

Jake Barnes, A "Pretty Religious" Catholic

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One of the unexpected things in *The Sun Also Rises* is that Jacob Barnes, the narrator and central figure of the book, is a Roman Catholic. Most of the major Hemingway characters show very little religious dimension, and in this novel Jake's faith contrasts with the lack of it in the others. It almost seems out of character in him, and yet it is mentioned many times though not too obtrusively.

Why did Hemingway intrude this religious element into his novel? Does it tell us anything about Hemingway himself? What is its function in the novel? To answer these questions let us look at the religious factor in Hemingway's own life; then at its significance in the novel; and finally let us see if it throws any light on Hemingway's ideas and on his character.

The Religious Element in Hemingway's Life

Ernest Hemingway's parents were members of the Congregational Church and took their faith very seriously. His father, Dr. Clarence Edmonds Hemingway, seems to have had a strong Puritan streak, and "any signs of idleness or procrastination among his brood roused him to sharp words and sudden scoldings. He forbade all recreational activity on the Lord's Day—no play with friends, no games, no concerts. Except in times of illness, attendance at church and Sunday

school was compulsory."¹ Ernest's mother, Grace Hall Hemingway, was not so strict as her husband, perhaps because her father was an Episcopalian, and she said she wanted her children to enjoy life, which to her meant especially appreciation of the arts. All the children were given music lessons (Ernest played the cello) and encouraged to go to concerts and exhibitions. From his father he learned to love nature, but this was not necessarily a religious sentiment and involved killing wild game.

Ernest was baptized in the First Congregational Church, Oak Park, Illinois, and his mother wrote that she carried him "as an offering unto the Lord, to receive his name and hence forth be counted as one of God's little lambs."² In 1911 he was confirmed in the Third Congregational Church, where Grace was then choir director, and where Ernest sang in the choir.³ Later they returned once again to the First Congregational Church and there he was a member of the youth group, the Plymouth League.⁴ When he graduated from High School, Ernest gave a talk in the church to the younger boys, but it was probably not an overly religious talk.⁵

How much his religious experiences as a boy had meant to him is not certain. Probably they were not very deep, and Ernest seems not to have thought much about his faith when he was away from home in Kansas City, when he worked for the *Star*. If the farewell scene in *For Whom the Bell Tolls* is autobiographical, as Carlos Baker thinks,⁶ then Hemingway was by this time embarrassed by any outward show of religious feeling, and had already rejected the form and expression of faith which his father and mother took so seriously. Hemingway was rebelling against the whole life style of his parents.

and religion was an important part of their way of life.

Habits of prayer formed in youth, however, did not completely disappear, it would seem, and when he was wounded in Italy he no doubt prayed, as he later described in *A Farewell to Arms*. Prayer is mentioned in *The Sun Also Rises* several times, and in the short story, "Now I Lay Me." In 1945, writing about the past, Hemingway wrote that in 1918 "he had been very frightened after his wounding, and therefore very devout. He feared death, believed in personal salvation, and thought that prayers to the Virgin and various saints might produce results. These views changed markedly during the Spanish Civil War, owing to the alliance between the Church and the Fascists. He then decided that it was selfish to pray for his own benefit, though he missed the 'ghostly comfort' as a man might miss a drink when he was cold and wet. In 1944, he had got through some very rough times without praying once."⁷

Hemingway's memory was notoriously unreliable about past events, and he often romanticized, exaggerated and misrepresented facts. Contemporary records do not make him look very devout in 1918, though perhaps he was more so then than at any other time. "Prayers to the Virgin and various saints" would have been completely counter to his Congregational upbringing, but in his rebellion against the genteel and pious world of his parents, he may very well have been attracted to the warm and spontaneous expression of religious feeling which he must sometimes have seen in Italy. In 1927, when he wanted to marry Pauline Pfeiffer in the Roman Catholic Church, he claimed to have been "baptized in the faith by a priest who had walked between the aisles of wounded men" in the dressing station in 1918.⁸

What was Hemingway referring to here, and was it really Baptism he had received?

When he arrived at the Italian front, Hemingway had met a young priest called Don Giuseppe Bianchi and had treated him with sympathy and respect.⁹ He seems to have been the model for the priest in *A Farewell to Arms*. When Hemingway was wounded, the priest came "along the line of wounded men, murmuring the holy words, anointing each as he passed. He recognized Ernest and did the same for him."¹⁰ Clearly this was not Baptism, but the anointing of the sick and dying. Hemingway probably knew this perfectly well, but he did not want to go through instruction and Baptism in 1927, and so he invented the fiction of his official entrance into the Church in 1918.

It is quite possible, however, that Hemingway thought of himself as a kind of believer. There does not seem to be much evidence of outward religious observance during that period. In the hospital in Milan he entered into a new maturity and self-confidence, bordering sometimes on arrogance under the hero-worship of others, and he seemed determined to assert his independence and freedom from all traditions, including the religion of his youth. In Italy, free from family restraint, he learned to smoke, drink cognac, bet at the horse-races, and flirt with the nurses, all of which would have shocked his parents and the members of his home church.

Hemingway married Hadley Richardson in the Methodist Church near the Hemingway summer home in Northern Michigan in 1921, but this was a matter of convenience and convention, pleasing to his parents, but without much significance to Ernest as far as we can tell. In 1924 Ernest and Hadley's son, John Hadley Nicanor Hemingway,

was baptized in St. Luke's Episcopal Chapel in Paris with Gertrude Stein as godmother. "Since Hadley entertained no special denominational loyalties and Ernest was not prepared to raise his son as a Catholic, Gertrude had said that Episcopalianism was as sound a sect as any."¹¹

Contrary to Hemingway's 1945 statement, there is very little evidence that he was "very devout" in 1918, except possibly for a very short period after his wounding, nor did he show much religious concern in the years that followed. Rather it was in the years 1925 through 1927, when he was struggling with divided loyalties to his wife and to his new love, Pauline Pfeiffer, as well as an inconclusive affair with Lady Duff Twysden, that he was deeply troubled in conscience and even contemplated suicide. That this struggle took place more and more within a religious context, and specifically within a Catholic context, is clear from various references. And it was precisely in the first part of this period that *The Sun Also Rises* was written, in 1925 and 1926.

It was in March 1925 that the Hemingways first met Pauline and Virginia Pfeiffer at a party given them by Harold Loeb and Kitty Cannell, who were to become the models for Robert Cohn and Frances Clyne. That same Spring they also became acquainted with Duff Twysden and Pat Guthrie who gave Ernest the ideas for his portraits of Brett Ashley and Mike Campbell. In June Harold went for a week to St. Jean-de-Luz with Duff Twysden, unknown to Hemingway, and in July the Hemingways, Harold, Duff and Pat all came together with some others in Pamplona for the Fiesta of San Fermin. It was not a happy gathering. When Ernest found that Duff and Harold

had been living together for a week he became jealously hostile. He was greatly attracted to Duff and she to him, but apparently he was able to restrain himself from consummating the love, out of loyalty to Hadley. The fact of the struggle and his jealousy which almost led to a nasty fight with Harold shook Hemingway, and they probably made him realize a moral weakness and ambiguity within himself.

It was shortly after this that he began to write the novel, which he first thought of calling *Fiesta*, and in the writing of it he perhaps hoped to exorcise the demon of lust by embodying it in fictional form in all its seediness. Hemingway's unconsummated love is reflected in Jake's impotence, and Jake's learning of maturity, by limiting his pleasures to those passions which are within his scope and renouncing all illusions of the impossible, set up a model which Hemingway may have hoped to follow, though, in the event, he was unsuccessful.

Returning to Paris he encountered once more the temptation of Duff Twysden, and, in resisting this, he perhaps left himself open to a more serious one from Pauline Pfeiffer, who had already started to try to catch his attention in the Spring. When Hemingway wrote *The Torrents of Spring* in November 1925, Pauline was the only one of his friends who was unreservedly enthusiastic about it. This should have been a warning that she was rapidly falling in love with him, but if he realized this as a danger, he chose to ignore it, as he did also the advice from his father. Dr. Hemingway had complimented his son on the publication of *In Our Time* but suggested that it was deficient in spiritual uplift. He hoped Ernest would "see and describe more of humanity of a different character in future volumes. The brutal you have surely shown the world. Look for the joyous, up-

lifting and optimistic and spiritual in character. It is present if found. Remember God holds us each responsible to do our best. My thoughts and prayers are for you dear boy every day."¹²

In December the Hemingways went to Schruns, a village in the Austrian Vorarlberg, where Ernest worked to rewrite and type up his novel and where they all enjoyed the skiing. Pauline joined them for the Christmas and New Year's holiday, knowing now that she was irretrievably in love with Ernest. When he decided to go to New York briefly to talk with his publishers, Pauline offered to go with him. He went alone, but not before he had seen enough of Pauline in Paris to know that he was in love with two women at once. Again on his return, instead of going directly back to his wife and son, he lingered in Paris. Later he was to write, "The girl I was in love with was in Paris then . . . and where we went and what we did, and the unbelievable wrenching, killing happiness and treachery of everything we did gave me such a terrible remorse that I did not take the first train or the second or the third . . . When I saw my wife again standing by the tracks as the train came in by the piled logs at the station, I wished I had died before I ever loved anyone but her."¹³

By Spring it was impossible to keep it a secret, and after Pauline had come to stay with the Hemingways in the summer, Hadley agreed to a trial separation in Paris. According to the agreement, if Ernest and Pauline were still in love after staying apart for a hundred days, then Hadley would give him a divorce. In order to keep her side of the agreement, Pauline sailed for America to be with her family. Her mother, who was a devout Catholic, was shocked, and sympathized

completely with Hadley. In October, 1926, Pauline too came to a full realization of what she was doing and felt contrition, but it did not last long.

Ernest's remorse, however, was far deeper than Pauline's and showed a more serious religious feeling in it. After her repentant letter he wrote that he had seriously considered suicide so as not to hurt Hadley and to save Pauline from sin. "After death he was perfectly willing to go to Hell . . . He prayed for her each night for hours and every morning on awakening."¹⁴ He wrote Scott Fitzgerald that Hadley had been grand and that the fault was entirely his own. When he started delivering furniture and other things to Hadley's he burst into tears.

Pauline returned to France after the hundred days and the divorce became final in January 1927, but Hemingway insisted on postponing his second marriage until May. In March he took a trip with Guy Hickok to Italy, and in Rapallo met Don Giuseppe Bianchi, the priest who had anointed him in 1918. This "served to reawaken his religious sensibilities, and the end of his marriage to Hadley was still very much on his conscience. Outside Spezia he asked Guy to stop at a roadside shrine, where he knelt and prayed for what seemed a long time, returning to the car with tears on his cheeks."¹⁵ It was not the only time during this trip that Hemingway prayed and wept.

Meanwhile Pauline was consulting with a priest about being married in the Church, which would require their certificates of baptism, and Ernest's first marriage certificate, so that this could be declared invalid. As mentioned above, although he could not produce a certificate, he asserted that he had already been baptized in 1918. Even if doubts

about the validity of his baptism did not disturb him, the assertion that his marriage with Hadley, whom he still loved, was invalid, must surely have troubled his conscience.

Regardless of this, Hemingway now definitely thought of himself as a Roman Catholic. In answering an inquiry from a Dominican priest, Hemingway wrote that, "For many years he had been a Catholic, although he had fallen away badly in the period 1919-27, during which time he did not attend communion. But he had gone regularly to Mass during 1926 and 1927, and had definitely set his house in order in 1927. He felt obliged to admit that he had always had more faith than intelligence or knowledge—he was in short, a 'very dumb Catholic.' He had 'so much faith' that he 'hated to examine into it,' but he was trying to lead a good life in the Church and was very happy. He had never publicized his beliefs because he did not wish to be known as a Catholic writer. He knew the importance of setting an example—yet he had never set a good example. His fundamental program was simplicity itself: to lead a good life and to try to write well and truly. It was easier to do the first than the second."¹⁶

This is an interesting and revealing statement, even if we cannot accept most of it at face value. Ernest wrote his father that he had attended Mass in Madrid on May 23, 1926, before going to the bull-fights. On the other hand, Hadley stated that, to her knowledge, he had never attended Mass in the years she had lived with him.¹⁷ His professed humility about his intelligence need not be taken seriously. At times Hemingway affected a rough, nonintellectual stance, but at other times he could be arrogantly superior to others. Although he had never gone to college, which probably made him defensive among

his Princeton-Yale-Harvard friends, he, was in fact, well read and highly intelligent.

How are we to evaluate Hemingway's faith of which he claimed to have so much? There is no doubt that he had a kind of faith, but it was probably not the orthodox faith of the Church, but a more humanistic faith, a kind of "Hemingway code" with a transcendent dimension. No doubt he believed in God the Father, demanding integrity, courage, sincerity and sacrifice in his children, more an imposer of discipline and punishment than a dispenser of rewards. In accordance with his tough and tragic attitude, Hemingway believed in Hell, just as he believed in the necessity of suffering and death, but it is not so certain that he believed as strongly in Heaven, at least as a possibility for himself. However, he seems to have had a materialistic concept of the soul, a hint of which is seen in *A Farewell to Arms*, and to have believed in personal survival after death. Although we cannot attribute the ideas of the Roman soldier in "Today is Friday" to Hemingway himself, it would be in accordance with what we know of him to say that he admired a humanistic Christ who had the courage to fight to the end and to sacrifice his life for others, giving them a model for their own lives. When Ernest referred to "sin" in relation to Pauline's marriage, he was thinking of the injustice and unkindness to Hadley, rather than the breaking of any ecclesiastical injunction.

After Hemingway's marriage to Pauline, and probably in the months preceding it, he attended Mass with her fairly regularly, and gave Morley Callaghan, an old Toronto friend, the impression that he was very pleased to have become a Catholic convert. The dignity, tradi-

tion, ceremony and color of the rituals must have appealed to him, just as they did in the bullfights in Spain, and he genuflected, crossed himself and dipped his fingers in the holy water, just as the matadors performed each ritual act. The sacrifice of the Mass and the sacrifice of the bulls were very similar in his mind. His prayers seem to have been to the Virgin and saints, more often than to God the Father. According to his 1945 statement quoted above, he ceased praying for himself after the Spanish Civil War, but since we are concerned in this paper with Hemingway's beliefs up to the time that he wrote *The Sun Also Rises*, we need not treat of his faith in the later years of his life. We will now proceed to look at the novel, and particularly the religious dimension in it.

Religious Elements in *The Sun Also Rises*

We began this article by asking the question of why Hemingway made Jacob Barnes a Roman Catholic and introduced a religious element into *The Sun Also Rises*. From what we have written above it may be concluded that the most important religious crisis for Hemingway was not the time of his being wounded in 1918, but the emotional, moral and religious struggle he went through between 1925 and 1927, the years when his marital loyalty was under great strain, finally ending in separation, divorce and remarriage, and also the time when he wrote *The Sun Also Rises*.

In the version of the final manuscript sent to Max Perkins of Scribners there were biographical sketches of Brett Ashley and Mike Campbell and an autobiography of Jake Barnes. On the recommendation of Scot Fitzgerald all these were cut from the opening chapters. As

the book stands now there is no hint that Jake is a Roman Catholic until Chapter Nine in Book Two, except for an inconclusive reference in Chapter Four. The incident in Chapter Nine is a rather humorous one in which Bill Gorton and Jake Barnes are unable to get seats in the diner on the train to Bayonne, because a large group of Roman Catholic tourists on a pilgrimage to Lourdes have booked the diner solidly until mid-afternoon. The man next to them says,

‘It’s a pity you boys ain’t Catholics. You could get a meal, then, all right.’

‘I am,’ I said. ‘That’s what makes me so sore.’¹⁸

Apparently this is a surprise to Bill, even though he is an old friend of Jake’s, for in a delayed reaction in Chapter Twelve he asks,

‘Listen, Jake, are you really a Catholic?’

‘Technically.’

‘What does that mean?’

‘I don’t know.’¹⁹

A little more light has been thrown on Jake’s religion in an intervening passage in Chapter Ten, where Jake goes into the cathedral in Pamplona to pray. He prays about many things, about his friends, for the bullfighters and for himself, and then he begins to think about Brett and his mind wanders. When he realizes this, he is a little ashamed and regrets that he is “such a rotten Catholic,” but “there was nothing I could do about it, at least for a while, and maybe never, but that anyway it was a grand religion, and I only wished I felt religious and maybe I would the next time.”²⁰ As he comes out of the cathedral he dips his thumb and forefinger in the holy water and then feels them dry in the hot sun. The symbolism is probably con-

scious. Jake's religious faith in the church is not able to keep him free from all the emotional complications and shoddy compromises he encounters in the outside world among his decadent and self-centered friends.

Immediately after the cathedral sequence and the symbolic water, we find that Robert Cohn has taken a bath, had a shave, haircut and shampoo, and had something put on his hair to make it stay down, all signs of vanity and self-centeredness. Like him, Brett is always "having a bathe," but this too is a symbol of the superficial, empty and self-centered life which she despises but is unable to repudiate.

In contrast to this artificial and ineffectual washing is the pure clear water of the stream where Bill and Jake go fishing, or the ocean at San Sebastian. This water is able to cleanse them from the tawdriness of human vanity and restore them to their true selves, in unaffected friendship, even if only for the period they are there, close to the soil. Hemingway wrote Perkins that he had intended to write "a damn tragedy with the earth abiding forever."²¹ The idyllic scenes in *Burguete* point up the bankruptcy of the expatriate society in Paris and Pamplona. They represent a return to the primitive, to the earth as God created it and as it was intended to be. Nature, the earth with its stable basis and regularly returning cycles, was one of the foundations of Hemingway's religious faith. It was not a sentimental concept, however, for implicit in it was death, and man's place in nature was to join in the struggle of the hunter and the hunted. For Jake, as for Hemingway, returning to nature was an act of re-creation and restoration, enabling one to survive and to be creative in the world divorced from nature.

But in this other world, the world of cities, of people, of work and of "civilized" play, a code for action and survival is necessary, and it takes its start from lessons learned in the world of nature. This code is never spelled out in a pretentious way by Jake, as though it were a religious philosophy, but it comes out in wry observations on his own life, recognizing his failures and limitations, particularly his impotence.

One of the places where Jake reflects on his life is in Chapter Fourteen. "I thought I had paid for everything, . . . No idea of retribution or punishment. Just exchange of values. You gave up something and got something else. Or you worked for something. You paid some way for everything that was any good. I paid my way into enough things that I liked, so that I had a good time. . . . Perpaps as you went along you did learn something. I did not care what it was all about. All I wanted to know was how to live in it. Maybe if you learned how to live in it you learned from that what it was all about."²²

On the surface this looks like a bit of hedonistic common wisdom, far removed from religious language, and it is purposely so. But if we look at it again, we see that it is ambiguous enough so that it may carry a deeper meaning. To pay for everything that is any good may mean to sacrifice for something that is truly good. Learning "how to live in it" might be merely a eudaemonistic counsel, but it might also have something to do with Jake's wish that he was not "such a rotten Catholic." And learning "what it was all about" sounds a little like the ultimate religious question. It is not in Jake's nature to wear his heart on his sleeve, nor to indulge in moralistic

or pietistic language, but yet he knows that there is a moral order and that life does have meaning. By his code he tries to thread his way through the complexities of life in post-war France and Spain.

In his quest to find "how to live in it" Jake has, in addition to the models found in nature and the Church, several possible human models. Robert Cohn obviously presents a negative model, so we need not be concerned with him. Bill Gorton has found a way to survive, but because he makes no risk and no sacrifice, he receives only empty rewards, stuffed dogs instead of life. It is, as he says, a "simple exchange of values."²³ He gives nothing of value and receives nothing in return, except when he places himself in contexts where real value lies, such as nature in Burguete, or the friendship of a real person like Jake.

Count Mippipopolous comes closer to providing a viable model, for he has suffered and risked his life, and now he claims to "know the values."²⁴ Considering his age, he has made a remarkable adjustment and has learned to enjoy many things in life, but he does not really enter into full human relationships. He offers Brett \$10,000 to go with him to Biarritz. When she leaves him later he immediately surrounds himself with three young girls. Since he is old and rich, his code is adequate for him. He has no illusions and knows that he cannot buy certain things, such as Brett's love, but he has learned to be content with what is possible, to enjoy it and to know its value. For Jake, however, who is relatively young and not rich, only part of this code is relevant.

In the bullfighters, Belmonte and Romero, Jake finds models from whom he can learn, even though he cannot imitate them completely.

Belmonte, like Jake, has limitations. He is getting old and is sick with a fistula, so he has to impose his conditions by choosing his bulls from among those which are not too large and not too long-horned. But within these conditions he performs with courage and disciplined skill, despite his intense pain and the hostility of the crowd. Under humiliating circumstances he maintains his dignity and integrity, even though he can no longer compete with the brilliance of Romero.

In Romero Jake sees a model which becomes for him an ideal. The bullfight becomes a microcosm of the world. The bullfighter faces the challenge and the danger of nature in the bull, and the judgment of the crowd, including the *aficionados*. He performs according to an art intricate in form and demanding in its fidelity to a detailed tradition. Pedro Romero accepts all the challenges and performs with an inner integrity, discipline and dignity. He "never made any contortions, always it was straight and pure and natural in line."²⁴ "He loved the bulls,"²⁵ and in the bull's death, both it and the matador achieve the purpose for which they live and attain fulfillment.

Jake sees in Romero's courage and self-discipline, which accepts the limitations of his circumscribed art and does all with dignity and sincerity, an ideal from which he can learn for his own life. In the bullfight he understands what he senses but cannot grasp in the liturgy and faith of the Roman Catholic Church. Although he cannot follow all the precepts of the Church, he admires it and wishes he were not "such a rotten Catholic."

As Jake went into the church to pray before the bullfights began, so he goes with Brett again on the last day. Brett, however, feels nervous in the church and they soon leave. Brett says that she has

never gotten anything she prayed for, and asks if Jake has. When he replies in the affirmative, she remarks that he does not look very religious. With this the reader would be tempted to agree, for aside from about six short passages, all of which could be omitted without seemingly altering the book, Jake appears to be a thoroughly secular type. And yet he affirms, "I'm pretty religious."²⁶

Once again at the end of the book, Jake disassociates himself from Brett's agnosticism. She is feeling rather pleased with herself over her self-denial in leaving Romero so as not to spoil his career and says,

'You know it makes one feel rather good deciding not to be a bitch.'

'Yes.'

'It's sort of what we have instead of God.'

'Some people have God,' I said. 'Quite a lot.'²⁷

Brett's self-abnegation is one of her few moral acts in the book, but it is hardly a great positive act, for she is realist enough to know that she and Romero could not be happy for long, and she is prepared to go right back to Mike and his totally irresponsible life. Jake's reply indicates that her rather negative action cannot be really compared to a positive faith in God. Jake knows that he does not have this faith either, but he recognizes that it is there, and the implication is that he still hopes to attain it.

And here we can make another correlation. If we can see a similarity between the Mass and the bullfight, between the priest and the matador, then there is also a correspondence between faith and *aficion*. Because Jake's friends have brought Romero close to disgrace, Jake has forfeited the friendship of Montoya and lost the right to be called

an *aficionado*. But in Book Three Jake is clearly trying to set his house in order, going to the sea for regeneration and reestablishing his life according to his code, and revising that code because of what he has learned through bitter experience. The famous last sentence of the book, "Isn't it pretty to think so?", shows that he is ready to cast off the illusion which deflected him from his code, obscured his *aficion*, and perhaps prevented him from entering fully into the faith of the Church. "Madrid is the end of the line"²⁸ in his affair with Brett. He is ready to make a new beginning.

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The correlation between Jake's struggle and Hemingway's is by no means complete and often they are widely divergent. Jake had to free himself from a destructive relationship with one woman. Hemingway was happily married to a woman he loved, and had to avoid ruining that relationship by becoming involved with another, though in the end he became entangled with a third. For both Jake and Hemingway nature remained a firm basis on which to stand, and the bullfight provided a model of courage, integrity and purity.

For both Jake and Hemingway the Roman Catholic Church represented a stability they desired and a way of salvation out of the meaninglessness which threatened them, but neither was able completely to enter into it. At the end of the novel Jake is perhaps ready to try again. That Hemingway was seriously considering the Church is clear from what we have shown above, but it was ironical that his public entry into the church, when he married Pauline Pfeiffer, carried with it the guilt of having betrayed his first wife. There is evidence

that his sense of guilt over this lasted for many years.

If, as we have tried to show, the years 1925 to 1927 were the period of Hemingway's greatest religious concern, it is not so surprising that he made Jake Barnes a Roman Catholic who was "pretty religious" even though not a conventional churchgoer. Had Jake been a conventional agnostic, the novel would still have been a very good one, but the religious element adds another dimension which enhances the value of the book. And it also throws light on the struggle through which Hemingway himself was going during this period.

Postscript

In September 1974 I took over a course on the American novel which Robert Grant had been teaching at Doshisha. There were four novels assigned: *The Great Gatsby*, *A Farewell To Arms*, *Appointment In Samarra*, and *In Dubious Battle*. It seemed to me an extraordinarily good and interesting selection. In preparing to teach the course I reread *A Farewell To Arms* and then went on to reread *The Sun Also Rises* as well as a good many of the short stories, criticism and other background material.

While doing this I was struck by the physical resemblance between Professor Grant and the younger Hemingway, before he grew his beard. Their faces were surprisingly similar. Though their lives were, of course, very different, I think Professor Grant had a deep understanding of Hemingway and sympathy for him. Reading his notes for the course and seeing the underlined passages in *A Farewell To Arms* gave me a new appreciation for the book. I was interested to see his special attention to the priest from the Abruzzi, and his

underlining the words, "When you love you wish to do things for. You wish to sacrifice for. You wish to serve."

I think those words applied very well to Professor Grant. He wished to serve and did for many years in Japan. And in this he showed his love.

Notes

- 1 Carlos Baker, *Ernest Hemingway: A Life Story* (New York: Charles Scribner's Sons, 1969), p. 9.
- 2 *Ibid.*, p. 3.
- 3 *Ibid.*, p. 15.
- 4 *Ibid.*, p. 19.
- 5 *Ibid.*, p. 29.
- 6 *Ibid.*, p. 31.
- 7 *Ibid.*, p. 449.
- 8 *Ibid.*, p. 185.
- 9 *Ibid.*, p. 44.
- 10 *Ibid.*, p. 45.
- 11 *Ibid.*, p. 126.
- 12 *Ibid.*, p. 160.
- 13 *Ibid.*, pp. 165-166.
- 14 *Ibid.*, pp. 176-177.
- 15 *Ibid.*, p. 183.
- 16 *Ibid.*, p. 185.
- 17 *Ibid.*, p. 596.
- 18 Ernest Hemingway, *The Sun Also Rises* (New York: Charles Scribner's Sons, 1954) p. 87.
- 19 *Ibid.*, p. 124.
- 20 *Ibid.*, p. 97.
- 21 Carlos Baker, *op. cit.*, p. 179.
- 22 Hemingway, *op. cit.*, p. 148.
- 23 *Ibid.*, p. 72.
- 24 *Ibid.*, p. 167.
- 25 *Ibid.*, p. 216.
- 26 *Ibid.*, p. 209.
- 27 *Ibid.*, p. 245.
- 28 *Ibid.*, p. 239.