The Garden of Eden Study Guide

The Garden of Eden by Ernest Hemingway

BOOKRAGS

Contents

Plot Summary

David and Catherine Bourne are on an extended European honeymoon, traveling freely long the Mediterranean coast of France and into Spain. The idyllic vacation is interrupted first by Catherine's sexual role-playing. David cooperates, although it makes him uncomfortable. When Catherine picks up a girl in Cannes, she makes it clear that she expects both of them to make love to the new girl. At Catherine's instigation, David has sex with Marita, although it makes him feel disloyal. Soon, Catherine has designated women as a "wife of the day," and David is alternating between them at Catherine's behest. Catherine and Marita continue to have romantic interludes of their own, and all three swim nude together daily.

David, a successful novelist, begins writing in the mornings, creating a long narrative about the couple's honeymoon. Catherine continues to make demands, insisting that she and David have their hair cut and bleached into identical styles. When Marita joins them, David interrupts the narrative and begins writing a series of short stories about his native Africa. Catherine interprets this interruption in "their" narrative as disloyalty. As they all begin to consume larger and larger quantities of alcohol earlier and earlier in the day, Catherine becomes verbally abusive. Meanwhile, Marita is almost superhumanly understanding and supportive of David's writing. Despite the chaos of his personal life, the African short stories are the finest work David has ever created.

In an act of amazing brutality and betrayal, Catherine burns the African short stories, demanding that David work only on their "joint" project, the novel. Almost unable to absorb the blow, David turns to Marita for support. Catherine goes off to Paris to attend to the publishing details for "their" novel, and Marita helps David to recover from the betrayal. With Marita's support, David is able to start recreating the African stories, better than before.

Although the novel was begun in 1941 and Hemingway continued to work on it until his death in 1961, it was not published until 25 years later, partly due to the sexual content. Hemingway captures the flavor of an uncrowded and idyllic French Mediterranean, and he makes important statements about the nature of art and of love.

Chapter 1

Chapter 1 Summary

The novel opens with a vague, misty view of an undefined couple honeymooning in le Grau du Roi on the French Riviera. The scene becomes more distinct as they bike along the canal, swim nude in the cove and fish from the jetty. They are thrilled by every facet of their existence, even tiny details like the type of preserve they will have for breakfast or how their eggs will be cooked at the cafy. Every detail is precious and in sharp relief as only young love can make it. Nothing has had time to become ordinary. The couple, identified only as "the young man" and "the girl," act as one, waking, making love in the half-light and then sleeping again. At breakfast, the young man proposes a nap after lunch and declares he is the inventive type. The girl declares she is the destructive type.

The young man, whose name is David Bourne, goes fishing in the morning while the girl writes letters. He hooks a huge sea bass on very light tackle and battles the fish for hours, although it exhausts him. Coached by the waiter from the cafy and surrounded by a growing crowd, David battles the fish on their behalf. They send the fish to the market in town to be cooked whole, and the couple eats a small grilled sea bass for lunch to celebrate. After lunch the couple makes love in their room, and the girl rides her bike into Aigues Mortes, the nearest large town. David feels empty and hollow after making love, but he is also blissfully happy. For the first time his many problems, and even his writing, have receded entirely, and he is focused only on the present. He has a solitary brandy and water and feels guilty about drinking alone.

The girl returns with her hair cut as short as a boy's, identical to David's. He calls her "brother." Decent girls in this part of the world do not wear their hair short, and the girl's new haircut overshadows even David landing the huge sea bass. The couple returns to their room and makes love. Catherine now insists that David is the girl and she is the boy. Afterwards David silently bids her goodbye, as if she is leaving, although she is sleeping beside him.

Chapter 1 Analysis

The first paragraph imparts a sense of myth and distance, with events occurring in a dim, misty past. This is paradise, the perfect Eden referred to in the title. Initially the couple is referred to only as "they." The passage gradually moves from the vague, indefinable past to a specific present, like a telescope focusing on a distant scene. By piling concrete detail on concrete detail, Hemingway imparts a sense of transience. The scene is more sharply focused, giving a sense that it must be precious, for the tiny details of preserves and individual breakfasts to be so carefully cherished. Yet, one realizes that only the most intense infatuation is that self-aware.

Hemingway uses simple language to evoke a sense of a specific and fleeting time and place, with the virtuosity of a Michelangelo. He layers concrete details upon each other to create mood and emotion. Facts like the young couple's marriage and their names are introduced by sleight of hand, so that they seem to have crept into the narrative by accident. The dark forces that will eventually disrupt this idyllic scene are foreshadowed when the girl declares she is the destructive type. She reveals her unconventional nature in the revealing and slightly scandalous clothes that she wears, including shorts, trousers and clinging fisherman's shirts.

Catching the fish indicates David's machismo, his mastery over his surroundings. The fish itself symbolizes both his success as a writer and his conquering and marrying Catherine. Landing the fish is a straightforward test of persistence and brute strength between man and beast, which Hemingway portrays as entirely honorable, unlike the deep undercurrents of emotion in human pursuits. Once the fish is landed, he is such a worthy foe that one might wish Bourne would throw him back. Such an action would be considered less than manly at the time, however, so the fish is sent to town to be cooked whole. The entire passage about the fish has the quality of a fable, remote and beautiful. Catherine's statement that they have wonderful, simple fun indicates a consciousness of happiness that foreshadows its end.

Catherine's name is only mentioned when she calls David her 'girl.' David is both disconcerted and excited by the role-playing. On some level, David recognizes that the relationship is irrevocably changed when he silently bids Catherine goodbye while she sleeps.

Chapter 2

Chapter 2 Summary

David remembers their unspecified nocturnal exploits and is hurt by them. In the morning, he is starving, but he waits until the girl wakes to go to the cafy for breakfast. The couple swims naked at a secluded cove, and David checks his wristwatch, worrying that "the girl" is getting too much sun. She assures him they will not let their nocturnal activities ruin their daytime harmony.

When David and Catherine return to the hotel, they have mail. David reads his alone in the bar while the girl changes upstairs in their room. His bank has forwarded letters from his publisher. Two of them contain clippings of advertisements and good reviews for his second novel. The novel is in its second printing, and David calculates his earnings as over a thousand dollars. When "the girl" returns, she demands to see the press clippings about the novel. The waiter innocently asks if any include a photograph of Madame. Discord is introduced when Catherine explains that she is no one famous, only a housewife. Catherine reads the business letters from her own bank listlessly, staring out to sea. David asks her if they include large checks, and she replies that they do. She reminds him that he said her money did not make any difference. The two drink Armagnac and Perrier, and Catherine assures him that there is enough time to write after the honeymoon. He agrees to continue traveling for six months or a year.

Chapter 2 Analysis

David assures the sleeping girl, "I'm with you," in contrast to the goodbye at the end of the first chapter. The couple's eventual demise is foreshadowed when David wonders how a fire that rages that hot cannot burn everything it touches. Catherine's words, that their nocturnal sexual exploits belong to the night, are also menacing.

David's novel is a big success. The clippings are good reviews, and he will earn $1,000 when both printings are sold, an amount equal to about $10,000 in today's money. The clippings themselves are a source of contention. Catherine says they are like bringing along someone else's ashes in a jar, an ominous statement. It is unclear exactly what she objects to. Perhaps it is David's growing fame, or the idea that it will overshadow her own. Catherine believes the book is good and that should be validation enough. For David, the approval of the publishing industry and the financial rewards are also important. He's reminded that his financial success is overshadowed by Catherine's fortune. Catherine obliquely says that she does not want David to write until they have to return to real life, with responsibilities and perhaps a baby.

Chapter 3

Chapter 3 Summary

Catherine tries to please David by suggesting they go to Africa, but he tells her it is the wrong season. He also nixes a trip to Spain. They decide to stay in France because Catherine wants to get a very dark tan. David lays awake thinking about writing. He worries that he has sold something precious for the money, for Catherine's money.

Chapter 3 Analysis

Catherine is aware that David wants to go to Africa. He will, although he will do it through his short stories, not as Catherine's traveling companion. Catherine's aggression in bed is emasculating partly because she is also supporting the couple financially. Although David finds Catherine's tan exciting, it also makes him uncomfortable. It seems like a very masculine thing to do. Catherine's preoccupation with tanning foreshadows the 'darkness' in their relationship, what David sees as her growing insanity.

Chapter 4

Chapter 4 Summary

A small low car carrying two young people travels out of the Basque hills to the beaches of Spain. The couple agrees to stay, and David says he is going to start writing. Catherine agrees and, in a seemingly unrelated statement, assures him that their role-playing in bed has changed nothing in their relationship. In the morning, it is rainy, and Catherine goes out in her raincoat, leaving David to work. The writing comes so easily that he thinks it is probably worthless. He writes on inexpensive lined *cahier*, the school notebooks used by children. He uses pencil and makes a ritual of sharpening each of the five pencils before he begins. Afterwards, he puts on his raincoat and goes down to the hotel front desk. The clerk gives him a note from Catherine. It says that she did not want to disturb him and is waiting in the cafy, drinking. He joins her and they drink absinthe. She starts their first argument with a reference to his clippings. David storms out, but the effect is lost when he has to come back in to ask for the car keys.

Chapter 4 Analysis

The writer leaves it unclear at first that the young people in the car are David and Catherine. The scene is shrouded in mist, but not as idyllic as the scene in le Grau de Roi. It is highly significant that "the girl" does not become Catherine in David's mind until he starts to write. This name shift symbolizes their separation, the change in their relationship caused partly by the changes in their sex life and partly by David's writing. Catherine is no longer simply the Eve to David's Adam.

The couple's first absinthe-fueled argument occurs the very day David starts writing, and this is no accident. The enforced separation leaves Catherine bored and at loose ends, exiled from their hotel room in the rain. She amuses herself by drinking the liquor, illegal many places but not in Spain at the time. Catherine is afraid that David thinks she does not love him and only values him because he is becoming a famous writer. David resents the reminder that although his novel is enjoying some success, he is still living on her money. He's further humiliated when he has to ask her for the car keys.

Chapter 5

Chapter 5 Summary

David wakes up early and begins working. The writing goes well, and when he finishes, it is too late for breakfast. He puts his things away planning to go to the cafy, when Catherine awakes. She will join him at the cafy when she is dressed. It is a beautiful morning, and he drinks his coffee with milk and eats his ham and egg. When Catherine's egg is in danger of becoming cold, he eats that too. She appears dressed for town and announces that she is going to drive into Biarritz. She wants to go alone, although David offers to go with her, to keep her from doing anything crazy. She returns with a new, even shorter, haircut. They have breakfast in bed with champagne. Catherine manipulates David into moving on the next day.

Chapter 5 Analysis

The couple's remoteness is signified by the use of David's last name, Bourne. Catherine is no longer "the girl." For the first time, watching Catherine sleep, David wonders why she does not wake instead of thinking how beautiful she is. After he finishes work, he heads to the cafy without her, something that was unthinkable just a few weeks ago. David is afraid that his career as a novelist is over, although the writing is going well. The sinister part of the narrative he is writing indicates he is aware there is something subterranean and dark in their relationship. When Catherine announces she is going to Biarritz, David wants to go with her to keep her from doing something crazy. Already, Catherine's admittedly eccentric attempts to have a life separate from David are insanity in his eyes.

Hair has been a symbol of women's allure and femininity since biblical times. Female convicts or adulteresses had their hair shorn as a mark of shame. By cutting her hair, Catherine is shifting both her gender and David's. It seems to David that she has transformed from a boy back into a girl again. When Catherine returns from Biarritz with her hair clipped even shorter, he calls her "Devil" for the first time.

Chapter 6

Chapter 6 Summary

The couple spends the morning at the Prado and then enjoys a spicy lunch with wine. Catherine is learning Spanish from a book, and David has his stack of newspapers. The beautiful Spanish countryside makes Catherine long for the immortality of painting or writing. She misses their private time in le Grau, although it has only been four weeks. Catherine is bored and wants to "be a boy" again. David claims it does not matter to him.

Chapter 6 Analysis

David's writing has been interrupted for the two to play tourist again. They drink heavily during lunch. Catherine, bored, says she wants to return to the Prado tomorrow "as a boy" and view all the pictures again. David begins to view Catherine's assertive exploits as insanity. The lack of control and dissipation erode his masculinity.

Chapter 7

Chapter 7 Summary

David wakes early and goes to breakfast at a cafy, setting the alarm for Catherine. He goes to the bank to cash a draft and then to breakfast, realizing he has not made any plans to meet Catherine later in the day. When David asks for a beer at the cafy, he is needlessly rude to the waiter. He reads two reviews sent by his publisher without emotion. The book is doing well, and it is fortunate that it is his second novel. So often, American novelists only have one good work in them. At lunch, David meets Colonel Boyle, an old friend. Colonel Boyle mentions Catherine's family history for the first time in the narrative. Her father killed himself in his car, along with his wife. Catherine joins them and asks for an absinthe. The Colonel mentions he saw Catherine at the Prado, and she looked like a young chieftain staring at the Swan and Leda. Catherine tells them she has turned into a boy again. The Colonel buys them lunch, but when Catherine goes up to the room he warns David it's "kinder to shoot the get." At siesta, Catherine wants to make love to David "as a boy," but he would rather not.

Chapter 7 Analysis

David no longer waits for Catherine to wake or watches her sleeping. Instead, he goes to breakfast and sets the alarm for her to get up. Although the couple still lives in hotel rooms, the aura of unreality surrounding the honeymoon is fading. Yet, without the responsibilities of ordinary life, they are both floundering. David's pleasure in the positive reviews of his book is spoiled by Catherine's reactions. The couple has a nice lunch with the dry old British Colonel until Catherine inappropriately announces that she is a boy. After she leaves, the Colonel advises David it would be kinder to kill any children the pair may have . . . rather shocking advice from a man of that generation. He is trying to warn David that insanity runs in the family.

In ancient Greek mythology, Leda is a daughter of Zeus. She is so beautiful that even her father wants to have sex with her, so Zeus disguises himself as a swan and lays with the exquisite Leda, who eventually bears two sets of twins, including Castor and Pollux and Helen of Troy. The Colonel's observation implies that Catherine lusts after a woman and disguises herself so she can lay with women.

Chapter 8

Chapter 8 Summary

David is feeling remorseful about the couple's role-playing games, and instead of walking with Catherine to the Palace Cafy for breakfast, he says he will meet her there. When she arrives, he is finishing his second absinthe. They discuss returning to the shore or driving to la Napoule. David observes that absinthe "tastes exactly like remorse. It has the true taste of it and yet it takes it away." Catherine insists she can turn into a girl again, although it's a "god damned bore." When she raises her voice, David tries to shush her. She insists that hysterics go along with being a girl, as well as scenes, false accusations and temper tantrums. When David questions why she is going up to the room, Catherine insists that she must because she is a woman. She thinks if she stayed a girl, at least she would become pregnant.

Chapter 8 Analysis

The couple's travels through Europe on their honeymoon have come to symbolize their relationship. When David says they can go back where they started, he is talking of the innocence of the first weeks of their marriage, not just the geography around Le Grau de Roi. When Catherine senses David's remorse, she agrees to turn back into a girl, although it bores her. She begins to make a scene at the cafy, and he shushes her ineffectually. Finally, she returns to the room alone. She discloses that the reason for her return is the start of her period - unwelcome, since she hoped she would become pregnant.

Chapter 9

Chapter 9 Summary

The couple is uneventfully happy for a month, living in three rooms at the end of a rose Provencal house in la Napoule where they stayed before. They can see the sea from their windows. There are no other guests because it is the off season, and the proprietor and his wife are happy to have them. David has written for four days. Each morning David works in the third room and then joins Catherine in their rooms. They go to the cove and swim. Sometimes Catherine goes away in her car, and he sits on the terrace, drinking and waiting for her. He drinks absinthe first, followed by whiskey and Perrier. Catherine buys delicacies for them to eat, good wines, books and magazines.

One evening Catherine begs to turn back into a boy and asks David to go to Cannes, to the hairdresser with her. She wants their hair cut the same way and bleached, but David demurs. They discuss his narrative in progress. It is the story of their marriage, almost up to the present moment. The next morning, David writes about them driving from Madrid to Zaragossa. Catherine begins to passes the express train and almost overtakes it when it goes into a tunnel. The events in the narrative seem more real than the couple's actual life. At breakfast, David pretends to admire Catherine's adventurous new gray flannel slacks. In Cannes, Catherine has her hair cut and bleached, and David agrees to do the same, thinking it's Catherine's fault, her responsibility.

Chapter 9 Analysis

The couple is relatively happy and peaceful for a time in la Napoule. Catherine's bouts of "insanity" seem to be caused by David's bouts of work. David is very uncomfortable with the androgynous hairstyles Catherine innocently proposes, but he allows himself to be convinced. Bleaching his hair is even worse. In the 1920s, it is unheard of for a man. Some of David's fears seem to surround the loss of control, but others seem to concern his own sexuality. It is as if by bleaching his hair, he is afraid he will be transformed into a homosexual. This feeds his fears that writing is too sensitive, too feminine an occupation for a man.

David's fears about loss of control are fueled by the fact that Catherine bought the car, and she continues to drive it. It was extremely unusual in that era for a man to be a passenger in a car driven by a woman. Symbolically, Catherine is "in the driver's seat" in their relationship. She pursues the express train like a hunter after a wild animal, further accentuating her masculinity in David's eyes. The effect is heightened when she appears in trousers. Trousers on a woman are strictly forbidden in conservative Europe. They imply a member of the avant-garde and sexual freedom, both condemned by the staid village people.

Chapter 10

Chapter 10 Summary

Returning to the guesthouse, the patron remarks on their new hairstyles. They return to their room and make love, drinking champagne. Afterwards, David gets up, looks in the mirror and decides he likes the androgynous haircuts. They drink champagne again with dinner, and in the night, Catherine calls him "girl." The next day David does not work, and they take a picnic to the countryside instead. Afterwards Catherine wants to go to the cafy in Cannes. David accuses her of wanting to show off, and she replies it is the first time they have been out together.

At the cafy, they encounter two girls, apparently lovers, who are having an argument. Soon the more beautiful of the two girls approaches and asks them where they got their hair done. The Bournes invite the girls for a drink, but the second girl, Nina, declines. After a few moments, she reneges, and they join the couple. The beautiful girl blushes constantly, telling Catherine she noticed her when they were in Nice.

Chapter 10 Analysis

Catherine's exploits have accomplished at least one of their goals. They have distracted David from working and focused his attention on Catherine. When Catherine says it is the first time they have been out together, she means as two "girls." David objects that he does not want Catherine to be compliant, but in fact, that is exactly what he wants.

When the beautiful girl introduces her friend Nina, she starts to give a title before she is cut off. Although both girls are good-looking, it is obvious that both David and Catherine are attracted to the beautiful one, who remains nameless.

Chapter 11

Chapter 11 Summary

David begins to write a short story that has been on his mind for the past four or five days. He believes it has been developing in his dreams during the last two nights. He knows it is bad to interrupt the longer narrative, but he thinks it is going so well that he can always return to it. He is afraid if he does not write the short story now, he will lose it. Afterwards, he goes to the cafy and has breakfast.

Catherine has left a note saying that she went to town and will return for lunch. David reads *Far Away and Long Ago* while he waits. Catherine has purchased a special edition of the book for him. When the books came, they truly made him feel rich, much richer than his bank balance. Ever since le Grau de Roi, the bank numbers have been meaningless to him.

Catherine returns with the beautiful girl from the cafy. She invites David to caress the girl's hair, now clipped as short as Catherine's was at Biarritz. The young woman blushes furiously. They offer her a martini, but she declines, saying she has to drive. At lunch, the handsome girl admits she had an argument with Nina, and Nina left. Catherine has invited the girl to stay "if David likes her." On the way back to Cannes to pick up her car and her suitcase, the beautiful girl confides that she is in love with both Catherine and David.

David is furious at the slightest suggestion that he should give up his workroom for the girl. David's resentment that his wife feels the need to pick up women is compounded by his own attraction to the girl, who remains nameless. In the afternoon, all three swim nude at the cove. At dinner, Catherine confesses that she has never made love with a woman before, a fact that surprises both the girl and David.

Chapter 11 Analysis

David stops writing the narrative of his and Catherine's life the day after they meet Marita. This foreshadows the eventual end of their relationship. The longer narrative symbolizes David's life with Catherine, and the short story symbolizes his life with the beautiful girl, Marita. David's attitudes toward the two manuscripts represent his beliefs about the relationships with the two women. He thinks if he does not attack the short story now, it will never be written. He believes that he can leave off writing the narrative, and return to it at any time, as he believes he can return to his marriage to Catherine at any time.

In this chapter, Hemingway perfectly captures the creative process. David starts to write the short story and finds he cannot stop. He knows he should break and start again tomorrow, finishing it when he is fresh, but he cannot help himself. He realizes that the story has not come to him in the last five days, only the compulsion to write. The story

has been there for a long time. It is real because it is happening as he writes. Parts of it have always been there. The book that David reads, *Far Away and Long Ago,* is a coming of age novel about an Argentinean boy of American ancestry coming to terms with nature and with death. Its themes foreshadow the themes in David's own short story.

Although this story includes nothing of David's life before he married Catherine, we have the sense that the bank balances seem unreal to him because he has never had much money. When Catherine appears with the beautiful girl from the cafy, one feels Catherine has picked up a girl, not just for herself, but for David as well. In the car, David and the girl discuss the girl's attributes as if she were a brood mare being added to the herd.

One of Catherine's motives may be revealed when she suggests obliquely that David give up his writing room for the girl. Catherine does not seem jealous of the girl as another lover, but she seems jealous of David's work. David is equally threatened by his wife's latent bisexuality and attracted to the girl himself. Echoing the introduction of Catherine, the new girl so far has no name. The trio swims nude together, an event that occurs offstage. It is alluded to by the new girl, who seems to assume that they are already a mynage a trios.

Chapter 12

Chapter 12 Summary

David catches a glimpse of the two girls out the window while he is writing, but he is too absorbed to notice. He finishes the short story, which he knows is good, and he longs for a beer. David feels sick when he imagines Catherine and the girl in the car going to Nice, as he and Catherine did just days ago. To distract himself, he decides to write another story, the hardest story. He writes a few simple sentences and then thinks all he has to do is go on.

Afterwards David sits on the terrace with a whiskey and Perrier. The girls join him, looking flushed and happy. They discuss David's book, which the girl has read and Catherine has not. Catherine confesses that she tried having sex with a woman. At Catherine's urging, David kisses the girl as well. Catherine questions whether the girl is kissing David as a man or as an author. They retire for the siesta. In front of David, Catherine asks the girl's permission to come to her room. Returning to their room, Catherine describes kissing the girl to David, and he tries to discourage her from carrying the relationship any further.

Chapter 12 Analysis

David is jealous to think of the girl taking his place with Catherine. He thinks Catherine is with the girl because she is not wholly satisfied by their sexual relationship. When the girls return, their flushed faces announce their exploits before Catherine does. The story that David starts is the hardest story, the one he has always known he must write. This reflects the hard changes that are happening in his life.

Catherine denigrates David's writing again, attacking the girl as phony because she has read his book. Catherine makes her intentions of having sex with the girl plain in front of David, and he does not object in any way until they are alone. The girl is compliant. David says he will go to Paris and leave the two alone, but Catherine convinces him to stay. She tells him the girl also likes him, and he can make things right again by having sex with her. They joke about it, and when Catherine leaves the room, Marita kisses David and holds his hand. She volunteers to leave if David would like, but he asks her not to leave. They kiss, just as Catherine enters with the caviar and champagne the girls bought in town.

Chapter 13

Chapter 13 Summary

David returns from Cannes in the car. The girl, Marita, meets him and tells him not to be angry with Catherine. When he meets Catherine in the bar, he is shocked at her lack of expression. She thought David had left, that he had gone back to Paris for good. He makes her a martini and reassures her, "We're still us." After three drinks, she insists that being with Marita was not being unfaithful. Still, she wishes it had been David instead of her who had slept with Marita, so she could forgive him. Catherine urges Marita to join them for cocktails and exclaims that their lovemaking was lovely. David suggests lightly that discussing perversion is outmoded. He nicknames Marita "Heiress."

Chapter 13 Analysis

Marita is named for the first time in the opening paragraph of this chapter, after having sex with Catherine. At first, David is extremely angry, but when he sees how hurt Catherine is at his disappearance, he tries to forgive her. He flirts with Marita himself while Catherine is out of the room. When Catherine returns during their kiss, one suspects that the three will form a mynage a trios, but it is not to be.

Chapter 14

Chapter 14 Summary

In the morning, after sleeping only two hours, David leaves Catherine looking as fresh and unspoiled as ever. He begins to work on the new short story again. When he is done, he finds the girls playing chess in the garden. David thinks they are the two most beautiful girls he has ever seen, and he wonders what the day will bring. Catherine designates Marita "wife of the day" and tells her to make David eat something. Marita returns with more champagne and caviar. They swim naked at the cove and have more champagne with lunch. Catherine is tired and goes to bed after lunch. While she is napping, David tells Marita that there is an adjoining door between his writing room and her bedroom, with locks on either side. He goes to his writing room alone and unbolts the door. He waits and hears her unbolt the door on the other side. They kiss, but Marita refuses to make love. Afterwards, they have a drink in the bar. When Marita goes to wake Catherine up, David lifts her glass to drink her martini before it gets too warm and realizes that he is falling in love with Marita. When Marita comes back, he tells her he is in love with her.

Chapter 14 Analysis

David thinks that Catherine looks unspoiled in the morning light, but for David, she is defiled. While Catherine is napping, he lets Marita know that he will be in his writing room but still gives her the option of not unbolting her side of the adjoining door. They kiss, but Marita refuses to have sex out of loyalty to Catherine, even though Catherine has tacitly given her approval by designating Marita "wife of the day." While Marita is waking Catherine up, David realizes that he is in love with both of the girls.

Chapter 15

Chapter 15 Summary

The noise of Catherine's Bugatti starting surprises David because he is completely enmeshed in the story he is writing. He is living entirely in the East African volcanic desert now, with his Kamba servant and brother. When he finishes, David emerges from his writing room, and the proprietor's wife, Madame, tells him the girls have driven to Nice. He flirts harmlessly with Madame and shares his caviar with her. He asks Madame to tell the girls he has gone swimming at the cove and rides his bicycle there. He thinks of the girls and misses them both. He knows it is wrong to love two women, but he cannot seem to help himself.

When David returns from swimming, the girls are still not back. He makes himself a Tom Collins, and finally they come in. Catherine is very gay, and the girl is very contrite and quiet. Catherine has been drinking, and she soon attacks David, criticizing his choice of adjectives. After lunch Catherine, drunk, goes to her room to take a nap. Catherine and David make love. Later they all go for a nude swim at the cove. David swims first with Marita, then Catherine. David and Catherine swim out as far as they can, until they can barely make it back.

Chapter 15 Analysis

David has begun to live another existence. During his time in the writing room, he is in a parallel life being conducted in the East African desert. When he emerges from writing, he is lonely and wants to be with both the girls, singly and together. When they finally return, Marita is back to being the compliant, acquiescent "girl." Catherine is angry with Marita for resisting her advances. After lunch, they all go swimming. David's swimming nude first with Marita and then with Catherine is a metaphor for their assorted couplings. When David and Catherine swim far out into the deep, cold water, it symbolizes the risk they are taking with their relationship, pushing it to the limits, until they can barely get back safely to where they began.

Chapter 16

Chapter 16 Summary

In the morning, David rises before the sun and goes to the writing room. He spends all morning crossing the African desert. By half past ten, he has reached the river where they will make their camp. He leaves the travelers butchering fresh meat and puts his pencils and notebooks away. He finds Marita in the garden reading. Catherine has gone into Cannes and left orders for Marita to take David swimming. First, she feeds him breakfast. They make love in the water.

Catherine returns with hair that has been rebleached, even lighter than before. She insists on martinis with lunch, and afterwards she naps while David and Marita swim. When they return, a sober Catherine declares she is going to stop drinking and start reading and studying Spanish again. She wants David to love Marita and to marry her as well as Catherine if Marita will have him. David notes that he could have up to three wives in Africa, if he were a registered Mohammedan. Marita insists she would marry David if she could. Marita urges David to ask her. He replies that he will, but not in any damn bar. Catherine insists they all be married together. Then, if anything happens to her, David will still have a life.

Chapter 16 Analysis

David's double life inside the short stories becomes clearer. Every morning he is completely enmeshed in another reality, returning tired and eager for companionship. Catherine leaves David and Marita together, knowing they will make love. Catherine's alcohol intake has increased, along with everyone else's. She is acting more and more erratic and emotional, first angry that her husband of just a few months is unfaithful and then insisting they should all be married together.

Chapter 17

Chapter 17 Summary

David continues to write, taking refuge in the world he has created, since his own private life is increasingly chaotic. In the story, he is transformed into the main character, based on his own father. He is a man who treats evil as an old friend and never shows he has been wounded. In just a few hours, David has "lived two days and a night today." He locks the door and walks back to the bar in the hotel. David realizes he intended to ask his father's advice on his own domestic situation before they had parted. His father had the most disastrous personal life of anyone David has known and gave the best advice.

David is taking a shower when the girls return, and when he hears their voices he has a sudden bad feeling in the pit of his stomach. After lunch, Catherine tells him the girls have talked about it, and Catherine wishes they could all sleep together. She fumbles the explanation, though, and it seems all wrong. Once again, David goes to Marita's room with Catherine's permission, and he makes love to Marita.

That afternoon while all three are sunning at the cove, Catherine mentions that Marita wants to visit the Prado in Spain. She manipulates David into going to Spain with them because he has been writing "over six weeks." Marita objects, as she accuses Catherine of distracting David from his work and having no conscience.

Chapter 17 Analysis

David feels a sense of mastery and control within his short stories that eludes him in real life. He has a view of a wife typical of the times, a sort of deluxe household appliance designed to make his life effortless and comfortable. Outside of the writing, David assumes no responsibility for his own happiness. The line of distinction between "real" life and the life inside David's stories is becoming blurred. As David loses respect for his conduct in life, he clings to his respect for himself as a writer. David seems quite threatened at the prospect of being in bed with both women at once and refuses. David acquiesces when Catherine wants them all to travel to Spain together, although he must recognize it is an effort to disrupt his writing.

Chapter 18

Chapter 18 Summary

David finishes the story in four days. He fears it is not good, but he knows better. He meets Marita in the bar, and when she asks to read it, he gives her the key to his writing room. She judges the story as terrible and wonderful. When David and Marita return from swimming for a late lunch, Catherine is waiting for them. She demeans David, criticizing his choice of words and calling Marita his paramour. Catherine is even more furious to learn that Marita has already read the finished story. She reminds them both that she is the person who pays the bills, who makes it possible for David to write. Catherine demands to read the finished story, and David demurs. He tells her to read it after lunch, if she must.

After lunch, Catherine reads most of the story, then tears the notebook in half and throws it down in disgust. She insists that it is a horrible story and that David and Marita conspired to make her read it, against her will. She starts crying and tells David that she hates him. David suggests seeing a doctor in Switzerland, and Catherine accuses him of wanting to lock her up.

When David finally sleeps, he dreams of Africa. They are mostly good dreams, until the last one. When he wakes up, he goes into the writing room. He has a good start on the story when the sun comes up. He writes about a boy and his dog Kibo. They find a huge bull elephant in the African night. They follow the giant beast all night so the boy can make sure the giant tusks are intact. Once he is positive, he returns to the shamba to tell his father. As they approach the samba, there is no drumming. It is strange for his father to be there, with no drumming.

Chapter 18 Analysis

David allows Marita to read his work partly as retaliation for Catherine's capriciousness. Catherine reacts by attacking David. She attacks his ability to communicate, the skill he prizes the most highly, because she knows it will do the most damage. Catherine is becoming more irrational and volatile as her alcohol consumption increases. David has insomnia, but when he finally dreams of Africa, it is the beginning of another powerfully engaging story.

Chapter 19

Chapter 19 Summary

David and Marita are at their own special cove, the one they always go to when they are alone. They discuss the problem of Catherine. She will not see a doctor, and they feel she is increasingly becoming insane. In an act of total trust, Marita asks David to dive from the rocks past her shoulder, as close as he can. He is frightened when he almost hits her, but she loves it. Catherine is contrite at lunch but slips and mentions that she has read the African story with the dog. She took the keys from David's shorts and unlocked his writing room. Catherine says she feels old, and she doubts she will outlive a dog, even in the story.

Chapter 19 Analysis

Catherine's fears of involuntary confinement are probably well founded. While her alcohol-fueled actions are increasing erratic and cruel towards her husband, she shows few signs of true mental illness. Catherine would not be the first inconvenient wife to be locked up on her husband's authority. Perhaps because of guilt over his closeness with Marita, David is surprisingly calm when he learns Catherine is sneaking into his writing room. Catherine's words about not surviving a dog foreshadow the demise of their relationship, although not in a predictable way.

Chapter 20

Chapter 20 Summary

Dave walks through the African landscape with his father and Juma. At first, the boy is much more energetic than the two men are, but by mid-day, he is beginning to tire, while they are as strong as ever. They are drawing closer to the huge elephant with the marvelous tusks, worth a fortune. Juma gives Davy the rifle to carry for a while. Davy realizes that the men should have left him back at the shamba rather than letting him track the elephant with them. When the party finally makes a dry camp, Davy is too exhausted to do more than lie down and sleep. Davy wakes up in the night and imagines he sees the elephant. He feels hollow inside.

David makes himself a whiskey and Perrier, and Madame fixes him some cold sliced chicken and a salad. The girls have taken the car into Nice. He wonders what Madame would think if she knew about him, Catherine and Marita. Catherine is hot when she returns and takes a cold shower. She insists she was wrong, and she is not going to turn David over to another woman prematurely. They make love, and then go swimming at the cove alone. When they come back, David enters the bar and sees Marita reading his book. She asks if they dove from the rocks. David says no, and Marita says she is glad. David tells Marita that he still feels the same way about her.

Chapter 20 Analysis

In the story, Davy is exhausted because he stays up all night, tracking the enormous elephant, only to spend all day tracking relentlessly with his father and Juma. In real life, David is exhausted because he has pushed himself too hard getting the story down on paper. Davy's waking in the night and feeling hollow foreshadows the events in the Africa story, as well as the fate of the manuscript itself. It is hard to believe Madame does not already know all about the trio's little intrigue, with everyone kissing everyone else in public. David pretends he does not understand that Catherine wants him to end the relationship with Marita. Marita is glad David did not dive from the rocks with Catherine because she wants that to be something only the two of them share. When David tells Marita he still feels the same way, he means he loves her, although it seems wrong to say it while Catherine is his wife.

Chapter 21

Chapter 21 Summary

The next day in Africa is very bad because Davy begins to understand the difference between boys and men. At first, Davy is fresher than the men are. He wants to carry the rifle, but Juma will not let him. Juma is not friendly, and Davy wonders why, when Juma used to be his best friend. By mid-morning, Davy knows the day will be as exhausting as yesterday, if not worse. He realizes it was silly of him to believe he could track with grown men when he is only nine years old. Davy's father says Juma knows now where the huge old elephant is going. It is high in the stony hills, and they will have to climb. When it was almost dark, Davy kills two spur fowl with his slingshot, and the three eat them for dinner. Davy and his father each get a breast, and Juma takes the backs and legs of both birds.

Davy's father compliments him on killing the birds for their dinner. He says Juma knows the big elephant. He wounded the elephant and killed his *askari*, or friend, years ago when Davy was still a baby. Davy tells his father he had better get to sleep so he can keep up tomorrow. His father replies that he is proud of Davy. In the middle of the night, Davy wakes up. He is sure the two men are not proud of him, except for shooting the birds. He knows they are proud of him finding the huge elephant in the night with Kobi and tracking it to make sure it still has both the valuable tusks. However, once the hunt starts in earnest he is useless to them and a danger, just as Kobi was. He should have been left behind with Kobi.

The elephant's tusks are very valuable. Ever since the tusks grew so large, men have tracked the elephant and tried to kill it for the tusks. He is sure the men are proud of him for finding the elephant. Now that he has kept up with the men all day, he is sure they will catch the elephant and kill it. Davy wishes he had never betrayed the elephant. He wishes he had never tracked the men and told them about it, so it could live forever.

Exhausted from writing, David goes out to the terrace where Marita is reading. David is pleased to see her until he remembers the preposterous situation they are in. He turns and goes to Catherine's room. Africa and the story still seem more real than his own life. Catherine is gone on her bike, which frightens David. When she comes back, they flirt and go for breakfast at the cafy. Catherine asks David to go to her hairdresser's appointment, but he declines. When she presses, he says having their hair cut in the same style was a one-time event, like getting a tattoo. They argue, and finally he agrees.

Chapter 21 Analysis

The elephant has come to symbolize Catherine. David wishes he had never betrayed her by having an affair with Marita just as the boy Davy wishes he had never betrayed

the elephant to the hunters. David has begun to think of the room he shares with Catherine as Catherine's room, and Marita's room as her own. The only room that is David's is his writing room.

To David, having his hair cut and bleached the same color as Catherine's symbolizes his loss of identity in the relationship. Catherine wants them to be exactly the same, and David reluctantly lets himself be persuaded. For both David and Catherine, loving someone who is different from oneself in any respect is impossible. The only facet of David's distinct personality that still separates him from Catherine is his writing.

Chapter 22

Chapter 22 Summary

The next morning, David cannot go on with the story for a long time. Finally, he starts. The trio tracks the elephant over a cooled lava flow. The trail is so easy to follow that Juma lets Davy carry the rifle for a while, although he no longer wants to. Davy sees Juma and his father exchange a smile, as if they share a secret. Soon they come to the secret. They follow the old bull elephant's tracks to a huge elephant skull. Juma points out where the old elephant stood over the head of his dead friend. Juma grins when he shows them the four bullet holes near the ear where he shot the elephant's *askari* years ago.

Davy asks how long the elephant and his friend were together, but the men can only say a long time, probably four or five times Davy's age. Davy thinks about finding the elephant alone in the moonlight, with Kibo beside him. He wonders how he would feel if someone killed Kibo. He knows the elephant's ivory is worth a lot of money, but neither Juma nor his father need the money to live. Davy decides never to tell anyone anything again. That is where the hunt stops that morning.

David knows he still needs to add more to the story, such as the details of the elephant trail and the light in the trees. However, he thinks the feeling of betrayal is there, and tomorrow he will add the rest. He locks the manuscript in the suitcase and walks along the front of the hotel until he sees Marita. They kiss, and David feels whole again. He did not realize until they kissed that the only whole part recently has been his core, when he worked. They discuss David's book about the First World War, which Marita has been reading. David says he never knew what he felt about the war until it was over. Marita asks to read the longer narrative manuscript, the one about Catherine and le Grau de Roi. David asks her not to, but she admits that Catherine has already showed it to her. They make love.

Chapter 22 Analysis

Today we generally regard the killing of elephants for the valuable ivory tusks as barbaric. In Hemingway's time, it was an honorable and manly adventure, like hang gliding. The fact that David finds this aspect of big game hunting disturbing is, in his own eyes, a further attack on his masculinity, already eroded by Catherine's demands. David also sees emotional self-awareness as shamefully un-masculine. Unconsciously, David increasingly seeks out Marita after he is finished writing. It is Marita's day to be the wife, and they follow the framework laid out by Catherine.

Chapter 23

Chapter 23 Summary

David meets the girls in the bar, where they are drinking champagne. Catherine is gay and lovely, calling David her ex-husband. David chides Catherine about letting Marita read the narrative manuscript, but she is not contrite. She insists to Marita that when David says no, it means nothing and should be ignored. In disgust, David refuses to finish the narrative. Marita gives him a warning look, and he relents, saying he will finish it when he is done with the African short stories.

Catherine has been busy making arrangements for the narrative to be typed and finding artists to illustrate it. David protests that the manuscript is not ready for typing. When Catherine suggests an artist for the illustration of Marita and her in the car, David points out that the manuscript contains no such passage, and Catherine tells him to get busy and write it, instead of boring stories about the African kraal. Catherine continues to manufacture drama. She is clearly jealous of Marita and David, although she pretends to approve the relationship.

Chapter 23 Analysis

Writers are very selective about sharing work in progress. By allowing Marita to read the narrative without David's permission, Catherine has committed a betrayal more complete than making love to another woman. Catherine sees the narrative as a joint venture, calling it "our project." When David threatens to abandon the narrative, Marita recognizes the danger and persuades him to change his mind with a look, although his sincerity is suspect.

The non-verbal communication between Marita and David is another sign of their growing closeness. They have formed a partnership to protect Catherine from her wild actions. The narrative manuscript symbolizes David and Catherine's marriage. Catherine is entirely correct in calling it "our project." When David reacts to Catherine's breaches of trust by refusing to complete the narrative, he is abandoning their marriage.

Although Catherine's intentions about the manuscript are good, she betrays a lack of understanding of the creative process, where several drafts are often necessary before a final manuscript is produced. Her suggestions about typists and artists are naive and totally inappropriate. She is woefully uninformed about the publishing world. By interfering in David's work, Catherine is trying to strengthen their marriage, but in truth, she is destroying it. When Catherine insults the African stories, David admits to himself that the marriage is over. Marita loves and respects his work, while Catherine is jealous of it. To David, that is finally the crucial difference.

Chapter 24

Chapter 24 Summary

David continues to write the African story. It becomes a compelling refuge where he exercises control over the outcomes. Davy realizes that the men will kill the elephant, and there is nothing he can do to prevent it. He thinks the men would probably kill him and Kibo too, if they had ivory. As they near the elephant, Davy's father tests the wind with a tiny pinch of ash. The men pursue the elephant out of Davy's sight, where the elephant attacks Juma, injuring him. Davy's father fires at him but succeeds only in hitting the animal in the stomach.

The party follows and finds the elephant too injured to walk, suffering. Davy's father shoots the elephant in the shoulder, and it falls. Davy looks into the elephant's big eye and thinks it is the most alive thing he has ever seen. His father offers Davy the rifle for the killing shot, but Davy declines. Disgusted, Juma grabs the rifle and kills the animal. Davy's father says they got him, thanks to Davy. Davy is proud the elephant attacked Juma. The elephant is his hero now, as his father was for many years.

After finishing the story, David feels empty and proud. He finds Marita on the terrace and tells her he loves her, calling her "girl." Marita asks to read the finished story, and he gives her the key. When she brings the cahiers to the bar, he reads over her shoulder, although he knows it is wrong. Marita loves the story, and they go to town together, unconcerned about Catherine.

Chapter 24 Analysis

In the African story, David's loyalty begins to shift from the men to the elephant, while in real life, his loyalty shifts from Catherine to Marita. Catherine is as doomed as the elephant. Reading the manuscript over Marita's shoulder is a great intimacy and an enormous betrayal of his art. David believes that creating art is something that cannot and should not ever be shared. As David and Marita leave together, he feels their luck has finally changed for the better. For the first time, neither of them is concerned about Catherine.

Chapter 25

Chapter 25 Summary

When David and Marita return to the hotel, Catherine's car is parked beside the drive. Catherine is drinking in the bar and asks David where his whore is. She insults both the stories and his father in the next breath. She calls his stories vignettes or pointless anecdotes. Catherine goes to get Marita while David thinks that at least the writing is going really well; the stories are really good. Although he cares for many things, he cares more about the writing than about anything else. Finally, he goes to find the girls, and they are in bed together in Marita's room. They invite David to join them, but he declines. Instead, he suggests they go swimming. Catherine dismisses her verbal abuse as a joke, but she soon attacks David's writing again, saying he does not even know grammar and calling him illiterate. She complains that he abuses himself with the clippings. Finally, he tells her just to burn all the clippings. When Catherine slyly admits she has, David is terrified, although he remains outwardly calm.

Chapter 25 Analysis

Catherine attacks David by attacking the things he holds most dear, Marita, his father and the African stories. Both David and Marita are reluctant to engage in sex with the volatile Catherine. When Catherine attacks David's writing and accuses him of masturbating while staring at his own clippings, his strange calm masks strong emotions.

Chapter 26

Chapter 26 Summary

David, Catherine and Marita dress on the beach and drive back to the hotel in the car. David immediately goes to his writing room and opens the locked suitcase. The cahiers are gone along with the big envelopes full of clippings. The narrative manuscript is all that is left. He locks the suitcase and searches the entire room, hoping Catherine has hidden the stories somewhere. He does not believe that she can possibly have burned them all. He was afraid of it at the beach, but he really does not believe anyone could.

At the beach, David and Marita were calm, as you are trained to be in a natural disaster, but now he is not. He thinks it might be a joke and searches the suitcase again. He does not believe anyone could do this to another human being. As soon as he joins the girls in the bar, Marita looks at him, and she knows. He asks Catherine where she put the stories. She replies that they were worthless, and she took care of them. David reminds her she loved the story about Kibo. She would not destroy that one, would she? Catherine insists the stories are hers to burn, since she has been paying the bills.

Catherine sends Marita away and then tells David she burned them all in the trash barrel. David checks, hoping against hope that some fragments escaped. Everything is gone. He returns to the bar. Catherine admits it probably would have been enough to burn just the clippings, but she wanted to make a clean sweep. Now he can begin on the narrative again. Catherine volunteers to dictate the story about Kibo back to David so he can write it down. Catherine says if David really loved her, he would do it. Finally, David admits all he wants to do is to kill her. Catherine threatens to divorce him and demands an apology.

Eventually, David does apologize, insincerely. Catherine tells him she is going to Paris tomorrow to see about illustrations for the narrative. Catherine volunteers to have the stories appraised and to pay David double their value. David, emotionally remote now from the scene, urges Catherine to be careful driving to Paris. David offers to go with her, to share the driving, and she declines. He insists on having the car checked before she leaves. He takes Marita with him into town.

Chapter 26 Analysis

David immediately searches for the short stories. The climax of the story occurs when he cannot find them. He does not believe anyone could be capable of such savage cruelty, to destroy them. David's repeated searching of the suitcase is familiar to anyone who has suffered an enormous loss. The brain simply refuses to accept such devastation without repeated proof.

Catherine has destroyed the African stories because she wants David to work on the longer narrative about their honeymoon. Symbolically, she is trying to get him back, to

get him to focus on their marriage instead of Marita or even himself. Ironically, in trying to keep David, she has destroyed the essential core of his existence. Catherine's offer to dictate the Kibo story while David writes it is not just insulting. It is a violation of everything he believes about art. In trying to save their marriage, Catherine has done the one thing that is sure to end it forever.

David has avoided showing emotion throughout the novel, as unmanly. Finally, he admits his hatred to Catherine, when being open about his feelings cannot help either of them. Catherine's offer to pay David for the stories is a further insult. They are the best work he has ever produced. Their value to him is inestimable, and their loss is more devastating than losing a limb.

Chapter 27

Chapter 27 Summary

David drives the car into town with Marita. On the way, he tells her that Catherine has destroyed the stories. They stop in Cannes, in front of the cafy where they all met. Marita tries to cheer him up, saying he can re-write the stories, but he knows it is impossible. Marita asks what she can do, and David says just to stay and keep him from killing Catherine.

Chapter 27 Analysis

This chapter is the first time in the novel David has driven a car. Symbolically, he is assuming control of his own life again. Just as symbolically, in this life, David is in control, as he travels with Marita. At the end of the chapter, it is clear that these two will face the upcoming challenges together.

Chapter 28

Chapter 28 Summary

When David returns to the hotel, Madame tells him that Catherine has left on the train. Madame urges them to eat and to drink wine. Afterwards, they go to Marita's room. The bed has been made for two people, and David realizes that Madame approves of their relationship. Marita wonders aloud what kind of wife she will be to David. In the morning, he rereads the note Catherine has left. She realizes that burning the stories was as horrible as running over a child with a car, but she still justifies it. He drinks beer with breakfast and knows that although he will try to work today, it will be no good. He sits down and tries to rewrite one of the stories.

Chapter 28 Analysis

As suspected, Madame is aware of the love triangle and approves. Marita is a better match for David than Catherine is. When the couple goes to her room, Marita repeats one of Catherine's mistakes by wondering what sort of wife she will be. All her thoughts and efforts are focused on David, rather than any needs or fulfillment of her own. David knows it is impossible to rewrite the stories, but the only other alternatives are working on the narrative or starting something new. Not writing is never considered as a possible option. Therefore, he starts to rewrite the best of the African stories.

Chapter 29

Chapter 29 Summary

David writes until afternoon, writing simple sentences and then crossing them out. It is no good. As soon as Marita sees him, she knows it is no good. They have a drink and take a picnic to the cove to swim. After they eat their lunch, David says they have been burned out. The crazy woman burned out the Bournes. Marita asks if they are the Bournes, and David replies yes. Bitterly, he says if she wants it in writing, he might be able to write that. Afterwards, in the bar, Marita suggests that he go into town every day and read the papers in the cafy. She wishes that he had male friends to spend time with. She thinks they need to spend time apart.

Chapter 29 Analysis

When the couple swims at the cove, for the first time David applies the word "naked" to himself. It refers both to his bereaved state without the stories and his vulnerability to Marita. David is bitter about his inability to recreate the African stories when he offers to write out a marriage contract with Marita. She reasonably suggests a healthy social routine for them, not wanting them to spend all their time alone together. Marita does not want to repeat Catherine's mistakes. In Marita, Hemingway has created the perfect writer's wife, eager to arrange his life seamlessly, with no needs or desires of her own.

Chapter 30

Chapter 30 Summary

In the morning, David wakes early. The view from Marita's window is unfamiliar. He goes to his writing room and begins to write the first African story again. He discovers as he writes that he knows more about his father this time around, and he can put it in the story.

Chapter 30 Analysis

In the final denouement, David is able to recreate the African stories by beginning with the first one. Because he has written the subsequent stories, he brings a deeper understanding of his father to the task. The words flow effortlessly in this short chapter, and it is apparent that David will be able to recreate all the stories, perhaps better than ever, in his new life with Marita.

Characters

David Bourne

In his mid-twenties, David was born in the U.S. and raised by his father in East Africa. David is on his honeymoon with the beautiful, capricious Catherine, a woman he has known only four thrilling weeks. He was an aviator during the First World War and published his second novel shortly before this story opens. The semi-autobiographical novel is about flyers in the war, and shortly after their marriage, it receives rave reviews. David's publisher sends him fat oversized envelopes full of press clippings, which Catherine comes to resent.

For several weeks after the wedding, David does not write. The couple's adjustment problems begin when David starts writing. He rises before dawn and writes until mid-morning each day. At first, his work focuses on his life with Catherine. After he sleeps with Marita, however, David interrupts this narrative to begin a new set of short stories about his boyhood in Africa. David begins a dual existence, living parallel lives in the African desert and the Mediterranean. The new stories focus on the nature of life, love, death and betrayal. In real life, David grapples with issues of love and betrayal himself.

Catherine Hill Bourne

Catherine is the quintessential Hemingway heroine, slim, active, golden, tanned and athletic with small firm breasts and short hair. Her father reportedly killed himself in a car with her mother. There are whispered rumors that insanity runs in the family. Catherine is completely focused on being a good wife to David and fulfilling his every desire. She even focuses on fulfilling desires she imagines for him.

David finds Catherine's sexual role-playing disconcerting at first, but he is stoic about it. When Catherine meets a pretty girl in a cafy and seduces her, David is calm. Eventually Catherine brings the girl to share their secluded hotel and insists that David have sex with the girl, Marita.

As David grows increasingly enmeshed in the parallel world of his writing, Catherine grows more demanding. Everyone begins consuming more alcohol, and Catherine often insults David, especially focusing on his writing as his most vulnerable point. Ultimately, in an alcohol-fueled rage, Catherine destroys that which is most important to David by burning the incredible African stories along with his clippings. Catherine feels entitled to burn the stories, since she is paying all their bills from her trust fund. She demands David's work focus only on the long narrative, which she sees as a joint project. While Marita is consoling David at a cafy, Catherine departs for Paris to plan publication of the long narrative.

Marita

Marita is the petite, beautiful dark-haired girl Catherine seduces in a cafy. An heiress, Marita is first seen with her lover, a titled young European woman named Nina. Over Nina's objections, Marita strikes up a conversation with Catherine and David. By the next day, Marita has left Nina and is romantically enmeshed with Catherine, who invites her to join them at the couple's otherwise-deserted hotel.

Sexually experienced, Marita initiates Catherine into the pleasures of sex with a female partner while also flirting with David and deferring to Catherine's every whim. Marita is perhaps the least convincing of the three main characters. Once she has a sexual encounter with David, all thoughts of lesbian lovers desert her forever. Indeed, her every thought is devoted to making life easier for David, from buying him champagne and caviar to understanding his writing. Soon, at Catherine's behest, Marita is taking turns being David's wife of the day.

In Marita, Hemingway has created the quintessential writer's wife. Perhaps unintentionally, he argues that writers cannot exist without a supportive person to handle vital domestic and social details and understand the creative process.

David's Father

David's father is a major character in the short stories Catherine despises. He is a man whose own life is a total disaster, yet he gives excellent advice. A brutal hunter, he is a kind and generous father who helps his son learn to respect himself. In writing the African stories, David must come to terms with his own feelings of love and betrayal towards his father. When he finally must attempt the impossible re-creation of the lost stories, it is David's greater understanding of his father that makes it possible.

Elephant

The best of the African short stories is essentially a conflict between David's father and a huge bull elephant. David's father hunts the animal for its valuable tusks, although he does not need the money to live. David initially leads his father to the wondrous beast, but eventually he regrets his betrayal. David is impressed by the elephant's strength, courage and loyalty. The betrayal of the elephant by the boy Davy in the story coincides with the betrayal of Catherine by the adult David.

Kobi

Kobi is David's dog during his African boyhood and figures prominently in the elephant story. The only part of the short stories that Catherine likes or approves of concerns the loyal Kobi. When David asks why she did not at least save that part, she replies that she would have, but she could not find it.

Colonel John Boyles

The Colonel is an old British acquaintance David encounters in a cafy in Madrid. He tells David that Catherine's father killed himself and his wife in a car. The Colonel implies that insanity runs in the family. It is not clear if David already has this information. The Colonel departs, advising David against having children with Catherine.

Nina

Nina, a titled European, is the attractive female love of Marita. The couple is first encountered by the Bournes at a cafy in Cannes. Nina tries to discourage any meeting, but Marita insists. Marita soon deserts Nina, and she never appears again.

Madame

The wife of the proprietor of their hotel in Provence, Madame serves as chief cook and chambermaid during the summer slow season. David flirts harmlessly with Madame, but he also wonders what she would think of their love triangle if she suspected. He learns of her approval when Madame makes up Marita's bed for two after Catherine's departure.

The Waiter at le Grau de Roi

In the opening chapter, David lands a huge fifteen-pound sea bass on light tackle at le Grau de Roi. The waiter from the local cafy advises him at every turn as he skillfully battles the strong fish and finally helps him pull the exhausted creature from the water. A crowd has gathered to watch, and the onlookers are enchanted.

Objects/Places

Alcohol

The consumption of alcohol is featured prominently in the story. Alcohol is portrayed as suave, elegant and sophisticated, an aura it exudes well into the 1960s. Consuming a glass or two of wine with dinner is a European habit, but the Bournes carry it to an extreme. The idyllic honeymoon begins to unravel when David takes his first brandy and water while Catherine is getting her hair cut. The couple celebrates romantic dinners with bottles of Tavel wine. When the writing is going well, David celebrates with brandy and Perrier. When it is going poorly, he downs whiskey and Perrier. They consume deadly absinthe frequently. Alcohol is used to convey a sense of well-being as well as tension and pain. Eventually, as the trio deteriorates, David is consuming alcohol with, before or instead of breakfast. Yet David, typical of his generation, never considers that alcohol may be contributing to his own erratic and aggressive behavior, as well as Catherine's.

Wristwatch

The story is set in the 1920s, when wristwatches were masculine and innovative. Until the First World War, men used pocket watches, and women relied on clocks. During the war, the precise timing of artillery and infantry attacks became critical. Fighting men could not stop to pull out a pocket watch and replace it, so officers invested in that marvelous new invention, the wristwatch. David's possession of a wristwatch is a sign of modernity and masculinity. It is the first clue that he was an officer during the war.

Le Grau du Roi

At the beginning of the novel, and of their marriage, Catherine and David live in le Grau du Roi on the French Mediterranean, in what is symbolically their Garden of Eden. They bike nearly every day along the canal, swim on the beach and fish on the jetty. Their time in this paradise is brought to an end when Catherine begins to "sin" by engaging in gender-bending behavior like getting her hair cut short and wearing trousers.

The Fish

Catching the fish indicates David's machismo, his mastery over his surroundings. The fish itself symbolizes both his success as a writer and his conquering and marrying Catherine. The fish is a worthy adversary, a foe of incredible strength who can be won by honorable means, unlike the murky emotional manipulation of human women. The fish also symbolizes writing, where the young author David Borne wrestles with the unknown to capture something real, something alive, a prize for the entire village.

Absinthe

Absinthe is a very tart, pale green licorice-flavored herbal distilled liquor, which turns an opal color when water is gradually added. Absinthe has a very high alcohol content and contains thujone, a toxic chemical similar to THC, the active ingredient in marijuana. Henry-Louis Pernod first produced absinthe around 1800. It was thought to be deadly and was banned along with opiates around 1900, when doctors observed that alcoholics who favored absinthe had an extremely high incidence of insanity and suicide. Fans of absinthe included Vincent Van Gogh, Oscar Wilde and Ernest Hemingway himself, who was said to have written "For Whom the Bell Tolls" under its influence.

Africa

David Bourne was raised by his father in East Africa. This becomes the location of a significant portion of the novel, as David begins a series of short stories based on his childhood. Through the stories, David lives a parallel existence in Africa and in France.

David's Writing Room

Catherine and David's problems begin in earnest when they move to a guesthouse where he has a separate writing room, and he begins to work every day. When Marita joins them, David refuses to give up his highly desirable workroom. The result is that Marita is given a bedroom adjoining the workroom, with a connecting door. The door eventually gives her access, with David's permission, to his manuscripts and his love.

Cafy at Cannes

Catherine and David enjoy a tryst at the cafy in Cannes. After their identical haircuts, Catherine insists they return to show off. While there, they encounter Marita and her attractive girlfriend Nina. After Catherine burns the African short stories, Marita and David retreat to the cafy in Cannes to recover.

The Narrative

Although David has agreed not to write for six months or a year, he interrupts his honeymoon with Catherine to begin work on a narrative that will become a novel. He uses his honeymoon with Catherine as the basis for the novel. Catherine sees this long work as a joint project and a celebration of the permanency of their relationship. It is significant that David stops work on the novel the very day he has sex with Marita, perhaps because he is unsure how the story ends.

The African Short Stories

After David's initial sexual encounter with Marita, he interrupts work on the novel about Catherine to write a series of powerful short stories based on his childhood in Africa. The stories deal with betrayal and death, and even Marita, David's biggest fan, deems them "terrible and wonderful." Catherine sees the short stories as a threat to their relationship and destroys them so David will return to their joint novel and their marriage.

Hair

Catherine has her hair cut short, like a man's, a symbol of her ambiguous sexuality. She persuades David to cut and bleach his hair to match hers, symbolically merging the pair into a single identity. Through blurring their individual selves, David loses his sense of manhood and his sense of himself.

Social Concerns And Themes

Before engaging in an analysis of The Garden of Eden, it is essential to recognize that this novel presents a set of difficult problems centered on its identity as a posthumously edited work. As with all of Hemingway's posthumously published work, it is impossible to say with any degree of certainty the things that may usually be said about a novel's design, themes, and characters, or to offer perceptive analysis of the author's intent and technique. All of Hemingway's posthumously published work was printed without Hemingway's approval or supervision; all of it has been edited by others. The difficulties presented by this state of affairs are most pronounced in the case of The Garden of Eden.

Hemingway began writing the novel shortly after World War II; by 1947, the manuscript included one hundred typed pages and nine hundred handwritten pages. At Hemingway's death, the manuscript amounted to some fifteen hundred pages. In order to put this fragmented, incomplete manuscript into some kind of publishable form, radical cutting was deemed necessary by Hemingway's publishers.

Approximately two-thirds of the manuscript was discarded, major characters, plot lines, scenes, settings, and themes were completely eliminated. Dialogue was taken from the mouth of one character and put in the mouth of another; important details were changed for no apparent reason. So much was cut and changed that some observers have argued that publication was a grave mistake, that this is not Hemingway's novel, that it is a mere editorial do-ityourself project, and it should not be taken too seriously, in its present form, as an addition to the list of Hemingway's works. This view also holds that the only thing for serious students of The Garden of Eden to do is to read the entire manuscript, or perhaps hope for the publication of the complete manuscript, presented straightforwardly and unambiguously as an unedited, unfinished work.

Another view holds that regardless of how corrupt the current text may be, it is a valuable addition to our knowledge of Hemingway, and an important new novel. Clearly, the latter view is more apt to match the attitude of the general reader, who is not likely to read and try to make sense of a sprawling, confusing, and unfinished work in manuscript form. Thus the answer to the critical dilemma would seem to entail making what sense can be made, and placing such value as should be placed on the novel as presently published. With these caveats in mind, an attempt at engaged analysis is possible.

The general perception of the concerns and themes of The Garden of Eden is summed up well by the banner headline on the Life magazine cover which published a portion of the novel: "A Book Too Hot for the '50s: An Excerpt From Hemingway's Surprising Novel of Sexual Games." The novel's concern with sexual experimentation and a bisexual menage a trois may explain why the book moved immediately onto the best-seller list in 1986. (Of course, the very name Hemingway would most probably have insured best-seller status, regardless of subject.) In any case, the novel did receive widespread attention for its sexual content, which was deemed by many to reveal a "new

Hemingway," one that was a far more tender, gentle, and androgynous figure. The tenor of the novel's reception may tell us as much about late twentieth-century American culture and the tastes of popular fiction as it does about Hemingway. Nevertheless, the novel does indeed mirror society's fears and desires regarding marriage, sex, and the complex relationships among lovers.

The novel depicts, at the most straightforward level, five months in the lives of Catherine and David Bourne. It begins with the first idyllic days of their honeymoon at the edge of the Camargue, in the south of France, and follows them through France and Spain until they separate five months later. For those commentators who find that the main concerns and themes of the novel are centered on androgyny, the book is primarily a subtle study of sexual experimentation, sexual roles and/or sexual inversion. In this view Catherine is apparently driven deeper and deeper into a kind of madness, first by her desire to adopt a masculine role in her sexual relationship with her husband David, then by her lesbian relationship with Marita, and finally by her insistence on a menage a trois. Some observers have seen the novel as a celebration of sexual liberation, as a very cheerful, very contemporary tale which projects a positive view of sexual freedom. Yet most of the commentary recognizes that The Garden of Eden is a much darker story, concerned at its deepest levels with initiation into the knowledge of betrayal, loss, and loneliness.

Hemingway stated that the book is about "the happiness of the Garden that a man must lose." This provides a valuable touchstone for understanding all levels of the novel, especially if the theological overtones of the core image, the Garden of Eden, are adequately appreciated. In the primary subplot, the story-within-the-story, David is working on his fiction, writing and living inside his African story about his father and the elephant hunt.

This is fundamentally a narrative of a boy's loss of innocence, as David betrays the elephant, enabling the hunters to close in for the kill. Woven throughout the elephant tale is David's relationship with his father, his sense of his father's relationship with evil and responsibility, and, most importantly, his overwhelming sense of his own betrayal, his complicity, his fall, and with it, the "beginning of the knowledge of loneliness." This is the knowledge that David comes to terms with as he writes the story years later, during the present time of the novel.

Only when he has made sense of his role in the death of the elephant can he understand his complicity in the dark changes of Catherine and grasp his responsibility for the shattered idyll of their marriage. Simplistic views of the novel to the contrary, David is far from being simply the victim of a madwoman who destroys his marriage; he is equally far from being a new kind of Hemingway hero who discovers his "tender, androgynous self" and thus triumphs. Rather, David is, by the end of the novel, a fallen and a broken man, aware of his own radical insufficiency and complicity, who is left with his knowledge of loneliness and the one thing he has not betrayed—his writing.

Still another view of the novel would find the main concerns and themes in the portrait of the artist. More so than any other Hemingway novel, it is about art, about creating,

about the craft of writing and the struggle of the writer to be true to his art. It is also about the price, the high human costs of art, as demonstrated by Catherine's madness, by her intense jealousy of and rage against David's writing.

Whatever view the reader finally adopts concerning the novel's main themes, it is essential to remember that Hemingway never finished, and thus did not truly make, this book. If he had, it may well have been one of his richest, one of his greatest novels. In the end, the best we can say about The Garden of Eden is that it has marvelous passages, dazzling dialogue and sequences of action and emotion, but its true place in the Hemingway canon is that of an ambitious unfinished manuscript that has been severely truncated and vastly diminished in the difficult editorial process of bringing it to publication.

Techniques/Literary Precedents

For the most part, the techniques Hemingway employs in this novel will be familiar to readers of his earlier work. For example, one constant in Hemingway's fiction is his precise, carefully disciplined and economical, understated prose, which is far more than a mere matter of reportorial accuracy. The taut complexity of his style is closer to poetry than it is to the reporter's task of "telling it like it is."

Attentive readers will see how his prose has "the dignity of movement of an iceberg" which, as Hemingway said, "is due to only one-eighth of it being above water." This controlling theory of writing results in Hemingway's techniques of implication, indirection, the deliberate omission of certain information in order to make the reader feel more than can be understood (Hemingway called this his "theory of omission"), and oblique and deeply buried allusions. Another technique which demonstrates Hemingway's mastery of style is his manner of constructing dialogue. His art of dialogue is at its best in The Garden of Eden, where conversation serves as a primary means of revealing character, carrying the movement of the story, and generating almost unbearable tension—all without the conventional intrusion of the narrator. Hemingway does not tell, he shows; this forces the reader to live through the experience, poised to hear the exact pitch, tonality, and the subtlest nuances.

More than any other Hemingway novel, The Garden of Eden deals with the act of creation, the writing and making of fiction. Almost every chapter contains a significant observation about the art of writing. For example, at the beginning of chapter five, Hemingway describes David: "He started to write and he forgot about Catherine and what he saw from the window and the writing went by itself as it did when he was lucky. He wrote it exactly and the sinister part only showed as the light feathering of a smooth swell on a calm day marking the reef beneath." This passage well illustrates Hemingway's "iceberg theory," the sense of tension and trouble, the emotion and danger which lurk beneath the smooth surface.

However, while some commentators have seized on this passage, as published, as a vivid instance of Hemingway's theory and technique, it is instructive to note that, in the manuscript, this passage is specifically about writing dialogue, not about writing in general. This is what Hemingway actually wrote, before the editorial process changed it: "He wrote it exactly and it went by itself as conversation did with him when he was lucky and the sinister part only showed as the light feathering of a smooth swell on a calm day can mark the reef beneath." Still, the point remains Hemingway's precise attention to the "light feathering" of the "sinister part" beneath the surface of things, in conversation, behavior, and action.

Another revealing commentary on the craft of writing appears in chapter twenty-five: "He had, really, only to remember accurately and the form came by what he would choose to leave out. Then, of course, he could close it like the diaphragm of a camera and intensify it so it could be concentrated to the point where the heat shone bright and the smoke began to rise."

Still another difficult problem for the writer is succinctly defined in chapter twenty-one: "The hardest to make truly was how he had felt and kept it untinctured by how he had felt later." Such observations concerned with the art and the process of writing are abundant throughout the novel, so much so, in fact, that they support rather powerfully the argument that the art of writing is the major theme of the book. In any case, The Garden of Eden could be called Hemingway's artistic credo, his most complete guidebook to the difficult terrain of writing well.

Other Hemingway techniques and methods illustrated by both The Garden of Eden and The Complete Short Stories (1987) include the intense poetic concentration of his language, the way image patterns are structured to produce effective symbolism and the use of symbolic landscape. As in his earlier work, Hemingway eliminates ornamentation and rigorously selects the exact image or phrase to render what he calls "the real thing, the sequence of motion and fact which made the emotion."

Careful attention to his recurrent images rewards the reader with a deeper comprehension of the layers of meaning. For example, in The Garden of Eden, imagery involving eggs, from the eating of eggs to the evocations of Humpty Dumpty, should be thoroughly analyzed, as should be the fish imagery, from the important processional fishing scene early in the novel through all later mentions of fish and the eating of fish. In The Complete Short Stories the reader might study, for example, the water and spring imagery in "Summer People," or the weather and landscape imagery in "The Porter." In addition, Hemingway's uses of symbolic landscape reward attention. In The Garden of Eden, for example, much of the action takes place in le Grau-du-roi and Aigues Mortes. The student of Hemingway should learn something about these places, their historical resonance, in order to grasp how Hemingway uses place, landscape, or setting to reinforce and reveal thematic concerns. For example, Aigues Mortes means "dead waters," and although it is now just an out-of-the-way small town in the South of France it is also one of the most spectacular walled cities in Europe, and, for the historically informed reader, one of the most significant sites in European history, as the place from which Saint Louis, King of France, embarked upon the Crusades. Hemingway knew this, and put it to allusive use in his work.

Hemingway's literary precedents for these two volumes, which reveal no direct or obvious influence by other writers, are essentially the same precedents which serve for all of his work.

His most-often quoted declaration about precedents, of course, cites Mark Twain: "All modern American literature comes from one book by Mark Twain called Huckleberry Finn." This statement may mislead some readers, however, since Hemingway's primary influences are to be found in European writers, and, generally, in the writers of the modern period. His style owes a great debt to Imagism, to the doctrine of the Imagist poets (most importantly, Ezra Pound) which demands that the writer render things precisely and convey "an intellectual and emotional complex in an instant of time." Pound's writing (and theories of writing) constitute a far more important "precedent" for Hemingway than Twain's work. "Nobody taught me as much about writing as Ezra," Hemingway declared. What Pound taught him included the principles of Imagist poetry,

the avoidance of "emotional slither," the struggle for economy and precision, the necessary injunction to "strip language clean, to lay it bare to the bone," along with the narrative strategies of such French novelists as Flaubert and Stendhal. Other important Hemingway precedents include Gertrude Stein's prose rhythms and the uses of repetition, James Joyce's epiphantic art of the short story, and T. S. Eliot's thematic concerns and religious vision. Hemingway's own list of influences and "literary forebears" included many writers, painters, musicians, even mystics. Aside from the writers mentioned above he named, among others, Conrad, Turgenev, Tolstoi, Dostoevski, Chekhov, Maupassant, Shakespeare, Dante, Virgil; he also listed Cezanne, Van Gogh, Gauguin, Goya, Bach, Mozart and San Juan de la Cruz. Indeed, to be disabused of the popular notion that Hemingway was a writer who travelled, fished, hunted, followed wars, and then wrote straightforwardly about what he saw, it is necessary to recognize that few writers have had such an intense literary apprenticeship as did Hemingway; few have read and absorbed so many influences. And few have managed to create, from such richly varied precedents, a style, a language, a vision so compelling, so dazzlingly new and fresh.

Themes

Machismo

Machismo is the exaggerated sense of masculine power and potency often associated with Latin countries. It is the major theme in *The Garden of Eden*. From the start, the unidentified couple is called a "young man" and a "girl," emphasizing the male's mastery and the female's compliance. The inequality continues, with David being named on page 7, but Catherine not identified by name until page 37. The couple's equilibrium is disturbed long before any sexual exploits because they must live on Catherine's money, damaging David's male ego. David is justifiably proud of his success as a writer, but at its root, the writing is disturbing because such a sensitive pursuit is somehow unmanly.

David is deeply disturbed by Catherine's sexual role-playing because it threatens his own sense of control. Whenever Catherine acts on her own desires and dreams, David sees the actions as irrational and insane. David's need to write is presented as special and sacred. Catherine's bisexuality is presented as evil and devious. Catherine and Marita are both two-dimensional characters. They have no personality, no goals and as far as we can ascertain, no desires except momentary pleasures which also involve David. Other than being wealthy enough to support his writing, they have little or no background or history. David (and Hemingway) is completely unable to comprehend that Catherine may have dreams and passions as great as David's passion for writing. In Hemingway's world, the manly act of love itself drains essential life force from the male, leaving him hollow and empty.

In the first chapter, the girl (as yet nameless) asks David if she bores him. He replies that he would be happy looking at her if she never says a word. Both David and Hemingway seem unaware of the lack of understanding this statement implies - that David has no interest in his new wife, other than her appearance. Reduced to its core, this is the story of how David trades in his first wife when she is no longer completely compliant to his every wish, for a new wife who is more acquiescent. Yet the interaction between the three is much more complex. It is Catherine who sets events in motion by desiring a woman, by displaying 'machismo' herself. When an angry Catherine burns the short story manuscripts, she is symbolically destroying everything that is unique about David. His wounded pride allows him only one way to recover, by abandoning Catherine.

Sex

Sex flows like a subterranean river through the novel, propelling much of the action but seldom seen on the surface. During the idyllic "Garden of Eden" phase, David and Catherine seem ideally suited in every way. In actuality, they have little in common except sex and pleasure, and they exist in an unreal landscape devoid of work, social life or everyday responsibilities.

Hemingway's treatment of sex is remarkable for what it omits. Despite the fact that the trio swims naked every day, there is never a description of Catherine or Marita without clothes - or of David himself naked. Even given the censorship of the times, Hemingway is skillful enough to describe sex explicitly when he likes. Catherine's nocturnal role-playing is all the more disturbing because it is shrouded in secrecy, cloaked in imagination, never entirely revealed.

The act of sex with Catherine is emasculating. She is androgynous, melding so much with her husband that she becomes a man. In the process of becoming a part of David, Catherine robs him of his manliness. Her aggressiveness and masculine attributes are humiliating. Sex with Marita does not rob David of his manhood because she does not take on the attributes of a man.

Writing

Hemingway airs his views on the nature of art, and of writing, in this novel. Writing is the most essential facet of David's personality. The couple's idyllic existence is a fraud, because without writing, it is incomplete in an important way. In some ways, it is David's need to write which becomes the "snake in the garden," as much as Catherine's bisexuality. When Catherine destroys the very personal short stories, she is symbolically destroying David's core. He is unable to recover from the blow and reconcile with her, simply because there is not enough of him left.

Like all writers, David has rituals. He writes in cheap notebooks and sharpens each of his five pencils before he begins. As the short stories develop, David begins to lead a dual existence, living inside the stories for a major portion of every day. This separation, this ultimate betrayal, is what eventually fuels Catherine's destructive behavior. When Hemingway says of David that, "Finally, he knew what his father had thought and knowing it, he did not put it in the story. He only wrote what his father did and how he felt. . ." he is giving an accurate description of his own writing style and technique.

Hemingway expresses his beliefs about writing and art through David's statements. Too many American novelists only have one good book in them. One need only remember accurately, and the form comes by what one chooses to leave out. Art cannot and should not be shared with another human being. A wastebasket is the most important tool for a writer. David's belief that each story, once written, can never be recaptured is more persuasive than his ultimate re-creation of the lost manuscripts.

In Marita, Hemingway has created the essential writing partner, a wife totally devoted to creating a social and domestic routine conducive to writing. Such a magical creature has, of course, no hopes, dreams or needs of her own. By supporting and sharing in his writing, Marita proves a better match than Catherine. Yet, it is David himself who makes this sharing possible. When he obtains rooms for Marita adjoining his writing room and leaves the door between unlocked, he is opening his writing to her in a way he has never done with Catherine. It is when he is sharing his manuscript with Marita, reading

along with her, that he has the strongest sense that he is betraying both Catherine and his art.

Style

Point of View

The novel is written in the third person, in the past tense. The point of view is David's throughout the book. No information is revealed in the novel that David does not have direct access to. As he begins to write, David moves into a parallel universe inside the African kraal, and the narrative moves between the two worlds with him.

Although the novel is told from David's point of view, Hemingway never directly reveals his emotions and rarely reveals his thoughts. Emotion is revealed through spare description of weather or carefully selected specific details, as when David notes a cold, gray sky. The idyllic setting in le Grau du Roi is illustrated with significant detail, as the "blue and pleasant sea" and the "rising tide" and "mullet jumping wildly." All of these convey a sense of hopefulness, of optimism and joy.

Despite the fact that no alternate points of view are included, Hemingway skillfully changes focus by presenting the serene, misty broad vista of myth in the opening paragraphs and gradually tightening the focus much like adjusting a telescope, until the smallest details are brought into sharp relief. Through David, Hemingway describes this technique, saying he could "close it like the diaphragm of a camera and intensify it so it could be concentrated to the point where the heat shone bright and the smoke began to rise." Hemingway again demonstrates this technique at the beginning of book two, further heightening the effect of transforming the myth of Adam and Eve in the garden into an uncomfortably realistic reality.

Setting

Set on the Mediterranean coast of France and in Spain in the 1920s, *The Garden of Eden* accurately records the social changes of that time. The Bournes travel from village to village as their spirit moves them, with little plan. They visit le Grau de Roi twice, a guesthouse in Provence near Cannes twice and the Prado in Madrid.

The Mediterranean of the 1920s is a place deserted in the summer, undiscovered by crowds of tourists. The changes of mood within the novel are often expressed in travel through different geographical regions, and the place names become David and Catherine's shorthand for stages in their ill-fated relationship. The book is as much a travelogue of the undiscovered Mediterranean region of 1920s France as it is a diary of an impetuous and doomed relationship.

A short but significant portion of the story takes place in David's boyhood home of East Africa, specifically the East African desert. David's short stories are set here. In this location, David's father takes part in an unspecified massacre of indigenous peoples. This is the environment where the fateful elephant hunt, symbolic both of David's coming of age and of his betrayal of Catherine, occurs. Yet David also takes refuge in a

world he can control and manipulate. Hemingway's usual economy of words applies to the passages on location. While his work is not highly descriptive in the traditional sense, he manages to evoke a strong sense of place and mood with just a few well-placed modifiers.

Language and Meaning

Hemingway wields simple words and sentence structures with a skill that is perhaps unmatched. He uses no quote marks or italics to designate David's thoughts, giving a greater sense of immediacy and access.

Names are important in this narrative. Whenever David and Catherine or Marita are idyllically together, they are "the young man" and "the girl," a peaceful but unequal relationship. Significantly, Catherine's name is only revealed on page 7 during sexual role-playing, when she calls David by her own name. David does not use Catherine's name until page 37, when he begins to write, signaling their further separation. He calls her "Devil" for the first time when she returns from Biarritz with her hair in a crew cut, and he often refers to her by that nickname thereafter, with increasing sincerity.

Marita is not referred to by name for her first three chapters after her appearance in the novel. She is simply "the girl," a faceless replacement for David's original girl in Eden. She continues to be simply "the girl" throughout most moments when the two are close. Some would see this use of language as an inability to see women as individual humans, but that is perhaps unfairly bringing a modern feminist perspective to a work begun in the 1940s. Another interpretation would be that David has no need to think of or call his alternate spouses by an individual name most of the time, because they are as dear and familiar to him as his own arms or legs.

Structure

The novel is divided into four books, with a total of 30 chapters. It tells the story of Catherine and David's marriage more or less chronologically, from a few weeks after the wedding until its demise. The structure is a story-within-a-story, as David's African short stories assume increasing importance. Like David, Hemingway moves easily between the two realities, weaving scenes from the short stories into the narrative of Catherine, Marita and David.

As the short story about tracking the enormous bull elephant in Africa begins to assume a greater importance in David's life, it becomes more prominent in the novel. The short stories symbolize David's increasing commitment to Marita. David abandons the longer narrative, which Catherine considers a joint venture, the very day after he first makes love to Marita. The finest of the African short stories is about David's betrayal of the enormous bull elephant and its subsequent death. The elephant symbolizes Catherine. The death of their relationship is caused by David's betrayal of Catherine (and infidelity to her) as surely as the elephant's death. By demonstrating David's dual existence, Hemingway makes a statement about writing and the nature of art. Because the story

line moves freely through the African story as David writes it, the loss of the short stories is more poignant. Catherine's action in destroying the short stories seems almost unbelievably cruel.

Quotes

"No. You do not bore me. I'd be happy looking at you if you never said a word." Chapter 1, pg. 11

"Why don't we keep on and travel now when it can never be more fun? We will do everything you want. If you had been a European with a lawyer my money would have been yours anyway. It *is* yours." Chapter 2, pg. 27

"You did not sell anything for the money, he thought. Everything Ash said about the money was true. Actually it all was true. Everything was free for a time." Chapter 3, pg. 31

"But do not start to think so damned simply. Know how complicated it is and then state it simply. Do you suppose the Grau du Roi time was all simple because you could write a little of it simply?" Chapter 4, pg. 37

"He wrote it exactly and the sinister part only showed as the light feathering of a smooth swell on a calm day marking the reef beneath." Chapter 5, pg. 42

"It was a great advantage that this was his second and not his first novel. It was tragic how often first novels were the only good novels American writers had in them." Chapter 7, pg. 59

"'Probably,' the Colonel said. 'Do you always look at them as though you were the young chief of a warrior tribe who had gotten loose from his councilors and was looking at that marble of Leda and the Swan?'" Chapter 7, pg. 62

"'It's a very strange thing,' he said. 'This drink tastes exactly like remorse. It has the true taste of it and yet it takes it away.'" Chapter 8, pg. 69

"'I had it,' she had said. 'But it went to Ground. Tell me if I can get it again.'" Chapter 9, pg. 78

"'All right. You like it,' he said. 'Now go through with the rest of it whatever it is and don't ever say anyone tempted you or that anyone bitched you.'" Chapter 10, pg. 84

"The story had not come to him in the past few days. His memory had been inaccurate in that. It was the necessity to write it that had come to him. He knew how the story ended now. He had always known the wind and sand-scoured bones but they were gone now and he was inventing all of it. It was all true now because it happened to him as he wrote and only its bones were dead and scattered behind him. " Chapter 11, pg. 93

"'I hope she will be happy,' the girl said. 'Happiness in intelligent people is the rarest thing I know.'" Chapter 11, pg. 97

"He started in again on the new and difficult story and worked attacking each thing that for years he had put off facing." Chapter 14, pg. 123

"Finally, he knew what his father had thought and knowing it, he did not put it in the story. He only wrote what his father did and how he felt and in all this he became his father and what his father said to Molo was what he said. He slept well on the ground under the tree and he waked and heard the leopard cough." Chapter 17, pg. 147

"'He could work in Spain,' Catherine said. 'Plenty of Spanish writers must have worked in Spain. I'll bet I could write well in Spain if I was a writer.'" Chapter 17, pg. 152

"He finished the story in four days. He had in it all the pressure that had built while he was writing it and the modest part of him was afraid that it could not possibly be as good as he believed it to be. The cold, hard part knew it was better." Chapter 18, pg. 153

"'Here's where the tough part starts, Davy,' his father said. It was then he knew that he should have been sent back to the shamba once he had put them on the trail. Juma had known it for a long time. His father knew it now and there was nothing to be done." Chapter 20, pg. 165

"They held each other and he could feel himself start to be whole again. He had not known just how greatly he had been divided and separated because once he started to work he wrote from an inner core which could not be split nor even marked nor scratched. He knew about this and it was his strength since all the rest of him could be riven." Chapter 22, pg. 183

"'Well we got him, Davy, thanks to you,' his father had said. 'Now we'd better get a fire going so I can put Juma back together again.'" Chapter 24, pg. 200

"He had, really, only to remember accurately and the form came by what he would choose to leave out. Then, of course, he could close it like the diaphragm of a camera and intensify it so it could be concentrated to the point where the heat shone bright and the smoke began to rise. He knew that he was getting this now." Chapter 25, pg. 211

"'All I want to do is kill you,' David said. 'And the only reason I don't do it is because you are crazy.'" Chapter 26, pg. 223

"'No,' David told her. 'When it's right you can't remember. Every time you read it, again it comes as a great and unbelievable surprise. You can't believe you did it. When it's once right you never can do it again. You only do it once for each thing. And you're only allowed so many in your life.'" Chapter 27, pg. 230

Topics for Discussion

What does the title, "Garden of Eden," mean?

What are some of the things that make David initially uneasy about his relationship with Catherine?

David's name is introduced on page 7, but he doesn't call Catherine by her name until he begins to write on page 37. Why?

David and Catherine are on an extended European honeymoon throughout this story. Do you think their love affair would have had a different ending if they had a home, friends, a social life, responsibilities and a "normal" schedule? Why or why not?

What role does alcohol play in the drama between Catherine and David?

At the beginning of the marriage, does the money that supports Catherine and David come from her inheritance or earnings from his novel? How does this affect their relationship?

Why does Catherine allow David to begin an affair with Marita?

Why doesn't David want to make love to both women at once?

Why does Catherine keep getting her hair cut shorter and shorter? Why does she want David to have short, bleached hair like hers?

Catherine is continually trying to distract David from his writing. Why does she feel threatened by his work?

Why does Catherine burn David's short stories? Are her actions excusable?

After Catherine burns David's short stories, she offers to pay him twice their appraised value. Is this fair?

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Given the transformation of the long, complex manuscript of The Garden of Eden into a short posthumously edited novel, it may be too early, or even beside the point, to discuss the relation of this novel to Hemingway's previous work. However, the novel does develop certain themes which he had treated in earlier work: androgyny, sexual roles, betrayal, the vocation of writing. The Garden of Eden, in whatever form we finally have it, will perhaps stand as Hemingway's most complete, detailed, and compelling treatment of these concerns. Finally, as the only long Hemingway fiction centered on the portrait of the writer at work, it may be his most self-reflexive and "contemporary" novel. This view, currently held by many commentators, may or may not prove in the long run to be accurate and useful, but it does suggest some of the ways in which The Garden of Eden is a radical departure from Hemingway's earlier work.

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