or could be very bad" (16). While an argument could be made that the haircut signals the end of the Eden Catherine and David are living in, a stronger argument can be made that the haircut is simply Catherine's way of expressing the dissatisfaction she is feeling with her marriage and her

life. The haircutting is a clever way for Hemingway to outwardly show the inner turmoil within Catherine and David. By the writing of *The Garden of Eden*, Hemingway had certainly learned the craft of using appearances to express the nature of both his male *and* female characters.

In addition to the cutting, Catherine begins to color her hair. She wants it to be as white as it can be. She is not satisfied with the bleaching her hair gets from constant sunning and swimming in the ocean, she insists on speeding up the process through chemicals. Catherine also takes David along on this journey of hair transformation. While Frederic Henry balked at the idea of growing his hair out like Catherine Barkley's hair, David embraces the transformation and even admits to himself he likes it: "He looked at the mirror and it was someone else he saw but it was less strange now. 'All right you like it,' he said. 'Now go through with the rest of it whatever it is and don't ever say anyone tempted you or that anyone bitched you'" (84). David's willingness to be influenced by his wife and aroused by her transformation into a more masculine character shows Hemingway's willingness as a writer in *The Garden of Eden* to embrace the masculine and feminine sides each person has instead of trying so hard to regulate them to a specific, rigid gender role. The result is a multi-dimensional characterization of Catherine Bourne and David.

Interestingly enough, the lighter Catherine's hair becomes, the darker she wants her skin to become. She, David, and later Marita, all sunbathe in the nude to get the darkest skin color they can. Catherine says she wants to be "the darkest white girl in the world" (169). And here David compares her to ivory-- a decidedly exotic and African symbol that David associates with painful episodes he experienced as a child in Africa. In

Catherine, Hemingway is not only combining the masculine and feminine, he is combining Europe and Africa—the known and the exotic. Catherine Bourne is the white and dark continents combined, while Catherine Barkley is always the good English girl in Europe who wanted to marry and return to America with Frederic. In Catherine Bourne Hemingway is able to express the complexities and dichotomies of the female and race that he was unable to express with Catherine Barkley.

Catherine also wants David to transform his skin color. Catherine's ultimate goal is that she and David look like the same person. Hemingway even tells us in the beginning of the novel that people mistake them for siblings: "They were very tan and their hair was streaked and faded by the sun and sea. Most people thought they were brother and sister until they said they were married" (6).<sup>5</sup> Catherine wants their hair, skin, and clothing to be interchangeable. So what point is Hemingway trying to make by having his male and female characters in *The Garden of Eden* become twins? This is certainly quite different from the distinct boundaries he makes between the persons of Frederic and Catherine in *A Farewell to Arms*. Catherine is the nurse who becomes pregnant and therefore unable to resemble Frederic who has been busy walking and boxing to keep his male shape. Catherine Barkley also has long golden hair that she has curled and styled. Frederic has brown hair and a virile beard. And while at one point in the novel Catherine Barkley does suggest she and Frederic both cut their hair the same, which Frederic quickly rejects, there is no blurring of the male/female appearance as we find in *The Garden of Eden*. The answer to the twining question seems to be that by his writing of *The Garden of Eden* Hemingway the writer had obtained the insight into the

duality of human nature that he was either lacking or unable to portray in *A Farewell to Arms*.



### Chapter 3: Hemingway's Use of Dialogue in Character Development: The Similar Voices of Catherine Barkley and Catherine Bourne

In what I believe to be another calculated move on Hemingway's part to draw attention to the similarities and dis-similarities between Catherine Barkley and Catherine Bourne, Hemingway uses much of the same or similar dialogue with the two women. Throughout both novels the women are constantly reassuring their men that they are good girls and normal. Catherine Barkley wants to be the good wife and Frederic's other half. When Catherine and Frederic are reunited in the hospital where Frederic is sent after being wounded, she asks him, "Aren't I good? You don't want any other girls, do you? . . . I'm good. I do what you want" (100). When Frederic brings up the idea of them marrying she tells him, "I'm married to you. Don't I make you a good wife?" (108). She also tells him towards the end of the novel in Chapter Thirty-Eight, "I want you so much I want to be you too" (270). During the same conversation she also tells him that she is "not crazy now," rather she is "just very, very, very happy" (271). Catherine Bourne echoes this conversation, telling David early in *The Garden of Eden*, "I'm your good girl come back again" (21). And later in the novel after Marita has come into their relationship and Catherine has begun to exhibit signs of madness she says, "If you take me back is all I want. I'll be your really true girl and truly be. Would you like that?" (135). Catherine Bourne also tells David that they are one person. However, a marked difference between the two Catherines is that Catherine Bourne finds only being a good wife unfulfilling. Never will we hear her say she only exists when David is around. She

wants and needs more and so she brings Marita into the relationship to provide for David the feminine, wifely things she does not want to or cannot provide.

Soon after Marita joins the couple she tells Catherine about David, “I’m trying to study his needs” (122). Marita then begins to worry over David, trying to see to his food and sexual needs and helping him to be able to write. In the last few pages of the novel Marita also tells David, “I’m your girl . . . Your girl. No matter what I’m always your girl. Your good girl who loves you” (245). Having Marita take over the subservient dialogue Catherine Barkley uses throughout *A Farewell to Arms* serves to show the reader that Hemingway has moved forward in his characterization and is able to now show a more independent woman with Catherine Bourne, a woman who cannot simply be happy being the caretaker of an artist—a woman who must create and express herself and her thoughts in order to feel fulfilled.<sup>6</sup> Or as Amy Lovell Strong writes in her article, “Awakening of Catherine’s Feminism,” “Catherine sets up a kind of puppet regime in her marriage, importing the girl named Marita to fulfill the obligations of ‘good wife’ while she gains the space to breathe freely and act out her own desires without feeling self-conscious about her lack of enthusiasm for the wifely ideal” (197). Catherine Barkley and Marita also similarly tell Frederic and David that they want them to have male friends to do male things with: “Wouldn’t you like to go somewhere by yourself, darling, and be with men and ski?” (AFTA 268), and “I want you to have men friends and friends from the war and to shoot with and to play cards at the club” (Eden 245). Catherine Bourne is the type of woman who would be able to do those male things with David. She can ride bicycles, wear pants and shorts, cut her hair short, and take on the male role in bed. The dependence in the relationship between Catherine and David is more on David’s side

while Marita and Catherine Barkley define themselves in relation to David and Frederic and find themselves lacking—there must be other males to keep Frederic and David company. However, Catherine Barkley and Marita see no need for female friends—they have their men.

One of the most profound things Hemingway ever wrote occurs in *A Farewell to Arms* when Catherine has made the decision to leave with Frederic and they are together at night in the hotel. Hemingway writes using Frederic's voice:

If people bring so much courage to this world the world has to kill them to break them, so of course it kills them. The world breaks every one and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry (226).

What makes this statement so profound and at odds with the rest of the characterization of Catherine is that it is Catherine who is broken at the end of the novel—she is the brave one. Here Hemingway hints at creating a strong female character with Catherine, but ultimately he is unwilling to fully commit to the idea. She tells Frederic while in the grips of a strong contraction, “I’m not brave anymore, darling. I’m all broken. They’ve broken me. I know it now” (289). Frederic, by Hemingway’s logic, is not particularly good, gentle, or brave and therefore gets to live. This leads me to believe that Hemingway did intend for Catherine to be a strong, complex character and that his lack of life experience and writing skills instead created a less developed characterization of her that lead to the immediate and continued criticism of her. The dying of Catherine and her son does break Frederic, but he is able to overcome the brokenness and become a strong writer. This same theme of Catherine being broken occurs with Catherine Bourne. Catherine tells David after he kisses Marita for the first time, “You just broke her all up” (104). Later in

the novel after Catherine and Marita have begun to argue over David, Catherine says of trying to please David, “I did try and I broke myself in pieces in Madrid to be a girl and all it did was break me in pieces” (192). While the breaking of Catherine Barkley kills her and makes Frederic a better man and writer, Catherine Bourne’s breaking only makes her stronger and allows her the courage to leave David at the end of the novel. This is part of Hemingway’s triumph as a writer; he is able to allow Catherine to be the brave one made stronger by being broken and he doesn’t have to kill her at the end of the novel. Hemingway has learned to allow the female character to survive and continue without a defined relationship to the male character in the novel. Catherine will go on to have a life of her own without David.<sup>7</sup>

The dialogue of Catherine Barkley and Catherine Bourne helps to illuminate the growth in Hemingway’s writing skills. Catherine Barkley is rarely given things to say, while Catherine Bourne uses her voice to help create the world she cannot create through writing. In fact, Catherine Bourne tells David, “I can’t write things, David. You know that. But I can tell it to you anytime you want” (222). And Catherine is not afraid to tell things the way she sees them.

Chapter Four: The Kept Man: Hemingway's Use of Occupation in *A Farewell to Arms* and *The Garden of Eden*

Again putting aside the very obvious autobiographical aspects of Hemingway's works, I believe that the occupations he chooses for his characters in the two novels augments his growth as a writer. Frederic has the masculine role of soldier turned writer who has an income from his family back home. While Frederic asks Catherine if she has any money shortly before they flee to Switzerland, it is Frederic who throughout the novel accepts the traditional male role of provider for his family. He pays for their lodgings, entertainment, and food and arranges for them to leave Italy. It seems unlikely that Frederic would allow Catherine to provide monetarily for him and without her nursing job she does not have the means to do so either. As mentioned prior, Catherine's job as a nurse is decidedly feminine and allows her to mother Frederic when he is injured in the hospital. She tells him, "You have such a lovely temperature and you sleep like a little boy" (98). Her concerns are always with him and his health, right up to the end of the novel when she is hemorrhaging and dying. Frederic has taken her hand to hold and she asks him not to touch her and then realizing she has hurt his feelings she says, "Poor darling. You touch me all you want" (295). Hemingway is comfortable with his characters maintaining their traditional gender specific roles of male provider and female nurturer in *A Farewell to Arms*.

In *The Garden of Eden* Hemingway has evolved as a writer beyond the traditional gender roles of *A Farewell to Arms* and switched the role of monetary provider over to

Catherine Bourne. The reader learns early in the novel that while David's writing is providing some income which should continue to grow with the success of his latest novel, it is Catherine with the means to bank roll their trip throughout Europe and their later planned trip to Africa. Catherine's need to provide monetarily for David is so strong that she even makes sure her replacement wife, Marita, has the means to support him. She tells Marita, "I've never read a story of David's. I never interfere. I've only tried to make it economically possible for him to do the best work of which he is capable" (156).

Catherine makes sure Marita understands her role as replacement provider for David and calls her the "Heiress." She later tells David in Chapter Nineteen that she "wanted to get [him] taken care of" (162) and after she burns his African stories, she tells him she will have her Paris lawyers appraise what they would have been worth and she will pay him for them so he doesn't have to worry about money. Catherine has not only been providing to David the feminine role of wife but also the traditionally masculine role of provider. Again Hemingway has combined the masculine and feminine into one complex character, Catherine Bourne.

The idea of David as a 'kept man' or as a trophy husband for Catherine and Marita is at odds with the traditional masculine role of the myth of Hemingway that prevails in popular culture. Yet at no time does David reject the idea that Catherine or Marita should support him so he can write. He does get angry at Catherine after she burns his writings and offers to pay for them and he tells her, "I'm quite all right on money," but he never protests when Catherine reminds him Marita has money (226). It seems unlikely that the early Hemingway writer would have allowed the main male character to

be supported by his woman, but the later writer not only allows it but seemingly condones it.<sup>8</sup>

David's occupation as a writer is not gender specific, but he too was in World War I as a pilot. However, this role is only briefly mentioned and not ingrained into his characterization as Frederic's role as a soldier is ingrained in his. David also takes on a second role in the novel as Catherine's health provider or caretaker. As her madness increases, so do David's concerns for her. He makes sure she is getting enough to eat and tries to limit her alcohol intake. He also encourages her to rest and sleep. When Catherine burns his African stories he only briefly loses his temper with her and then tells her he understands why she had to burn them. This nurturing side of David is quite different from the stoic Frederic who only briefly bothers to comment on his girlfriend's health during her pregnancy and who is so able to eat and describe his hearty meals while Catherine is back at the hospital dying in labor.

Chapter 5: The Use of Night as a Character and Theme in *A Farewell to Arms*  
and *The Garden of Eden*

The night plays a crucial role in many of Hemingway's novels and short stories and often becomes a character of its own. In the short story, "Now I Lay Me," the main character is afraid his soul will leave his body at night and in the short story, "A Clean, Well-Lighted Place," the older waiter and old man customer both understand the loneliness of the night and the need for companionship to ward off the loneliness. The night themes in *A Farewell to Arms* and *The Garden of Eden* are no less important. Many of the crucial scenes and character development occur in the night in both novels. The language Hemingway uses in regards to the night is also similar or the same in the two novels, although the portrayal of the night in *The Garden of Eden* is more sophisticated than in *A Farewell to Arms*.

In *A Farewell to Arms* it is often raining during the night and Catherine tells Frederic she is afraid of the rain: "I've always been afraid of the rain" (117) and that she sometimes sees herself and Frederic dead in the rain, foreshadowing the scene at the end of the novel after Catherine dies, when Frederic walks out of the hospital into the night and rain. Indeed throughout the novel the night and rain come to symbolize both birth and death for the couple. Catherine Barkley and Frederic fall in love and make love when they are alone together at night in the hospital. There they have given birth to their own private world to live in without interference from anyone else. They have created an Eden for themselves free of the reality of the real world and free from the scrutiny of the rest of



the world. This night time Eden does not last long however, as Frederic must return to the war. The time set for Frederic's departure is befittingly midnight. Catherine and Frederic decide to go to a hotel for their last night together and so leave the confines of their Eden. On their trip to the hotel it begins to rain and once they are there Catherine says she feels like a whore for the first time (this is the same scene where she insists she stop and buy a nightgown). Catherine is now judging herself and her relationship with Frederic through the eyes of the outside world and realizes the weight of what they have done and the ramifications which are to follow. Catherine is aware that once her pregnancy is discovered, she will be sent home in disgrace and Frederic will be left fighting in Italy. There is no room for love and babies in this war world or seemingly, in the light of day.

Back at the front, Frederic quickly becomes disillusioned with the war and decides to return to Catherine. When Frederic first flees the army and he is questioned about it by a barman he says, "Maybe there wasn't any war. There was no war here" (223). Frederic has left reality behind and is escaping to Catherine to try and recreate the Eden they have lost. The first night they are reunited, Frederic thinks, "I know the night is not the same as the day: that all things are different, that the things of the night cannot be explained in the day, because they do not then exist, and the night can be a dreadful time for lonely people once their loneliness has started. But with Catherine there was almost no difference in the night except that it was an even better time" (226). Frederic still believes he and Catherine can recapture their Eden. Catherine however, is more practical. As soon as she awakens after their first night together she questions Frederic about how he fled the army, what will happen to him if he is caught, and how they will

escape. Frederic gives a vague response about Switzerland and then says, “Let’s not think about anything” (228).

Catherine’s and Frederic’s escape into Switzerland also occurs at night in a boat, in the pouring rain, after they are warned that Frederic is to be arrested in the morning. Again the night is their safe haven while reality is set to occur during the day. In order to get to Switzerland, Frederic must row the two of them all through the night. He is unable to see anything because of the darkness and rain and they are unaware of where they are until dawn breaks and they realize they are in Switzerland and have successfully escaped. The long journey in a vessel afloat the dark waters with an unknown outcome foreshadows the birth of their child yet to come. Catherine and Frederic are able to once again be birthed into an idealized Eden, even if for only a short time. Catherine and Frederic are happy in their solidarity in Switzerland and Frederic tells her they are the same person to which Catherine replies, “I know it. At night we are” (270). As Hemingway keeps the masculine and feminine separate in the novel, so it seems must he keep the Eden-like quality of Catherine and Frederic’s relationship regulated only to the night.

While the night theme is not as prevalent in *The Garden of Eden*, it is at night that the first gender switching in the bedroom occurs between Catherine and David. Catherine has just had her hair cut for the first time and she asks David to change into Catherine and then she apparently sodomizes him. David’s response to this is to tell Catherine goodbye in his head—he does not speak the words out loud. However, later that same night Catherine awakens David again to switch roles in bed and he says, “to her but not aloud, ‘I’m with you. No matter what else you have in your head I’m with you and I love you’”

(20). They have the same solidarity and companionship in bed that Catherine and Frederic share. The next night in bed Catherine tells David they, “don’t always have to do the devil things” and that he shouldn’t “ever be lonely” (29). Here is Hemingway again reminding his readers that “the night can be a dreadful time for lonely people once their loneliness has started” (AFTA 226). At the end of Chapter Six Catherine tells David, “I’ll only be a boy at night and won’t embarrass you,” echoing Frederic’s assertion that the things of the night don’t exist in the day (56). However it is not long before the night devil things begin to occur in the day too—Catherine is not merely happy playing the male in the dark. Rose Marie Burwell writes, “Catherine pursues some wholeness in striving for connection with what the male principle signifies for her – no matter how destructive or trivial her attempts to do so are made to seem by the male narrating voice” (116). Catherine decides she wants to view the whole world as a boy and goes to the Prado to “see all the pictures as a boy” (56). Here one of David’s friends, Colonel Boyle, who also knew Catherine’s parents, sees her and comments that Catherine was looking at the art as if she “were the young chief of a warrior tribe.” (62). Once the night things between Catherine and David have occurred in the day, there is no bringing them back into the night. They have become reality and affect the Eden Catherine and David are living in. However, once he allowed the things of the night to exist in the day, Hemingway no longer felt a need to neatly wrap up his novel with the death of Catherine Bourne as he did with Catherine Barkley. He was instead ready as a writer to acknowledge that the duality of Catherine made her whole and that she did not need to exist as a character in relation to David. She was an independent woman with her own money who could make her own decisions about her life. As Amy Lovell Strong writes in

her article, “Awakening of Catherine’s Feminism,” “Hemingway, wittingly or unwittingly, has created a feminist character in Catherine” (193). I believe he did it wittingly to show his growth as a writer.

As a more sophisticated, mature writer, Hemingway was also able to incorporate the night theme into *The Garden of Eden* through the use of lightness and darkness in relation to Catherine’s and David’s outward appearances and their personalities. This more sophisticated Hemingway is not limited to the literal representation of dark and light in relation to time of day as he was in *A Farewell to Arms*. As discussed earlier, to Hemingway and David, Catherine Bourne represents both Europe and Africa, the Dark Continent. Catherine wants to be David’s African bride as well as his European bride. She also uses the darkening of her and David’s skin and lightening of their hair to represent the light/dark and male/female aspects of their make-ups. They do not limit themselves to one or the other. In her article, “Rewriting the Self Against the National Text: Ernest Hemingway’s *The Garden of Eden*,” Blythe Tellefsen sees Catherine as “David Bourne’s dark double, and her desperate struggle for self-definition and empowerment serves not only as an exploration of the peculiar problems facing a certain class of woman, but also as a catalyst for and a counterpoint to David’s our struggle for mastery of self. As its title suggests, the novel retells the Biblical story of the Fall: a man and a woman seek knowledge and, as a result, lose innocence and Paradise” (61). Catherine and David have eaten of the forbidden fruit, in this case an acknowledgement of Catherine’s unwillingness to be the all feminine supportive wife without ambitions of her own and David’s acknowledgement that he is not able to set aside his own ambitions in order to write the text which will please his wife—a text that will require him to take

risks and acknowledge his dark side. The knowledge that comes with eating the fruit is outwardly reflected in their appearances through use of their light colored hair and dark skin. Once the lightness and darkness within both Catherine and David have been acknowledged, their Eden is destroyed. However, neither of the characters is destroyed. Hemingway was able to embrace the dichotomy of his characters and their reunion at the end of the unedited manuscript shows Hemingway's growth as a writer able to allow his strong male and female protagonists to coexist even more than as is the case with Jenks's alternative ending which has Catherine leaving David to Marita.

### Conclusion: An Appreciation of the Man as a Writer

While critics' reactions to the two Catherines have been varied, those reactions are always strong. Carl Eby feels, "Both Catherines represent on some level the split-off crazy feminine half of Hemingway's ego" (192) and if one examines the autobiographical aspects of his writing, one would have to agree. The conclusion drawn by comparing the portrayal of the two Catherines as discussed in this paper would then have to be that the older, more mature Hemingway was willing to acknowledge and accept that there were layers to his characters' personalities (as there were in his own personality) and that they were not wholly either masculine or feminine. The young Hemingway who wrote *A Farewell to Arms* was not ready yet to admit the feminine side of himself and the result is a less developed portrayal of Catherine Barkley. Nancy Comely writes of the Catherine Bourne, "here at long last was another interesting woman, one who signaled a more complex and interesting Hemingway in this late phase of his career" (215). Indeed the multi-layered Catherine Bourne stands head and shoulders above the subservient acting Catherine Barkley who must be sacrificed at the end of *A Farewell to Arms* so that Frederic Henry may become a better man and writer. Kenneth Lynn echoes Comely's sentiment, writing of Catherine Bourne, "Her creator had invested in her the bulk of his imaginative capital" (544). It is not David Bourne who is the central or most important figure in the novel, it is Catherine. *The Garden of Eden* stands alone among Hemingway's novels as the only novel decidedly focused on the female protagonist for her own merits.

However, as strong as the positive reactions to the Catherines are, so too are the negative reactions. Spilka writes of Catherine Bourne, she “has been desperately competing with David, trying to assert some comparable form of creativity and self-importance” (307) and he feels, “*The Garden of Eden* is chiefly a novel about haircuts” (284). But Spilka also sees *The Garden of Eden* as:

A novel about a writer’s bravery—about Hemingway’s bravery as he saw it in the daily struggle to transcend his own terrible dependencies and passivities. This is Hemingway’s testament to the writer’s trade as he practiced it, using his own hurts and weaknesses, his being five times bitched from the start, and then four times and more times bitched again, by his own need to compete with women on honeymoon grounds, and to redefine himself therefrom by resistant actions and resistant writings, whether of found or invented fictions (300).

Spilka seems to downplay the bravery of Hemingway the writer creating not another machismo male writer who perpetuates the myth of Hemingway the man, but rather the bravery of Hemingway the man creating a novel chiefly about a strong female character who is able to embrace her own masculine and feminine sides. The haircuts in the novel are not the focus of the work, but rather a clever outward manifestation of the turmoil within Hemingway’s characters. Spilka also seems to forget the portion of the novel where David says that no one “bitched” him into doing anything. The experimentation of David’s appearance and gender were entered into willingly. There is no bitch figure to kill off or leave. Hemingway the writer has grown beyond his early need to neatly do away with the female characters in his works.

Whatever the reactions to the two Catherines may be, there is no denying their literary significance in Hemingway’s catalog of work and in the cannon of American literature. And while literary scholars will continue to debate the validity of the posthumous works (especially in light of the fact that only a very few people have gained

access to the unedited manuscripts), I still assert that a comparison of the posthumous works to the early Hemingway novels is a testament to the growth of Hemingway the writer. Of course if we now allow a glimpse into the autobiographical aspects of his writing, we can also assert that the Hemingway who committed suicide and left a bulk of unpublished material was a vastly different man than the young Hemingway who began his literary career at the *Kansas City Star*. The Hemingway driven to suicide by mental illness and alcoholism lived through three major wars, had four wives, three sons, and countless lovers. He also had numerous relationships with other writers and artists of his generation and lived all over the world. Surely the life experience that Hemingway gained coupled with the constant honing of his writing skills created the improved Catherine Bourne. Whether this improved characterization is a positive or negative portrayal of a woman, the point is that Catherine Bourne is the central figure of the novel.



## Notes

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<sup>1</sup> Whether or not this answering of critics was conscious or intuitive cannot be ascertained for certain.

<sup>2</sup> Debra Moddelmog tells us that in the unedited manuscript Marita has never been sexually fulfilled by either a man or a woman until she sleeps with David and he fully converts her to heterosexuality.

<sup>3</sup> In the unedited manuscript, David and Catherine are reunited and together make a suicide pact to kill themselves if Catherine's 'madness' returns.

<sup>4</sup> Catherine's increased inheritance due to her marriage reads as a reward for her willingness to assume a traditionally female role and would infuriate any good feminist.

<sup>5</sup> This twining and implied incest reminds the reader of the short story, "The Last Good Country" which is about the incestuous relationship between Nick Adams and his little sister, Littless.

<sup>6</sup> Despite this forward movement in his characterization, Hemingway was still unwilling to let go of the idea of the perfect woman and so had to bring Marita into the novel. This is perhaps his psyche still trying to nurse the wounded boy, Ernest Hemingway, who felt rejected by his mother.

<sup>7</sup> Again, in the unedited manuscript Hemingway has Catherine return to David and the two of them make a suicide pact to end their lives if Catherine becomes mentally ill again. However, my point remains the same: Catherine is able to leave David and return to him on her own terms- after Marita has left the relationship with David.

<sup>8</sup> Pauline Pfeiffer, Hemingway's second wife, was quite wealthy and she and her family often showered Hemingway with gifts—money, cars, and rent.

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