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**Bachelor Thesis**

**AUTOBIOGRAPHICAL FEATURES IN ERNEST HEMINGWAY'S**  
***FIESTA (THE SUN ALSO RISES) AND A FAREWELL TO ARMS***

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## **Prohlášení**

Prohlašuji, že jsem bakalářskou práci na téma “Autobiografické prvky v románech Ernesta Hemingwaye *Fiesta (I slunce vychází)* a *Sbohem armádo*” vypracovala samostatně. Během zpracování bakalářské práce jsem použila pouze citované literární a informační podklady uvedené v seznamu literatury.

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Barbora Audesová

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## **Abstract**

This thesis explores the impact of Ernest Hemingway's life on his novels *Fiesta* (*The Sun Also Rises*) and *A Farewell to Arms*. The aim of the work is to find various autobiographical features in these two novels and describe those events in Hemingway's life that influenced to some extent their content. It also focuses on some issues, which are mentioned in the novels and that are connected with the author's life. Several characters of the two novels and quests for their real prototypes among the people Hemingway personally knew are analyzed. Finally, the work mentions various places which are described in both novels very authentically, and which Hemingway was or was not familiar with.

## **Abstrakt**

Tato práce se zabývá vlivem života Ernesta Hemingwaye na jeho romány *Fiesta* (*I slunce vychází*) a *Sbohem armádo*. Jejím cílem je najít různé autobiografické prvky v těchto románech a popsat ty události v Hemingwayově životě, které do jisté míry ovlivnily jejich obsah. Zaměřuje se také na některé problematiky, které jsou v románech zmiňovány a mají s autorovo životem něco společného. Analyzuje několik postav z těchto románů a hledá jejich vzory mezi lidmi, které Hemingway osobně znal. V závěrečné části se práce zmiňuje o různých místech, které jsou v románech velmi autenticky popsána a která byla či nebyla Hemingwayovi důvěrně známa.

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## **Abbreviations**

SAR                      *Fiesta (The Sun Also Rises)*

AFA                      *A Farewell to Arms*

## Introduction

In each literary work it is difficult to define where autobiography subsides and fiction begins. It is because writers might consciously or subconsciously project their lives into their work of fiction. This is especially true about Ernest Hemingway, whose literary work is largely autobiographical. This thesis analyses the autobiographical content of Hemingway's novels *Fiesta* and *A Farewell to Arms*.

The aim of the thesis is to find out how much of Hemingway's life can be traced in the two novels. The work is divided into four chapters, each chapter focusing on certain aspects of Hemingway's life which are mentioned in the novels. The first chapter introduces various events that happened in Hemingway's life and that influenced him to such an extent that he projected them into his fiction. The second part of the thesis analyses several issues which Hemingway mentions in the two novels, and which have something in common with the author. It also introduces Hemingway's attitude to wars. The third part of the thesis deals with those characters from *A Farewell to Arms* and *Fiesta* who are based on the people around Hemingway's life. The fourth chapter focuses on places that are mentioned in the two novels and which, at the same time, Hemingway knew or did not know personally.

The current knowledge of Hemingway's life and how it is reflected in his literary work is very deep. There is an immense number of Hemingway's biographies, books about Hemingway's fiction, and information about the impact of Hemingway's life on his writing. This fact made the thesis possible to be written. The study was based on close reading of *A Farewell to Arms* and *Fiesta* and on reading through several secondary sources containing information about the connection between Hemingway's life till the year 1929 and his literary work.

Theoretical bases in the overall structure of the work are placed within the actual text and do not therefore create separate units in the structure of the work. This choice was motivated by the attempt to make the text more coherent and fluent. At the end of each thematic section there is a short conclusion concerning the matter discussed.

## **1 Events and time periods of Hemingway's life that influenced the content of *A Farewell to Arms* and *Fiesta (The Sun Also Rises)***

To put it briefly, Hemingway's novels *A Farewell to Arms* and *Fiesta* are based on two important periods of the author's life. Focusing on *A Farewell to Arms*, it was the year 1918 in which Hemingway participated in the World War One in Italy as an ambulance driver. When writing *Fiesta* he drew from the experience of his stay in Paris in the early 1920s. The summer of 1918 was a year of adventure and many events for young Hemingway. He saw the horror of the war, which influenced him till the rest of his life. When doing his job on the front he was wounded by a shell and consequently spent the end of the year in a Milan hospital. While recuperating he had a love affair with one of the local nurses and hoped to marry her one day, which did not happen in the end. While writing *A Farewell to Arms*, several things happened in Hemingway's life. This can be noticed throughout the book by a careful reader. *Fiesta* is even a more autobiographical work as Hemingway based it on his happy expatriate years in Paris. In this metropolis, where he moved with his wife in 1921, he befriended other important personas of his generation and similar background. The other part of the novel, which is a celebration of the Pamplona fiesta, is highly similar to Hemingway's own trip to Pamplona in 1925. The Hemingways with a group of friends spent one week in the town. However, this short time was enough to change a would-be idyllic holiday into an unpleasant stay.

As already mentioned, Hemingway and Henry voluntarily served in northern Italy during the World War I as the American Red Cross ambulance drivers. The difference was that Italy had just entered the war when Frederick Henry became an ambulance driver in Gorizia, while Hemingway's service in Italy started only the last year of the war. Henry served on the Italian front for two years, but Hemingway's adventure in the war zone lasted for about one month. He was assigned to the American Red Cross Ambulance Section Four in June 1918. It was stationed at Schio in the Dolomite foothills. Hemingway drove ambulances in this area for three weeks, and, because there was little action, he asked to be moved somewhere else. In July he was therefore transferred to the

canteen operation along the Piave river front. After approximately one week he was blown up by an Austrian trench mortar at Fossalta di Piave, while distributing chocolate to Italian troops. Henry was wounded in Plava under similar circumstances. Both stayed for some time in a post hospital before being removed to the hospital in Milan. Compared to Henry, Hemingway did not return to the front after having been operated and recuperated in Milan hospital. The distinct difference between the author and his main character was their intellect. At that time in Italy Hemingway, aged nineteen, was younger than Henry, and so, logically, he could not be as experienced as Frederick. Henry was more travelled and better read than Ernest. He was fluent in Italian, compared to Hemingway who knew just a little of this language. Moreover, the conversations Henry had with his friends, among which was several diplomats, meant that Henry understood the war very well and has strong opinions about it. This cannot be said about young Ernest who spent such a short time in the war.

Henry's wounding during his service at the Red Cross Ambulance Corps in Italy during the First World War belongs to the parts of *A Farewell To Arms* where Hemingway used his firsthand experience. While Hemingway was doing his job, the already mentioned delivering chocolate and cigarettes to the soldiers in dugouts, he was hit by shellfire. A similar thing happens to Henry when he is eating pasta and cheese in a dugout with the other ambulance drivers. There are four documents proving that what happened to Hemingway on July 8 is more or less described in *A Farewell to Arms*.

Firstly, there is a telegram sent by the Red Cross in Washington to Hemingway's parents informing them that a 'trench mortar bomb' had hit their son. Then there is a cablegram which Hemingway sent to his parents, where he writes 'Wounded in leg by trench mortar. Will receive medal. Will walk again in ten days.' (Lynn 80) There is also a reference to Hemingway in *Report of the Department of Military Affairs January to July, 1918*, a thirty page pamphlet describing the work of the American Red Cross in Italy that says 'E. M. Hemingway was wounded by the explosion of a shell which landed about three feet from him, killing a soldier who stood between him and the point of explosion, and wounding others.' (Lynn 80) This does not differ much from what is written in the novel, where the driver named Passini, who is sitting next to Henry, dies almost immediately after the explosion: 'I unwound the puttee and while I was doing it I saw

there was no need to try and make the tourniquet because he was dead already.’ (AFA 47) Finally, the last document is a citation appended to the Silver Medal of military Valour, which Hemingway received from the Italian government.

However, the story told by Hemingway himself slightly differs from what happened to Henry in *A Farewell to Arms*. In a letter Ernest sent to his family on August 18 he says that he actually picked up a wounded Italian and carried him 150 yards to the nearest dugout, in spite of being struck by machine gun while doing so: ‘The machine gun bullet just felt like a sharp smack on my leg with an icy small ball. However it spilled me. But I got up again and got my wounded into the dugout. I kind of collapsed at the dugout. The Italian I had with me bled all over my coat.’ (Lynn 83) This brings two problems and questions. It is highly improbable that with trench-mortar wounds in both legs and a broken head Hemingway could put a man on his back and walk such a long distance. The other thing is that the bullets from the machine gun Hemingway talked about did not even exist. He claimed it would be possible to remove them from his body. Moreover, he says the bullets did not reach his bones, which is impossible. The bullets of the machine guns of World War I did not lose their speed when they hit the flesh, but they passed right through the body unless they struck a bone. All this signifies that Hemingway’s report about July 8 does not seem truthful.

Hemingway was nominated for the Silver Medal, and maybe his own story about carrying a wounded man and being shot by a machine gun would sound more impressive than a simple fact that he just preferred other victims to be assisted first because they were more seriously wounded. What is interesting is that in *A Farewell to Arms* when asked by his friend Rinaldi whether he did something heroic, Henry repeatedly denies it. ... ‘Did you do any heroic act?’ ‘No,’ I said. ‘I was blown up while we were eating cheese.’ ‘Be serious. You must have done something heroic either before or after. Remember carefully.’ ‘I did not.’ (AFA 53) As Lynn points out in his work *Hemingway*, perhaps in order to preserve the memory of those things that had made him feel justifiably proud of himself, Hemingway might have finally described what really occurred on the night he was wounded. He did so, however, in a work of fiction, *A Farewell to Arms*. Another explanation of what is described in the novel might be the following. Hemingway liked to embellish the tales of his service at Red Cross by adding

untrue details. He was generally known for his dubious stories, which often turned up being untrue in due course. He might have written down the true version of what really happened into his novel because he simply may have wanted to ease his conscience.

When Hemingway was wounded, he was taken to the American Red Cross hospital in Milan where he was to undergo an operation of his leg. The same thing happens to Henry in *A Farewell to Arms*. After he is wounded, he stays several days in a field hospital in Gorizia and then he is sent to the hospital in Milan for surgical removal of the remaining shell fragments. The circumstances accompanying Hemingway's and Henry's entering the hospital are more than very similar. Both were the first Americans wounded in Italy in World War I, though Lynn says that Hemingway was actually the second. Both were taken to a newly established hospital with the difference that when Hemingway got to the hospital there were around five wounded men, while Henry came to the empty hospital as its first patient. The very process of Hemingway's and Henry's entering the hospital is almost identical. The things that happened to a young Hemingway also happened to Henry in *A Farewell to Arms*. This includes details such as the way Hemingway was transported to his room. The two men who were carrying Ernest had difficulty to get him to the lift because the stretchers were too big. Therefore, they decided to hold Hemingway up under his arms and under his bent knees. Henry says 'The stretcher would not go into the elevator...They lifted me from the stretcher...In the elevator we were crowded and as my legs bent the pain was very bad.' (AFA 66) Also the porter is described in absolutely the same way. In Hemingway's case it was a small man with a grey moustache and a doorman's cap. Henry describes the porter as a man who 'had grey moustaches, wore a doorman's cap and was in his shirt-sleeves.' (AFA 66) Like in the novel in the case of Henry, Hemingway also met a nurse on the fourth floor of the hospital, who informed him in a rather unpleasant way that there had not been any beds prepared as she had not expect anyone coming. 'None of the rooms are ready. There isn't any patient expected.' (AFA 67) In the end, both Hemingway and Henry told the porter to put him to whatever room available. In the novel there are more things that are identical to the incidents that happened to Hemingway himself. Charlotte M. Heilman, one of the nurses from the Milan hospital, says in her letter to certain Mr Durfee 'The story which Hemingway tells in his book *A Farewell to Arms*...gives a fairly accurate

picture of the hospital upon his arrival, and some word pictures of a few nurses.’ (Reynolds 193) She suggest that after reading the book she and other nurses could recognize many of the incidents and could identify most of the personnel. Miss Van Campen is supposed to be Miss Catherine DeLong and Miss Gage is probably Mrs Heilman herself. From the information above, it seems it must be generally difficult for authors to omit and not to mention the things they themselves once experienced. In Hemingway’s case, who decided to base his novel on something he partly went through, it was even more difficult.

A part of *A Farewell to Arms* that should be given specific attention is book five and the very end of the novel that is rather tragic. Book five focuses mostly on Catherine’s pregnancy and then on the last day of her life. When writing the final part of his novel Hemingway was influenced by an event that happened just weeks before he finished *A Farewell to Arms*. His second wife, Pauline Hemingway, went through a long and difficult delivery of their son. As there were some complications, the Kansas City doctor had to perform a caesarean section on Pauline. Although the operation lasted for twenty-four hours, it was successful. A similar situation is described in the novel with the difference of the end. Because the baby inside Catherine does not ‘want’ to go out, the doctor is made to do the caesarean. Meanwhile, Catherine is having more and more pains and she is getting exhausted. Henry turns into a doctor in the delivery room and starts giving Catherine the gas that kills her pain and after which she feels more free and relaxed. ‘I turned the dial to three and then four. I wished the doctor would come back. I was afraid of the numbers above two.’ (AFA 248) It was probably a nitrous oxide, sometimes called ‘laughing gas’. Here, like in many other parts of the novel, Hemingway’s knowledge of medicine is shown. His father was an obstetrician, and so it is easy to imagine him and his son consulting what all can occur during a caesarean section. Also, unlike Henry in *A Farewell to Arms*, Hemingway observed the whole operation of his wife, and could have remembered many details of it. It is possible that he discussed the matter of the caesarean with Pauline’s physician as well.

As Reynolds says, ‘Clarence Hemingway, invisible and silent, is a lurking presence throughout Frederic’s narrative.’ (Reynolds 113) This fact is particularly noticeable at the very end of the novel, more precisely, in the last five pages of the book.

Finishing a novel is not always easy. Imagining that *A Farewell to Arms* would have a happy ending is almost impossible. It would become quite a different piece of work, because the main thoughts of the novel would dissolve. It is said that the end of *A Farewell to Arms* is influenced by a tragic event – the suicide of Hemingway’s father. In 1928, when Hemingway had around one hundred manuscript pages of *A Farewell to Arms*, his parents visited him and his wife for one day at Key West. This was the first time young Hemingway noticed that his father was ill and slightly depressed. After several months, when Hemingway finished his draft, he came to see his father in Oak Park, but his state had not changed at all. Four weeks later Clarence committed suicide by shooting himself into his head. After this event Hemingway started revising his novel. The result was a story, in which no doctor can save the life of Catherine and his son; the only thing they can do is to postpone her death. Considering the information given, it is highly probable that Hemingway, distressed from the death of his father, decided to end his novel in such a way.

Another autobiographical feature in *A Farewell to Arms* is Henry and Catharine’s stay in a cosy pension in Switzerland. Before his son Bumby was born, Hemingway and his wife Hadley Richardson had spent their idyllic winter holidays in Switzerland. At the end of January 1922 they decided to learn to ski and headed to the Swiss Alps. They left by train to Chamby in the mountains above Montreaux. They rented a room in a chalet, where they felt very comfortable. This was the place described in the last chapters of *A Farewell to Arms*, where Henry and Catherine moved after their escape from Italy. The pension where Hemingway’s stayed that winter seems very similar to the one that is for some time a home for Henry and Catherine. It was a cosy room with downy feather beds and with views over the lake towards the French Alps. It was run by a couple and the wife of the owner, Madame Gandwish, did the same things for Ernest and Hadley like Mrs Guttingen did for Henry and Catherine. In the morning Mrs. Guttingen brought wood to Hemingway’s room while the couple was still in bed, she shut the windows and made fire in a porcelain stove. Then she brought them breakfast to bed. As Henry says, they were having a fine life. ‘We lived in a brown wooden house in the pine trees on the side of the mountain... Mrs. Guttingen came into the room early in the morning to shut the windows and started a fire in the tall porcelain stove. When the room was warm she

brought in breakfast. Sitting up in bed eating breakfast we could see the lake and the mountains across the lake on the French side.’ (AFA 222) Hemingway loved nature, especially snowy winter. He must have enjoyed his stay in the Swiss mountains a lot to mention it in his novel after seven years.

Hemingway’s stay in Paris in the early 1920s counts as happy times of his life. He moved there with his first wife, Hadley Richardson, in 1921. The environment of this cultural metropolis influenced his literary work immensely. Living in the capital of modernism was a lucky opportunity for young Hemingway who was developing his own style of writing. The lifestyle of the characters from *Fiesta* highly resembles the life of Hemingway and other American writers, poets and artists of his generation. These people, such as F. Scott Fitzgerald, Ezra Pound, Sherwood Anderson, John dos Passos and Waldo Peirce, are known under the term ‘Lost Generation’. They lived mostly in Paris and other parts of Europe, and some of them had been in military service during the First World War. They saw how cruel the war was, and wanted to point out to the danger that led to the war conflicts. The ‘Lost Generation’ refused the rush after wealth and generally appreciated values like love and friendship. The basic themes of their literary work were disillusion and scepticism, the dissociation of human and social values, and seeking the resort by escaping to nature or culture. Being surrounded by these people and by books and art helped Hemingway to start his carrier and become an accomplished writer. It was this time in Paris on which Hemingway based the first third of *Fiesta*. In the novel Hemingway depicts the life of American expatriates living on the Left Bank. Being one of the members of that literary and artistic group of intellectuals, he drew from his own experience when writing the novel. The Left Bank, especially Montparnasse known as The Quarter, was the place of the literary colony. This quarter had four major cafés that were always full of the twenties’ expatriates including Hemingway. It was a place of real life, seduction and night events, compared to the Right Bank. Jake Barnes works on the Right Bank, but spends his free time mostly on the other side of the river. He has lunches and dinners at the same places like Hemingway used to have, he goes to the same clubs as his creator did, and he enjoys the same night views at various parts of the city like the author of the novel once did.

It was in 1924 when Hemingway and Hadley decided to go on holidays to Spain. The trip was unforgettable, and they especially enjoyed the town of Pamplona, where the Festival of San Fermin took place. As they had such good experience with it, they decided to repeat the trip with a group of friends the next year. However, this time everything was different. The whole week ended in jealous quarrels, broken friendships and weakened the relationship between Hemingway and his wife. Although there was reconciliation between the members of the group, the trip left its mark on them and the friendships were never like they had been before. The holidays began with the fishing trip to Burguete, which Hemingway took with his friends Donald Ogden Stewart, Bill Smith, and with Hadley. It was a big disappointment as well. One of the reasons for this was the absence of other friends, who were supposed to go with them. They were namely Duff Twysden, her bisexual cousin Pat Guthrie and Harold Loeb. The same thing happens in *Fiesta*, where Brett Ashley with Mike Campbell and Robert Cohn do not go with Jake and Bill Gorton to Burguete and only reunite with them in Pamplona. The other reason why the week of fishing was spoiled, and this is not actually mentioned in *Fiesta*, is the fact that the stream was destroyed by logging and it was very dirty. The fish were all dead and Ernest, as he said later to his father, was sick of all that.

The group of the people who after all made it to Pamplona were clearly the same people who are presented in *Fiesta*: Harold Loeb was a real prototype for the character of the Jewish boxer Robert Cohn; Pat Guthrie, Duff's cousin and lover, was Mike Campbell; Donald Ogden Stewart and Bill Smith merged to form Bill Gorton; Lady Duff Twysden was no one else than Lady Brett Ashley; and Frances Clyne was Kitty Canell. Nino de la Palma, the bullfighter in Pamplona, was portrayed as Pedro Romero and Juanito Quintana was Montoya, the owner of the hotel the group stayed in. It is interesting that Hemingway did not include Hadley into his novel, with the exception of some small details. What might not be so known is the fact that in the first-draft manuscript of *Fiesta*, the protagonist's name is not Jake. Instead he is called Ernie and Hem. It is then clear that Jake Barnes is mostly based on Hemingway himself. Because Hemingway based the story on real people who actually existed, on real events he experienced and on the places where he spent some time, *Fiesta* was recognised as a *roman a clef*, where the author had the opportunity to portray his personal, autobiographical experiences. Stewart had even

difficulties to regard the novel as an imaginative piece of work because the story seemed to him almost identical to their summer trip to Pamplona in 1925, especially in regard to their financial problems. In that time, almost everyone from the group was short of money. The Hemingways could not afford many things in those days, and Ernest was known for his borrowing money all the time and sometimes not paying it back. Additionally, Pat Guthrie did not pay his and Duff's share as he promised before the trip. All this and other factors, mainly the presence of the coquetting Duff, lead to arguments and eventually spoiled the whole trip.

## **2 Issues, themes and Hemingway's opinions, which appear in both *A Farewell To Arms* and *Fiesta (The Sun Also Rises)***

In his literary work Hemingway tended to write about certain themes and issues, which were usually connected with his own life. These issues were for example his personal problems or vices, such as wounding of the main hero in the war, either physically, psychically or both, the consequence difficulties with sleep and self-medicating with alcohol. All this can be found in both *A Farewell to Arms* and *Fiesta*. Other themes appearing in Hemingway's fiction are his hobbies, such as boxing, fishing and watching bullfighting, from which the two last ones can be found in *Fiesta*. The theme of medicine and hospital environment that appears in *A Farewell to Arms* is given by the fact that Hemingway's father Clarence Hemingway was a physician. In Hemingway's fiction we can also discover some of his attitudes to various matters, for example the war. *A Farewell to Arms* represents Hemingway's most complex fictional statement of his disillusionment about war.

One theme appearing in Hemingway's fiction, alluded to in the introduction, is the problem of sleeping, falling asleep, and fear from the dark night. This issue is closely connected with the soldiers' post-war trauma. A victim might have suffered a post-traumatic shock syndrome or simply a "shell shock" when he was close to a blast. This usually had some consequences, which might have lead to melancholia, insomnia, headache, mental confusion, delusion etc. The lesser cases, as Reynolds points out, were frequently bizarre. The victim might have become mute for weeks, 'or partially paralysed, or suffer from amnesia; he might begin to stutter inexplicably or develop a different personality...he might have altered feelings, affection, temper, or habits in general.' (Reynolds 119) What happened to Hemingway was nothing unusual. This post-war trauma caused that he started suffering from insomnia. He, like many of his heroes, had a fear from sleep as the torturing dreams in which the horrors of the war experience, either physical or psychical, came back to life. As Lynn points out, Hemingway had been saying for years that the First World War had cost him a lot of sleep. The darkness of the night represents nothingness, 'the state in which things will be when one is dead, absolute

oblivion. Darkness and sleep must be avoided, for in these states there is nothingness, “nada”. Hemingway’s discourse on “nada” is his way of exploring the darker side of his spiritual self.’ (<http://en.allexperts.com/q/Hemingway-Ernest-3413/concept-nada-hemingway.htm>) It is known that Hemingway’s problem with sleep was becoming more and more severe during his life, and his heavy drinking only deepened the matter. However, he must have found it quite disturbing already in his early life to depict it in his first works.

Sleep itself was also a type of obliteration of the consciousness. There is a famous Hemingway’s quote: ‘I love sleep. My life has the tendency to fall apart when I'm awake, you know?’ ([www.brainyquote.com/quotes/quotes/e/ernesthemi109143.html](http://www.brainyquote.com/quotes/quotes/e/ernesthemi109143.html)) This is reflected in many works written by him. The short story *In Our Times* can serve as an example. The hero Nick says to his friend that he feels good but cannot sleep without light. In *Fiesta* Jake Barnes says that for six months he did not turn off the electricity because of his problem with sleep. In *A Farewell to Arms* it is also noticeable that the nights are rather problematic for Henry. After his wounding he prefers to sleep during the day, because he is afraid of the night. Once he even wakes up during the night because of an unpleasant dream: ‘I slept heavily except once I woke sweating and scared and then went back to sleep, trying to stay outside of my dream.’ (AFA 72) However, once he meets Catherine Barkley, the night, as he says, becomes more bearable: ‘I know that 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.’ (AFA 258) It appears that in *A Farewell to Arms* love has a healing power, apart from other things. Henry feels less lonely at nights, especially during his stay in Milan, where Catherine secretly comes to see him at late hours when all the staff are sleeping.

Another autobiographical feature in Hemingway’s work is drinking alcohol. For some of Hemingway’s characters and their author as well, alcohol acts as both problem and solution. Alcohol can injure, but it can also ease the wounds, or simply make the time more pleasurable. In both *Farewell to Arms* and *Fiesta* alcohol plays quite an important role. Although Hemingway was not yet a regular drinker in 1918, he liked to drink from

time to time. In Italy he started drinking wine and later, when he was moved to the Milan's Ospedale Croce Rossa Americana, which was an American hospital in Milan, he tried spirit. The patients were not allowed to keep alcohol in their rooms. Nevertheless, young Ernest did not bother to comply with such rules. He saved bottles of alcohol, especially cognac, in the wardrobe in his room and some bottles were even found packed in his clothes. For this he was severely scolded by the head of the nursing staff. Hemingway probably did not hesitate to show his life experience through Henry describing a similar incident that also happened in the Milan hospital in *A Farewell to Arms*: ... 'Miss Van Campen came in the room, opened the door into the armoire and saw the empty bottles there. I had sent a load of them down by the porter and I believe she must have seen them going out and came up to find some more. They were mostly vermouth bottles, marsala bottles, capri bottles, empty chianti flasks and a few cognac bottles.' (AFA 112-113)

An issue connected with drinking alcohol is that both Hemingway and Henry suffered from jaundice. When Hemingway reunited with his regiment in October 1918, he was diagnosed with jaundice and forced to return to Milan for hospitalization. It is highly probable that consuming alcohol in such an extent contributed to the disease, though it may not have been the only reason. A similar thing happens to Henry in *A Farewell to Arms*. Before his convalescent leave, he is discovered to have jaundice, and for this he cannot spend the leave with Catherine. Instead he stays for about two weeks in the hospital. He is sent back to the front after a nurse finds out he secretly drank and suspected him of producing jaundice on purpose so that he would not have to go to the war: 'I suppose you can't be blamed for not wanting to go back to the front. But I should think you would try something more intelligent than producing jaundice with alcoholism.' (AFA 113) Hemingway certainly did not have any reason to delay his return to work. Anyway, it only prolonged his stay in Italy for two more months. By January 1919 he was back in America.

In *Fiesta* drinking alcohol every day is completely common. Lunch and dinner without wine and something harder before and after is almost unthinkable. Jake Barnes and Brett Ashley drink three glasses of Martini before lunch, which is accompanied by five or six bottles of red wine. When Brett visits Jake or the other way round, the first

necessary thing to be done is to have a drink. As Paul Johnson says, in the twenties when living in Paris Hemingway used to buy gallons of Beaune in a co-operative wine shop, and during meal he managed to drink five or six bottles of red wine. He also taught Scott Fitzgerald to drink wine straight from the bottle. (Johnson 182) The young people from the “Lost Generation” including Ernest Hemingway wanted to kill their boredom and forget the absence of sense of life. An easy way to do it was to drink. It is generally known that some members of the “Lost Generation” tended to drink to such an extent that they were slowly becoming hard alcoholics. The lives and works of these people deepened the association between writing and drinking, which become a model for later literary generations.

The theme of fishing can be found in several Hemingway’s novels and short stories. This can be explained very easily. His father was a man who loved fishing, hunting and spending time in nature. He was also a great teacher and wanted to devote a lot of time to his little son He wished young Ernest to learn everything his father could do, and he succeeded in it. Clarence Hemingway gave his son a lot of attention and he spent most of his free time in nature with him. Little Ernest was first introduced to fishing by his father when he was very young. Clarence Hemingway took his son for fishing when he was three years old, as a present for his birthday. One year later, when young Ernest was four, he and his father went finishing again and this time they spent the whole day on the boat. He taught his son what to do with the caught fish, how to cook it and other things. By the time Hemingway entered high school he had acquired quite a good knowledge about world of nature. Thanks to Clarence Hemingway his son spent a substantial part of his life in woods, near rivers, either with a rod or gun in his hand. ‘In fact, he devoted so much of his time to the development of his skills as n outdoorsman that, in his writing, he was often moved to try to justify this near obsession.’ (Donaldson 71)

Hemingway wrote *Fiesta* after his fishing trip with his friend and his wife Hadley in Burguete, a Basque region in Northern Spain. As already mentioned, the fishing trip in 1925 was a big disappointment for them. They arrived at the place only to find out that it was completely destroyed. Thanks to the logging the river was all muddy and clogged with debris. This is not described in *Fiesta*, where Jake and Bill are enjoying their trip

immensely, like Hemingway did in 1924. The two are in nature, away from the busy Parisian lifestyle with its café society, and also from the social and sexual competition. This is what Hemingway gave importance to. He preferred the company of animals to that of people. Whenever he could he escaped to the country where he could merge with the world of animals and birds and where he was not disturbed by anything. He simply liked country more than people. He wrote to editor Max Perkins that ‘what he was trying to say in *Fiesta*, was embodied in the epigraph from Ecclesiastes (that ‘the earth abideth forever’) and for his own part he had a great deal of fondness and admiration for the earth, and not a hell of a lot for his generation, lost or not.’ (Donaldson 73).

By being in nature alone or with a little company Hemingway escaped the chaotic city life. What is also important, there were no social conventions. While fishing, Jake and Bill talk to each other free from the social confines. Bill does not hesitate and says to Jake how much he likes him and how he appreciates his company without meaning he was a gay: ‘Listen. You’re a hell of a good guy, and I’m fonder of you than anybody on earth. I couldn’t tell you that in New York. It’d mean I was a faggot.’ (SAR 101) Also, Jake does not have to feel embarrassed when his fish is smaller than Bill’s. Had it been said in Paris, it could also be interpreted as something different, considering Jake’s unfortunate war injury. No presence of women also contributes to the fact that their trip is a calm sojourn without any sexual competition. There is for example no Brett, who would create an uneasy atmosphere like she will later do in Pamplona. It is good to notice how Hemingway composed and ordered his story of *Fiesta*. A clear contrast can be seen between the idyllic times in Burguete, where the nature is described as a paradise with a healing power, and the almost catastrophic Pamplona, where friendships and hearts are broken resulting in the melancholic end of the book.

Bullfighting is another issue that appears throughout Hemingway’s literary work, mainly in *Fiesta* and *The Death in the Afternoon*. The author chose to mention this theme so many times because bullfighting was a thing he admired immensely. There are several reasons for his affection for this pastime. Probably the strongest one is the fact that bullfighting was two things together - sport and art. Another reason why Hemingway was so fascinated by bullfights was because in the bull ring he could see life and death at the same time. He wanted to learn more about this sport, especially about its fatal aspect.

This curiosity took him to Pamplona in 1923, where he first experienced the show of bullfights. He liked to watch bullfighting because it required huge physical courage of the matador, who sometimes had to recover outside the ring and then come back to fight the animal again. What was also much attractive for Hemingway was the bullfighters' courage they had to have and show. This point is connected with Hemingway's well-known character feature, which was his dauntlessness. As a real macho prototype, Hemingway was not afraid of anything, or at least wanted to appear as if he were not afraid of anything. His extreme masculinity is a well-known issue and one of the places where he could admire the courage of other men was a bull ring. He wanted to be like the bullfighters and he even tried to fight a small bull when he was in Pamplona in 1925. The bull had his horns wrapped so that the fighter could not be hurt, but it was very exciting for young Hemingway anyway.

He belonged to the so-called *aficionados*, people who could enjoy bullfights in a different degree than common observers. *Aficion* means passion, so aficionados are people who are passionate about the bullfights. Only aficionados could truly appreciate a bullfight as an artistic event. They had a sense of tragedy through which they could perceive the show without being distracted by minor factors. Hemingway considered himself to be a great aficionado and he had the need to mention this term repeatedly in his work. In *Fiesta* Jake speaks to Montoya, the owner of the hotel in Pamplona, where the group stayed for the time of fiesta. Montoya is asking whether Jake's friend is also aficionado as him and Jake: He (Montoya) always smiled, as though bullfighting was a very special secret between the two of us... 'is he aficionado, too? Montoya smiled at Bill. 'Yes. He came all the way from New York to see the San Fermines.' 'Yes?' Montoya politely disbelieved. 'But he's not aficionado like you'. (SAR 114) The reason why Hemingway wrote about bullfighting was apparent. He considered himself an artist as well as a teacher. He studied bullfights in specialist literature for hours to be able to write about it in precise detail. As Donaldson says, Hemingway's biggest motivation for writing about bullfights must have been his 'compulsion to be the knower and conveyor of expert information.' (Donaldson 91) This is, however, nothing new. Hemingway was known for his wish and effort to give reliable information in his fiction, from the precise geographical descriptions of places to the detailed information about historical events.

If the reader reads carefully, he or she can notice that *A Farewell to Arms* is full of medical concerns. Sometimes Hemingway's medical descriptions are so detailed that it leads to the question concerning where the author became so informed about it. The answer is easy - Hemingway's father Clarence was a well-known doctor in Oak Park. There were patients coming to Clarence's home office where he examined them. He also made a lot of phone calls concerning medical matters, and many times he was needed in a local hospital where went in the afternoons. Moreover, young Ernest sometimes accompanied his father to the houses of ill people and watched him cure them. All this must have had some effect on Hemingway who was growing up in his father's medical practice. He was interested in the mysteries of human body as he had the opportunity to look inside Clarence's medical materials. At first he only looked at the pictures, and later, when he was capable of that, he started reading the text. Ernest also liked exploring his father's office and its equipment. 'In the doctor's office hung a full-sized articulated skeleton, "Suzy Bones" ', which probably gained Ernest's attention as well. (Reynolds 113) All his father's medical influence caused that Hemingway was much more aware of the facts of human life, birth and death than his classmates and boys of his age. It is then not surprising that he used this knowledge in his fiction, among which is *A Farewell to Arms*. In this novel we are more aware of medical details, specific treatments, hospital rooms, patients and the behaviour of doctors than in any other Hemingway's work.

In *A Farewell to Arms* we encounter medical matters from general to detailed ones. The war environment, in which the novel is set, is ideal for showing and describing medical matters, such as dysentery, broken bones, venereal diseases, wounds caused by gun shot, and the already mentioned shell shock. This is the place of wounds, diseases and other health problems and complications. Henry ends up in the hospital to recuperate from his trench mortar wounds. Later he catches jaundice. He is stationed there with other patients who suffer from malaria, jaundice, and similar problems. When Henry meets his friend Rinaldi, he finds out that Rinaldi probably has syphilis. As he is a surgeon, he starts with self-treatment by using mercuric chloride salve, which was a usual medication for syphilis. The world of *A Farewell to Arms* is a world of medical institutions as a great part of the novel takes place in hospitals. As Reynolds points out, 'Frederick meets Catherine in the Gorizia hospital, makes his first pass at her in a hospital

garden, beds and bowers her in the Milan hospital, and watches her die in the Lausanne hospital.’ (Reynolds 115) Throughout the novel there are such medical details that require at least some knowledge about medicine. When Henry is brought to a field hospital in Plava, the doctor examining his leg says: ‘Profound wounds of right knee and foot. Laceration of the scalp...with possible fracture of the skull’. (AFA 50) Later the doctor orders to give Henry an injection of anti-tetanus before cleaning his wounds. In the Milan hospital Henry describes how the doctor takes out the steel splinters off his thighs. He says that the doctor ... ‘used a local anaesthetics called something or other “snow”, which froze the tissue and avoided pain until the probe, the scalpel, or the forceps got below the frozen portion.’ (AFA 75) When Henry wakes up from anaesthesia after his operation, he describes how he feels: ‘They only choke you. It is not like dying it is just a chemical choking so you do not feel, and afterward...when you throw up nothings comes but bile.’ (AFA 118) These symptoms show that Henry was anaesthetised ‘with liquid ether dripped over a nose cone, or a gaseous mixture of ether and oxygen administered through a mask.’ (Reynolds 118) All these detailed descriptions hint that Hemingway must have been aware of certain medical issues and problems. He might have discussed them with his father or other doctors when writing *A Farewell to Arms*, which he certainly did at least in some cases. As already mentioned, he had interest in all medical things, which definitely helped him in creating this novel.

*A Farewell to Arms*, as already mentioned, reflects Hemingway’s negative attitude to war. The First World War had a deep impact on the author. Having experienced it, though only for very short time, he changed his opinion on the matter. Hemingway enlisted in the war because he wanted to see the action. He could not even stand the idea that he might not be the part of the Great War: ‘I couldn’t possibly stay out of (the war) any longer than that under any circumstances,’ he once said to his family. (Lynn 72) To his disappointment, after being in Italy for some time, he started to be bored and wanted more action, as mentioned in the first chapter of the theses. Having got a new job as he had wished, he approached the combat zone more and seemed satisfied. However, his injury at Fossalta di Piave had a lasting effect on his life and changed his attitude to the war immensely. As Donaldson states, ‘he abandoned there (at Fossalta) his romantic concept of combat, to be replaced by a healthy disillusionment about war in

general and World War I in particular.’ (Donaldson 126) Although, compared to young Ernest, Frederick does not seek adventure he enlists in the war to be useful and to help the wounded soldiers on the front. Very soon, however, he starts noticing his own insignificance. After his comes back from the hospital to the front he thinks that he was not needed on the post at all while he was away. Henry feels uninvolved in the war. He knows he will not be killed in this war. As he says, it did not have anything to do with him. The war also seems stupid to Henry. He has to wear heavy helmets and automatic pistols as if Gorizia was in the middle of the combat zone. The helmets look ridiculous on the ambulance drivers because they are huge and they hide a big part of their head. Hence they are ashamed to wear all these unnecessary equipment and make fun of it. The other symbol of the war, the medals, is another superficial and idiotic aspect of wars. Although Ernest must have been very proud of his medal, Henry refuses it. Why would he get a medal when he did not do anything heroic? He was blown up while eating cheese. In the scene with Ettore Moretti Hemingway perhaps tried to show how idiotic the people become when they do not fight for their country but for their personal achievements and satisfaction. Ettore only talks about his battlefield accomplishments and his rewards, such as the four medals, three wound stripes etc. Henry is more and more disillusioned by the war. He is disgusted when he finds out that during the retreat, the whores and medical equipment had priority to wounded men. He also tries to shoot one of the Italian sergeants when he catches him leaving their group in the retreat. The climax at the Tagliamento makes Henry jump into the river and escape the execution. By this action, he ‘makes his separate peace from an unreasonable and immoral war.’ (Donaldson 129) *A Farewell to Arms* is a proof that World War I must have had a huge impact on young Hemingway, who lost his illusions about the matter forever.

Considering the brutality and horrors of the war Hemingway saw, it is understandable that he rejected the abstract notions such as glory, honour, sacred, and courage. He thought they were a deficient reward for what was happening in the battlefield. He especially detested statements like ‘beloved mother country’ or that people die in a war for glory and honour. It seemed obscene to him and he did not hesitate to express his own opinion about the matter: ‘They wrote in the old days that it is sweet and fitting to die for one's country. But in modern war, there is nothing sweet nor fitting in

your dying. You will die like a dog for no good reason.’ ([http://quotations.about.com/od/warquotes/tp/10\\_war\\_quotes.htm](http://quotations.about.com/od/warquotes/tp/10_war_quotes.htm)) He thought that people are made to believe that certain things are better and more ideal than they are in reality. It is obvious that when a soldier is in the battlefield face to face with death, the words like glory, honour and courage will not be the first words that will spring to their mind. *A Farewell to Arms* depicts the uselessness of these empty words. In one of Henry’s stream of consciousness, he even compares these expressions with the concreteness of certain places and villages: ‘I was always embarrassed by the words sacred, glorious and sacrifice and the expression in vain... There were many words that you could not stand to hear and finally only the names of places had dignity... Abstract words such as glory, honour, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates.’ (AFA 143, 144). What was concrete for Hemingway were things he could see, touch or hear. It might then lead to a false deduction that Hemingway’s perspective was simplifying or primitive. It was the contrary – rather a complex and direct experienced-based one.

### **3 Characters from *A Farewell to Arms* and *Fiesta (The Sun Also Rises)* and their real prototypes**

Throughout his fiction, like many other authors, Hemingway used people he knew to create some of his characters. It is quite a normal practise, as one simply cannot avoid certain knowledge about people around him or her, hence they use it either consciously or subconsciously in their work. Some of the characters in *A Farewell to Arms* and *Fiesta* have their real prototypes, some of them are based only partly on certain people, and others are simply the product of the author's sheer imagination. It can be people Hemingway knew only superficially, people he met sometimes and who left an impression on him, or people who were close to him, such as friends, family etc. The more distinct literary figures from *A Farewell to Arms*, similar to real people from Hemingway's life, are Catherine Barkley, Rinaldi, Giuseppe Bianchi and Giuseppe Greppi. *fiesta* is much richer in this sense. The whole group of people in the novel who visited Pamplona is unmistakably the same collective that underwent the already mentioned trip to Pamplona in the summer of 1925. Hemingway started writing the novel immediately after the sojourn in Spain was finished. He was full of emotions and he might have wanted to put it down as soon as possible. He would not have probably said back then that his first novel would start his carrier so successfully.

One of the characters in *A Farewell to Arms* who had a real prototype is the Count Giuseppe Greppi, who exemplifies direct utilization – Hemingway used him as a real historical figure that he knew. Count Greppi was a distinctive social and diplomatic figure in Milan and Rome, and he was involved in the Italian diplomatic corps. He cooperated in passing letters to members of the Belgian Army, and for this reason he was even arrested for two months. He died at the age of 102, in 1921, after collapsing during horse races. In the novel Hemingway changed the Count's name to Greffi, but only after the book had been set in galleys. Hemingway met Greppi in Stresa, in the fall of 1918 when being on a holiday with a fellow ambulance driver, John W. Miller. They stayed in Grand hotel Stresa on Lago Maggiore, which is actually the same hotel where Henry stays with Catherine before their escape. In this hotel Hemingway played billiard with

Greppi many times. Once he said about him that ‘not only was the Count an excellent player, but he treated his young American opponent to vintage champagne no matter who won, as well as to penetrating analyses of international affairs. In Hemingway’s opinion the Count was as wise as he was generous.’ (Lynn 89) In the novel Hemingway only shifted his encounter with Giuseppe Greffi one year earlier, while the place, the Grand hotel, remained the same. In *A Farewell to Arms* Henry plays a billiard game with a ninety-four year old Count Greffi in 1917 also in Stresa, while the real Count Greppi is already ninety-eight. Hemingway probably described the Count through Henry as he remembered him: ‘Count Greffi was ninety-four years old. He had been a contemporary of Meternich and was an old man with white hair and moustache and beautiful manners. He had been in the diplomatic service of both Austria and Italy and his birthday parties were the great social event of Milan. He was living to be one hundred years old.’ (AFA 254) It is obvious that in some way Greppi must have made impression on Hemingway that the author chose to mention him in *A Farewell to Arms*.

Another Hemingway’s acquaintance appearing in *A Farewell to Arms* was a certain priest, Don Giuseppe Bianchi, who he met in Italy. When Hemingway worked there during the First World War he was living in a small house in Fossalta di Piave, about a mile and a half behind the lines. Apart from working, he spent his time writing letters to his high-school classmate Ruth Morrison, where he described what he did every day. At the same time he sometimes complained that he felt lonely and missed American people. He even said that he had nearly forgotten his mother tongue, which was clearly an exaggerated statement. During his short stay in Fossalta, the Italian to whom he felt closest was Giuseppe Bianchi, a young priest from Florence. Hemingway had dinner in the officers’ mess of the 69th and 70th regiments of the Brigata Ancona very often, and it was there where he met the priest. In *A Farewell to Arms* Henry describes a priest who is given no other name, and who is undoubtedly based on Hemingway’s friend Giuseppe Bianchi: He ‘wore a uniform like the rest of us, but with a cross in dark red velvet above the left breast of his gray tunic’ (AFA 10) The priest helped Hemingway a lot. He helped him with Italian and spoke to him slowly, when Hemingway did not know what the others were talking about. In *A Farewell to Arms* the priest also makes companion to Henry, though he does not appear that many times in the story. Henry is the only person

who does not make fun of the priest like the other men; he leads long philosophical conversations with him, usually about war, love and religion. The priest visits Henry after he is wounded and he also talks to him when Henry comes back from his convalescent leave.

Giuseppe Bianchi might have played an important role in Hemingway's religious views, and the author may have wanted to show Bianchi's influence on himself in the novel. Hemingway's parents were strongly religious, adhering to the middle stream of Protestantism and tried to educate their children in the same way. Nevertheless, Hemingway strictly refused the religion of his parents, as he wanted to create his own vision of a loyal person and a good life. As Johnson claims, Hemingway personally left his faith at the age of seventeen, when he met Bill and Cathy Smith, whose father wrote a book, in which he tried to prove that Jesus Christ had never existed. (Johnson 158) Hemingway probably retained his persuasion for some time. He might have changed his mind after he was wounded in Italy. Lynn states that Hemingway once claimed, in front of his friends in Paris in the twenties, that his connection with Catholicism had begun on the night he was wounded, when his friend Don Giuseppe Bianchi, the Florentine priest, had come through the dressing station and "murmured" some words over him from the baptismal ceremony. As already mentioned, Hemingway liked to make up his own stories to entertain others or to simply sound more interesting. Therefore it is not sure whether the tale about being anointed by Giuseppe Bianchi is actually truthful. However, in *A Farewell to Arms* the priest also talks with Henry about religion. As the priest feels that Henry does not believe in God, he makes him think about God and religion in a different way - as of love. He tries to explain to Frederick that to love God is like loving a woman: 'When you love you wish to do things for. You wish to sacrifice for. You wish to serve.' (AFA 74) People who love each other always want to satisfy each other's needs, as devout people always search for a way to please God. The character of the already mentioned Count Greffi had a similar view on religion and God. He says to Henry that love for a woman is an act of devotion on par with religious feeling: 'Then too you are in love. Do not forget that is a religious feeling.' (AFA 203) Although Henry does not show any religious feelings throughout the whole novel, he remembers these words and advices when Catherine's life is in serious danger, and he prays to God for her safety: 'Oh, God

please don't let her die. I'll do everything for you if you won't let her die. Please, please, please' ... (AFA 245)

Another character of Hemingway's *A Farewell to Arms* that is partly based on a person Hemingway knew is that of Catherine Barkley, the British nurse whom Henry fell in love with. There has always been an assumption that the character of Catherine Barkley had a real-life prototype, in the person of a nurse Agnes Von Kurowsky, whom Hemingway met in Milan. Before this issue will be discussed it is necessary to add that it was not only the qualities of Agnes von Kurowsky that are reflected in Catherine, but also other women contributed to the creation of this famous character. One of them is certainly Hemingway's second wife, Pauline Pfeiffer, who experienced a difficult Caesarean in the summer of 1928 like Catherine did in the end of the novel. Donaldson points out that Catherine's psychological disrepair and Britishness fits Duff Twysden, a lady to whom Hemingway once felt affection, better than Agnes. And finally, Catherine 'resembles no one more than Hadley Richardson,' Hemingway's first wife, 'in her loving and selfless nature' (Donaldson 162). The last point to be made about Hadley is the fact that Hemingway used to call her "Miss Catherine Kat", which also 'supports the idea that he had her at least partly in mind when he created the character of Catherine Barkley, often called 'Cat' by Frederick'. (Donaldson 163) The assumption that the most obvious model for Catherine Barkley was Agnes von Kurowsky is certainly right however hard one tries to deny it. Both Catherine and Agnes were nurses serving for the American Red Cross hospital in Milan during World War I, and both were befriended with Henry or Hemingway, with whom they later started an intimate relationship. Leicester Hemingway wrote that his brother Ernest was in love with Agnes in Milan and remembered her when he created Catherine Barkley. The story of Henry and Catherine can never be the story of Hemingway and Agnes as Agnes was never Hemingway's love of life and nor was she pregnant with him. The relationship between Catherine and Henry is more complex and developed because Hemingway used that as one of the main themes of his novel. Anyway, the character of Catherine is, if nothing more, based on the model of Agnes Von Kurowsky.

Hemingway met Agnes in American Red Cross hospital in Milan, where he was taken after his wounding. In order to create a story that flows from the beginning to the

end, Hemingway shifted the meeting of Henry and Catherine into the time when Henry was still working in Gorizia. What both Agnes and Catherine possessed was physical beauty. Their appearance was quite similar. They were both tall nice-looking girls with long hair. They were also very sympathetic and amiable, admired by many men. Agnes' hair was dark brown while Catherine was a faire-haired girl. According to how Henry describes Catherine when he first sees her, he seems to be infatuated with her from the beginning like Hemingway was with Agnes: 'Miss Barkley was quite tall. She wore what seemed to me a nurse's uniform, was blonde and had a tawny skin and grey eyes. I thought she was very beautiful.' (AFA 18) Both women were English speaking, but Agnes was American and Catherine British. A distinct difference between those two may be their intellect. Catherine was not as sophisticated, professional and well travelled as Agnes was. She was actually less experienced than Frederick. She also was not as educated as Agnes, who worked in libraries and knew several languages. Agnes was able to learn whatever language was necessary during her travels. Then there was a difference in their sentiment. Catherine was very sensitive and facile while Agnes was a tough independent woman of little sentiment, who did not seem to take men seriously and never felt any devotion to anyone. Thus, it is difficult, as Reynolds says, imagining Agnes ever being 'a little crazy' because of the death of a fiancé. Agnes being twenty-six was much older than nineteen-year old Hemingway. Therefore it is not surprising that she liked to call him "my boy". In one of her letters to Hemingway she starts with the words 'Ernie, dear boy'. She might have regarded Ernest as a young boy who she simply had to take care of. Interesting is that sometimes Catherine in *A Farewell to Arms* also calls Henry a boy: 'You're such a silly boy.' (AFA 82) This only suggests that Hemingway might have simply liked this expression and remembered it when writing *A Farewell to Arms*.

The relationship of Agnes and Hemingway was somehow mysterious. Nobody knows what it really was like, that summer in Milan. There are opinions that Agnes did not take Ernest too seriously. Agnes herself seemed to deny that there was something between them. Once she claimed that the relationship between them was only a flirtation. Apparently there were many men who admired Agnes for her beauty and self-confidence. She simply stood out wherever she was. Hemingway may have been just one of those men. When Hemingway was recuperating in the hospital, he would write letters to her

though he knew he was going to see her that day anyway, but she seemed to never reply. However, there are documents and letters from later times that Hemingway, unlike Agnes, saved, and from which it is obvious there must have been something between them. A letter from December 20, 1918 written by Agnes can serve as an example: ... ‘And let me tell you and wish we could be together for our first Christmas...So long sweetheart. I’m praying I’ll see you before you go.’ (Reynolds 203). There are letters written in October and November, saying for example: ... ‘Miss you dear, and love you so much’... ‘Good night sweetheart, your Mrs. Kid.’ and similar affectionate phrases. (Reynolds 201) From all this it is clear that Hemingway was not just one of the men who waited in a queue to arrange a date with Agnes, but somebody who meant more to her. During her service in the hospital Agnes even wrote to her fiancé and broke their engagement, which made Hemingway even surer that she really loved him. The things the couple did during the summer were very similar to what Henry and Catherine did. They explored shops, went for dinners, enjoyed drinking wine and took carriage rides out to San Siro to watch horse races. They saw each other for the last time on December 9, when Hemingway visited Agnes in Treviso. After that they kept on writing regularly. Hemingway counted with the fact that they would get married once he leaves Italy. However, Agnes started hinting in her letters to him that their relationship would not have any lasting, that there was a problem of the age difference and advised young Ernest to forget about her. In March she finally convinced him their relationship was over. At that time she was actually starting a new relationship, which only suggests that she did not take Hemingway too seriously. Hemingway reacted bitterly and his disappointment was great. The question is why would Hemingway even think about marrying Agnes if there had not been anything between them before. Although it is sometimes tempting to see art as reality, it would be absurd to deny that a relationship existed between Agnes von Kurowsky and Hemingway, considering all the facts and letters concerning this matter.

Agnes von Kurowsky who “became” Catherine is slightly connected with an Italian captain Enrico Serena who is recognised to have served Hemingway as the bases for another major character of *A Farewell to Arms* – an Italian officer and Henry’s friend Rinaldi. Enrico Serena was a war veteran who frequently visited Hemingway in the Milan hospital. Hemingway used to listen to his war stories, which he enjoyed and tried

to remember them. As already mentioned, it is probable that from these stories Hemingway absorbed how the Caporetto retreat and the war in Italy between 1915-1917 looked, and later used it in *A Farewell to Arms*. There is a parallel in the 'relationship' between Rinaldi and Catherine, and Serena and Agnes. Similarly to how Rinaldi fancied Mrs Barkley at the beginning of the novel, Enrico liked Agnes as well. When visiting Hemingway in the Milan hospital he noticed the young pretty Agnes and wanted to take her out. Agnes recalled her memories from that summer and said that 'Serena kept at me and kept at me.' (Reynolds 198) He finally made her go for dinner with him. That time it was not so easy because for the nurses it was not common to go out alone. Usually they travelled in pairs or threes. Anyway, Agnes got the permission from her supervisor Miss DeLong and they went for dinner to a famous restaurant. Serena apparently tried to get her to drink, which Agnes did not like. There was also a piano and a couch in the private room. 'That intrigued me. I thought this is some sort of place for seduction.' (Reynolds 198) Nothing happened between them as Agnes excused herself she had to be on duty at twelve o'clock. In *A Farewell to Arms*, it is Rinaldi who first dates Catherine. He has great hopes in their relationship till the moment Catherine meets Henry and her attention falls on him: Walking home Rinaldi said, 'Miss Barkley prefers you to me. That is very clear.' (AFA 20) Another reason to assume that the character of Rinaldi was inspired by Enrico Serena is the fact that both called Hemingway or Henry a somewhat unusual name. Serena used to call Hemingway "bambino", which is the Italian equivalent of an English word "baby" which Rinaldi used when he spoke to Henry: 'How are you, baby? How do you feel?' (AFA 53) Hemingway might have recalled this when he was creating the figure of Rinaldi and used it as an interesting vitalizing force of one of his major characters.

Focusing on *Fiesta*, maybe the most prominent resemblance between a character from this novel and its real prototype is the similarity between Brett Ashley and Duff Twysden. Duff, like Brett, had a title 'Lady' which they got after their husbands. Their physical appearance was also very similar and Hemingway emphasized the aspects of Duff's appearance in Jake's description of Brett: 'Brett was damned good-looking...Her hair was brushed back like a boy's...She was built with curves like the hull of a racing yacht.' (SAR 19) Additionally, Brett 'affects a man's felt hat, just as Duff did, and can

hold her liquor with an equivalent gallantry.' (Lynn 291) Brett is a woman of unusually active sexual appetite. She is a woman admired by many men and she changes men in bed very often. Thus in some literary sources she is regarded as a nymphomaniac. This behaviour is similar to that of Duff Twysden, who enjoyed coquetting with the other sex as well, and who was very fickle concerning men. Although she had quite a serious relationship with her cousin Pat Guthrie, she went to a rendezvous with Harold Loeb; they had several drinks and ended up in bed. Later on they decided to spend a week together in northern Spain. For Duff, it was just an exciting time they spend together, while for a romantic Loeb it meant much more. After he realised he took it more seriously than her, Duff tried to get out of the unpleasant matter and left to Paris, informing Loeb that she is not good for him. The same thing happens in *Fiesta*, where Robert Cohn, based on Loeb, goes for a week to San Sebastian with Brett and they enjoy the week together. Again, for Brett their private little holidays do not mean anything but a dulcification of her time. On the other hand, Cohn feels very self-confident about the matter, especially, because he is the one, who got the woman so admirable to every man.

Loeb was not the only man who fell for Duff. Hemingway also liked her, as well as Jake Barnes admired Brett. The difference between them was that Jake actually loved Brett as they once had a relationship together, during the First World War, and Hemingway was just enchanted by Duff; it seems there was nothing more. Hemingway and Duff sometimes drank together and had whispered conversations that no one else was supposed to hear. Hemingway was apparently quite tactless when coquetting with her, which humiliated his wife Hadley, who, feeling embarrassed and distressed, left earlier to bed. This might have been another reason why Hemingway preferred to omit his wife Hadley from his first novel. She would not have simply fitted into the story.

#### **4 Geographical descriptions in *A Farewell to Arms* and *Fiesta (The Sun Also Rises)***

Throughout *A Farewell to Arms* and *Fiesta*, there are descriptions of certain places Hemingway was or was not familiar with. *Fiesta* deals with the places Hemingway usually knew very well and in *A Farewell to Arms* it is more the areas the author had not visited before. In this novel some places are described so authentically that one would say it is because of the author's first hand experience. It is, however, mostly not the case.

What is striking about *A Farewell to Arms* is how Hemingway's geographical descriptions and the actual places concord. This might lead to a false deduction that the novel is purely autobiographical. However, it has to be pointed out that Hemingway had not seen the terrain in which Henry stays before writing the novel. He had not probably seen Gorizia, when he wrote *A Farewell to Arms*, he had not seen the Tagliamento river, and he certainly had not known how the Isonzo river looked. He had not happened to see Plava, where Henry was wounded, nor had he known the terrain of the Bainsizza plateau, where Henry stays the day of the Austrian breakthrough at Caporetto. Also 'his 1927 trip to Italy with Guy Hickock did not cover the war zone of 1915 – 1917.' (Reynolds 5) There are many more places that Hemingway had not seen before writing the novel, and yet the descriptions are very accurate. It can only be explained by his deep and careful studies of the terrain he decided to write about. It is known that many times he checked the names of the streets he used in his novel, the distances between certain places and all the smallest trifles. This shows how he urged on the authenticity of his work. It might also be due to his reporter skills, which he discovered while working for *Toronto Star*. Not only geographical details resemble the real places, but also the background, circumstances and certain events are described in an unbelievably accurate way. One of such events is the famous Caporetto retreat in which Henry takes part. This section is said to be the most authentic part of the novel. It is so accurately reported that some people actually did not believe that Hemingway had not participated in it himself. Some Italians who experienced the retreat even claimed that Hemingway must have been with them, because how else could he have known so precisely what had happened there and how

the conditions were like. The descriptions of the Caporetto retreat and the troop behaviour at the Taliamento River bridge was so accurate that in Italy the novel was banned from publication until World War II. Hemingway himself participated in the Greek retreat in Greco – Turkish War as a journalist. Those who do not believe in Hemingway's talent for writing, or, more precisely, reporting, tend to share the idea that he simply used his firsthand experience from the Greek retreat to the Caporetto one. There might be a little truth in it, but it is more than obvious that such precise details described in the Caporetto section have nothing to do with any other retreat. Hemingway was a good listener and while he was recuperating in the Milan hospital he listened to many stories told by war veterans. It can be assumed that he drew from the experience of these people and later used it in *A Farewell to Arms*.

As already mentioned, *Fiesta* deals more with the places Hemingway was familiar with, as he lived there for four years then. One of the most prominent places featuring both Hemingway's and Jake's Parisian life was *Café Select*. In *Fiesta* Jake visits Café Select three times. Another place where Hemingway spent a lot of time and which is mentioned in *Fiesta* is for example Lavigne's restaurant on the boulevard Montparnasse. It is a restaurant where Hemingway and his wife Hadley had dinner very often in the years 1924 – 5. They used to go there so frequently that they even had their own napkin rings saved for them each time they dined there. It is paradoxically the restaurant where Jake takes his Belgian prostitute Georgette for dinner. Hemingway maybe used this place in the novel, because he wanted to make a favour to the owner of the restaurant. Another reason might be simply the fact that he knew it there and hence did not have to make up any fictional restaurant. There are other spots throughout the first part of the novel that Hemingway knew before writing *Fiesta* and which he used as a background for this novel. When Jake with Brett take a taxi from the dance hall in the Pantheon Quarter to the Parc Montsouris, they go along the streets and around the places Hemingway knew very well. The taxi takes them to the street behind St. Etienne du Mont called the rue Descartes, where Hemingway once lived alone in a rented studio in 1922. He moved there for a short time in order to have absolute quiet and time for his writing. The car then passes the Place Contrescarpe, a place in which the author and his wife first lived. In another scene of the novel Jake and Bill Gorton are enjoying the view at Notre

Dame after a good dinner in Madame Lecomte's restaurant on the Right Bank. Then they head to the Left Bank to meet Brett. On their way to café Select, the meeting point, they again walk through the neighbourhood where Hemingways' once lived: 'We crossed the bridge and walked up the Rue du Cardinal Lemoine. It was steep walking, and we went all the way up to the Place Contrescarpe...' (SAR 68) It is interesting that Hemingway mentions this place more times in *Fiesta*. He must have had an emotional affinity to the neighbourhood, where he apparently spent some happy days with his wife. It only proves that although Hadley was omitted in *Fiesta*, she left some traces in the novel in the author's description of certain places.

## Conclusion

To sum up the thesis, it is obvious that Ernest Hemingway drew from his experience immensely when writing *Fiesta* and *A Farewell to Arms*. The impulse for writing his first novel, *Fiesta*, which was once criticised as “too autobiographical”, was undoubtedly his trip to Pamplona in 1925. When writing the first part of the novel, where the key characters are introduced, the author used his experience of his expatriate years in Paris. The middle section of the novel is based on Hemingway’s trip to Burguete in 1924. Finally, the third part of the novel, and probably the most autobiographical one, reflects the sojourn in Pamplona where Hemingway went for holiday with his wife and a group of their friends.

*A Farewell to Arms* also represents a lot of Hemingway’s personal experience, though not as much as in *Fiesta*. It is namely his stay in Italy during the First World War as an ambulance driver, his wounding on the front by a trench mortar shell, and his consequent transport to the Milan hospital, where he had a love affair with a nurse Agnes von Kurowski. When composing *A Farewell to Arms*, the author went through several crucial periods of his life that are reflected in the novel as well. It is especially the birth of his son and the death of his father.

Throughout the novels, Hemingway mentioned several issues that were connected with his life. His hobbies, such as fishing and bullfighting can be seen in *Fiesta*. Themes of drinking alcohol and problems with sleep are noticeable in both novels. Hemingway’s knowledge of medicine is obvious in *A Farewell to Arms*. The author’s negative attitude to wars is expressed mainly in *A Farewell to Arms*. Concerning characterization, Hemingway used people he knew as the basis of some of his characters. He either used them directly, such as in the case of Count Greppi, or indirectly, which is for example the case of Catherine Barkley, who is based on more people at the same time. When composing *Fiesta* and *A Farewell to Arms*, Hemingway drew from his knowledge of certain places and hence described them very authentically. In the case of *Fiesta* it is mainly the city of Paris and its concrete neighbourhoods, streets, views, restaurants and clubs. Most of the places described in *A Farewell to Arms* are, however, the result of thorough research combined with his imagination.

All the autobiographical elements for the novels are only raw material, which contributed to the composition of the work. An interesting continuation of this thesis might be the analysis of those aspects from which Hemingway drew when writing *Fiesta* and *A Farewell to Arms*, but which he did not experience himself but had to study and learn about them.

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