Twenty-five critics discuss The Sun Also Rises (1926)
Ernest Hemingway (1899-1961)

'THE half dozen characters, all of whom belong to the curious and sad little world of disillusioned and aimless expatriates who make what home they can in the cafes of Paris, are seen perfectly and unsentimentally by Mr. Hemingway and are put before us with a maximum of economy. In the case of the hero, through whose mind we meet the event, and again in the cases of Brett, the heroine, and Robert Cohn, the sub-hero, Mr. Hemingway accomplishes more than this — he achieves an understanding and revelation of character which approaches the profound.

When one reflects on the unattractiveness, not to say the sordidness, of the scene, and the (on the whole) gracelessness of the people, one is all the more astonished at the fact that Mr. Hemingway should have made them so moving. These folk exist, that is all; and if their story is sordid, it is also, by virtue of the author's dignity and detachment in the telling, intensely tragic.'

Conrad Aiken Review of The Sun Also Rises,
New York Herald Tribune (31 October 1926).

'ONE of the chief questions was, did The Sun Also Rises live up to the promise of In Our Time [1925]. Cleveland Chase's response was enthusiastic. Yet there was an undertone of dissatisfaction which had two sources: Hemingway's lapses in technique and his choice of subject matter. Both Conrad Aiken and Allen Tate wrote reviews which showed rare concern for technique. Aiken's review is a mixture of almost uninhibited enthusiasm and sharp reproval. . . The one thing which distressed him, the dialogue. Though he confessed that it 'was alive with the rhythms and idioms, the pauses and suspensions and innuendoes and short-hands of living speech,' he charged that it did not live up to the technical demands placed on it by Henry James. James, according to Aiken, believed that dialogue should be reserved for climax. . . The dialogue in The Sun Also Rises remains one of the novel's most attractive features. . .

The second source of dissatisfaction with The Sun Also Rises was the principal reason for the qualified approval. It was the subject matter. Some critics completely rejected the novel because of it. Others were happy about other aspects but deplored the subject matter . . . Conjectures can be made about the sources of the responses which either completely or partially rejected The Sun Also Rises, responses which are in sharp contrast to those of today. One of the forces which could have been influential was the Humanist movement which flourished in the twenties . . . Because it was a novel in which immoderation in love, drinking, and reactions to bull fighting was very conspicuous and immoderation in human affairs was something which Humanists could not tolerate . . .

No single factor was as illustrative of the failure of The Sun Also Rises to convince the critics that Hemingway was a great writer than its failure to convince them that it

was the record of a generation and that its author was the spokesman for that generation. A year and a half after its publication, Richard Barrett spoke of the impressions which the novel was having on the younger people about him, of the young men and women who spoke so reverently of it, marked passages in it, and kept it by their beds, apparently for solace in the dark hours. But one searches in vain for this response from the reviewers who did not hear in it the mournful sounds of a lost generation.'

Frank L. Ryan The Immediate Critical Reception of Ernest Hemingway.

'THE Sun Also Rises jerked Hemingway in a few weeks from the obscurity of a White Hope to the notoriety of a moderate best-seller . . . The Sun Also Rises won the succes de scandale of a roman a clef floated on vin ordinaire. Lots of people took it instead of a trip abroad . . . The New Note in American Literature has been struck.'

Robert Littrell New Republic (August 1927).

'THE Sun Also Rises is usually considered in terms of the futility of the life it portrays. Its importance lies in Hemingway's method of portrayal. He dwells on no emotions. He shies away from introspective thought. He concerns himself mainly with the speech and actions of his characters. Sense impressions of every kind fill the book . . . Hemingway has been content to sketch with startling clarity and gusto the real feelings of his livelier contemporaries . . . '

Arthur Dewing North American Review (October 1931).

'IT WAS a good novel and became a craze — young men tried to get as imperturbably drunk as the hero, young women of good families took a succession of lovers in the same heartbroken fashion as the heroine, they all talked like Hemingway characters . . . I remember being taken to an unfamiliar saloon — it was in the winter of 1925-26 — and finding that the back room was full of young writers and their wives just home from Paris. They were all telling stories about Hemingway, whose first book had just appeared, and they were talking in what I afterward came to recognize as the Hemingway dialect — tough, matter-of-fact and confidential. In the middle of the evening one of them rose, took off his jacket and used it to show how he would dominate a bull . . .

That was the great era of publisher's teas, so called . . . The biggest tea was for Peggy Hopkins Joyce['s] . . . book about her four successive marriages. It was held in the ballroom of the Ritz-Carlton and an adjoining state of rooms . . . were three punchbowls, with a mob around each of them, and music was furnished by two orchestras. I wandered into one of the smaller rooms and managed to keep two strangers from coming to blows about Ernest Hemingway. By that time Hemingway's influence had spread far beyond the circle of those who had known him in Paris. The Smith College

girls in New York were modelling themselves after Lady Brett in The Sun Also Rises. Hundreds of bright young men from the Middle West were trying to be Hemingway heroes, talking in tough understatements from the sides of their mouths — 'but just cut them open,' I said, 'and you'll find that their souls are little white flowers.' It doesn't seem to me now that we had any right to be scornful. We had our own affectations, which we failed to recognize and our innocent notions about leading the good life.'

Malcolm Cowley Exile's Return: A Literary Odyssey of the 1920s (1934).

'THE young American who tells the story is the only character who keeps up standards of conduct, and he is prevented by his disability from dominating and directing the woman, who otherwise, it is intimated, might love him. Here the membrane of the style has been stretched taut to convey the vibrations of these qualms. The dry sunlight and the green summer landscapes have been invested with a sinister quality which must be new in literature.

One enjoys the sun and the green as one enjoys suckling pigs and Spanish wine, but the uneasiness and apprehension are undruggable. Yet one can catch hold of a code in all the drunkenness and the social chaos . . . This Hemingway of the middle twenties — The Sun Also Rises came out in '26 — expressed the romantic disillusion and set the favorite pose for the period. It was the moment of gallantry in heartbreak, grim and nonchalant banter, and heroic dissipation. The great watchword was 'have a drink'; and in the bars of New York and Paris the young people were getting to talk like Hemingway.'

Edmund Wilson, 'Hemingway: Gauge of Morale' (1939) The Wound and the Bow: Seven Studies in Literature (Oxford 1965).

'FOR his motto he took a remark of Gertrude Stein about post-war youth: 'You are all a lost generation.' His characters are a group of disillusioned, dissolute Americans, with their English friends, drifting about in Paris in a search for a felicity they have never had. Most of them do not work for a living, none of them has any genuine ambition. Accepting their status as lost souls, they get some glory from it. It is romantic to be damned. They drink continually, love promiscuously. Two-thirds of the book are taken up with an expedition to Spain to see bullfights at Pamplona.

These blood spectacles have so much death in them that they touch fundamental nerves, and so much art that they hold and fix the most wandering attention. The decadent visitors from Paris can feel fully alive while they watch animals dying and men in danger of it. The wounds in the ring are hardly more horrible than the things the lost souls say to each other in their quarrels and loves. Paris is their jungle. Hemingway reproduced the Paris of the expatriates with exact detail and introduced characters so much like well known figures that he seemed to be writing directly from the life. He had a terse, cold magic in his story-telling that made Scott Fitzgerald seem flimsy in

comparison, Dos Passos loose-gaited. Hemingway and his desperate universe came suddenly into fashion.'

Carl Van Doren The American Novel 1789-1939.

'THE title is derived from a pessimistic passage in Ecclesiastes, expressing a cynical disillusionment in keeping with the post-war attitude. The English title of the work is Fiesta. Lady Brett Ashley, 'as charming when she is drunk as when she is sober,' is traveling on the Continent, waiting for a divorce in order to marry Michael Campbell. Among her other satellites are Jake Barnes, an American newspaper correspondent; his friend Bill Gorton; Robert Cohn, an American Jewish novelist; and an eccentric Greek count. Cohn is weary of his mistress, Frances Clyne, and falls in love with Brett, although neither she nor his other acquaintances feel any real affection for him.

The group leave Paris for an excursion in Spain, where they visit the fiesta at Pamplona. They are enthusiastic fans of the bullfights, finding in the ritualistic spectacle a mysterious beauty of precision. Brett and Jake are in love, but unhappily, because a wartime injury has emasculated him. She falls in love with a young bullfighter, Pedro Romero, with whom she elopes; and Cohn departs, expressing his anger by beating Jake, Michael, and Romero. When Romero wants to marry her, Brett decides to return to Michael, who is one of her own kind. She tells Jake, 'we could have had such a damned good time together,' and he concludes, 'Yes. Isn't it pretty to think so'.'

James D. Hart The Oxford Companion
to American Literature, 5th edition (Oxford 1941-83).

'AS A novelist, it is my opinion that the best of Ernest Hemingway is still to be found in The Sun Also Rises. Its freshness has not faded with time . . . His writing was exciting and possessed of an extraordinary power of suggestiveness; it won over the reader to the feeling that he was actually participating in the lives of very real men and women. His use of dialogue helped enormously to create this impression . . . Younger writers were influenced — even seduced — by his moods; and they could grasp from him a sense of the great possibilities to be discovered in the true and simple treatment of common subject matter and in the use of ordinary speech . . . His influence was not merely superficial. It played a liberating and salutary role on those who would become the next generation of writers . . . Suffice it to say that by and large younger people were revolting against the standards and conventions of their elders, against the accepted notions of middle-class society. At the same time they were non-political in their revolt.'

James T. Farrell 'Ernest Hemingway's
The Sun Also Rises', The New York Times, 1 August 1, 1943.

'THE Sun Also Rises is Hemingway's best war book . . . A brilliant achievement in organizing post-war tensions, pressures, and situations, The Sun Also Rises offers a concentrated picture of the 1920s . . . The major settings are Paris and Pamplona. The

tragic motif is . . . isolation; it is an isolation described and symbolized with such exhaustive detail that eventually its reality becomes the very medium through which the novel's idea is actualized. The isolation is, first of all, caused by the wound inflicted upon Jake in the war . . . The wound has made him impotent; impotence in its several forms is seen in the behavior of Jake's friends. In addition to sexual deficiency, the impotence of Jake leads to other kinds of failure: Brett's failure of sexual adjustment, Mike's collapse into the vulgar and strident baiting of Robert Cohn, in general the absence or failure of normal relationships of any kind. . .

In one of those scenes which so brilliantly mark the novel, Jake, with a prostitute as a companion, watches Brett come in with a crowd of young homosexuals . . . Most conspicuous of the failures is Robert Cohn, the incurable romantic, who accepts literally words, feelings, attitudes long mistrusted by Jake and his friends. Cohn had 'read and reread The Purple Land . . . He displays the same literalness in his reaction to his affair with Brett, and his naïve ignorance of the true pathos of Brett and Jake is both amusing and irritating . . . In terms antithetically opposed to Cohn's behavior (Cohn is both irritant and contrast in the design of the novel), Jake must practice a code, must suppress anger and gear, must accept his condition as though it were normal, certainly inevitable . . . The wound has forced him into a position where survival and sanity depend on his balance and self-restraint . . . In Paris, therefore, he moves in a world as confused and tangled as his own 'problem' . . . The confusion of Paris is a repetition of the violence (in the scale of emotional tension, at any rate) of the war experience . . .

This in itself makes the novel a meaningful commentary on the pathos of the post-war experience, and is a very real measure of the depth of that experience. But The Sun Also Rises moves out of Paris . . . With an almost uncanny sense of the relevance of situation, Hemingway in this novel always reduces the religious suggestions, evocations, hints, to their secular equivalents. The church is like other institutions of the past, now unacceptable, though regretted, because it no longer provides certain securities. In the final chapters the problem is to offer a secular equivalent of both morality and religion. This Hemingway finds in the dramatic, ceremonial, and traditional design of the bullfight . . . There is another kind of secular ritual experience in Brett's flirtation with Romero and her final release of him. In these scenes — along with Cohn's comic-pathetic defense of his true love against Jake, 'the pimp' — we have a drama played out in terms of the three-act tragedy of the corrida. The values of the one are matched against the character of the other; and Brett's renunciation of Romero is a positive moral act . . . Readers have almost always reacted with distaste to Brett's words summing up the meaning her act has for herself. But we should remember that the entire moral drama has been worked out in isolation from the decorum that engenders our distaste . . . In a few scenes . . . a thoroughly secular design, a traditional pattern of ritualized behavior, has touched the lives of these expatriates and passed judgment upon them, forcing them to a realization of their lot, even in a small way to an essential sacrifice.

The Sun Also Rises is not a cheap exploitation of post-war interest in immoralities, but a perceptive portrayal of the human condition within the rigorous limits of circumstance which the post-war world had imposed. It reveals the men and women who lived in this closed, secular world isolated from tradition for what they genuinely were; above all it shows them working painfully for an adjustment, with all the problems of adjustment increased and intensified. For a moment of his career, Hemingway saw the human condition in starkly honest post-war terms . . . His overpowering honesty produced a work of art [that] . . . is in its essential integrity the twentieth-century development of Ecclesiastes, from which the title is correctly derived. It is better . . . than Hemingway was ever again to be [until The Old Man and the Sea].'

Frederick J. Hoffman The Twenties:
American Writing in the Postwar Decade.

'The Sun Also Rises . . . reintroduces us to the hero. In Hemingway's novels this man is a slightly less personal hero than Nick was, and his adventures are to be less closely identified with Hemingway's, for more events are changed, or even 'made up.' But he still projects qualities of the man who created him, many of his experiences are still literal or transformed autobiography, and his wound is still the crucial fact about him. Even when as Robert Jordan of For Whom the Bell Tolls he is somewhat disguised, we have little or no trouble in recognizing him.

Recognition is immediate and unmistakable in The Sun Also Rises. Here the wound, again with its literal and symbolic meanings, is transferred from the spine to the genitals: Jake Barnes was 'emasculated,' to speak very loosely, in the war. But he is the same man, a grown Nick Adams, and again the actual injury functions as concrete evidence that the hero is a casualty. He is a writer living in Paris in the Twenties, as, for example, Harry was ['The Snows of Kilimanjaro']; like Nick he was transplanted from midwestern America to the Austro-Italian front; when things are at their worst for him, like Fraser ['The Gambler, the Nun, and the Radio'] he cries in the night. When he refuses the services of a prostitute, and she asks, 'What's the matter? You sick?' he is not thinking of his loss alone when he answers, 'Yes.' He is the insomniac as before, and for the same reasons: 'I blew out the lamp. Perhaps I would be able to sleep. My head started to work. The old grievance.' And later he remembers that time, which we witnessed, when 'for six months I never slept with the light off.' He is the man who is troubled in the night, who leaves Brett alone in his sitting room and lies face down on the bed, having 'a bad time.'

In addition, Jake like Nick is the protagonist who has broken with society and with middle-class ways; again he has made the break in connection with his wounding. He has very little use for most people. At times he has little use even for his friends; at times he has little use for himself. He exists on a fringe of society he has renounced; as a newspaper reporter he works just enough to make enough money to eat and drink well on, and spends the rest of his time in cafes, or fishing, or watching bullfights. Though it

is not highly developed yet, he and those few he respects have a code, too. Jake complains very little, although he suffers a good deal; there are certain things that are 'done' and many that are 'not done.' Lady Brett Ashley also knows the code, and distinguishes people according to it; a person is 'one of us,' as she puts it, or is not — and most people are not. The whole trouble with Robert Cohn, the boxing, maladroit Jew of the novel, is that he is not. He points up the code most clearly by so lacking it: he will not go away when Brett is done with him; he is 'messy' in every way. After he has severely beaten up Romero, the small young bullfighter, and Romero will not give in, Cohn cries, wretchedly proclaims his love for Brett in public, and tries to shake Romero's hand. He gets that hand in the face, an act which is approved as appropriate comment on his behavior.

Cohn does not like Romero because Brett does. She finally goes off with the bullfighter, and it is when she leaves him too that she makes a particularly clear statement of what she and the other 'right' people have salvaged from the wreck of their compromised lives. She has decided that she is ruining Romero's career, and besides that she is too old for him. She walks out, and says to Jake: 'It makes one feel rather good deciding not to be a bitch . . . It's sort of what we have instead of God.'

In early editions, The Sun Also Rises had on its title page, before the passage on futility in Ecclesiastes from which the title is taken, Gertrude Stein's famous 'You are all a lost generation.' The novel provides an explanation for this observation, in addition to illustrating it in action. As in the story called 'In Another Country,' the picture of the hero wounded and embittered by his experience of violence is broadened to include other people. Brett Ashley, for example, and her fiancé Mike Campbell are both casualties from ordeals similar to those which damaged Jake. Brett has behind her the very unpleasant death of her first fiancé; Mike's whole character was shattered by the war. A Farewell to Arms can be read as background to the earlier novel: some of Brett's past is filled in by Catherine Barkley, whose fiancé had been blown to bits in the war, and most of Jake's by Frederic Henry.

The fact that characters in The Sun Also Rises are recognizable people, taken from 'real life,' does not contradict the fact that they are in this pattern. Various personages known to Paris of the Twenties have thought that they recognized without difficulty the originals — Donald Ogden Stewart, Harold Stearns, Harold Loeb, Lady Duff Twysden, Ford Madox Ford, and Pat Guthrie — and even Jake had his counterpart in actuality. But Hemingway, like most authors, changed the characters to suit his purposes, and it is clear that whatever his origins, Jake, for instance, owes most to the man who created him, and is the hero.

He is the hero emasculated, however, and this must primarily account for the fact that he does not always seem entirely real. As he feels befits his status, he is largely a passive arranger of things for others, who only wants to 'play along and just not make trouble for people.' But as narrator, at least, he is convincing, and if there is something blurred about him it helps to bring the participants into a focus that is all the sharper. Hemingway had always been good with secondary characters, finding them in a bright

flash that reveals all we need to know. Here, as he somehow managed to make similar people easily distinguishable, the revelations are brilliant. One remembers Brett and Cohn longest, for they get the fullest development, but Count Mippipopolous is wonderful, and wonderful too — save for their anti- Semitism . . . are Mike and Bill.

Chiefly it is Hemingway's ear, a trap that caught every mannerism of speech, that is responsible for the fact that these characters come so alive and distinct. That famous ear also caught a great many 'swells' and 'grands' that have dated — for slang is one thing almost certain to go bad with the passage of time — and some of the dialogue of camaraderie ('Old Bill!' 'You bum!') is also embarrassing. But taken as a whole the talk is superb and, as a whole, so is the rest of the writing in the book. Hemingway's wide-awake senses fully evoke an American's Paris, a vacationer's Spain. Jake moves through these places with the awareness of a professional soldier reconnoitring new terrain. The action is always foremost, but it is supported by real country and real city.

The conversational style, which gives us the illusion that Jake is just telling us the story of what he has been doing lately, gracefully hides the fact that the pace is carefully calculated and swift, the sentences and scenes hard and clean. This is true of the over-all structure, too: the book is informal and relaxed only on the surface, and beneath it lies a scrupulous and satisfying orchestration. It is not until nearly the end, for example, when Cohn becomes the center of what there is of action, that opening with him seems anything but a simply random way of getting started. This discussion of Cohn has eased us into Jake's life in Paris, and especially his situation with Brett. Suddenly the lines are all drawn. An interlude of trout fishing moves us smoothly into Spain and the bullfights.

At Pamplona the tension which all try to ignore builds up, slowly, and breaks finally as the events come to their climax simultaneously with the fiesta's. Then, in an intensely muted coda, a solitary Jake, rehabilitating himself, washes away his hangovers in the ocean. Soon it is all gone, he is returned to Brett as before, and we discover that we have come full circle, like all the rivers, the winds, and the sun, to the place where we began . . . And, as the enormous effect the book had on its generation proved, such a meaning or content was important to 1926. The book touched with delicate accuracy on something big, on things other people were feeling, but too dimly for articulation. Hemingway had deeply felt and understood what was in the wind. Like Brett, who was the kind of woman who sets styles, the book itself was profoundly creative, and had the kind of power that is prototypal.

Despite quite a lot of fun The Sun Also Rises is . . . Hemingway's 'Waste Land,' and Jake is Hemingway's Fisher King. This may be just coincidence, though the novelist had read the poem, but once again here is the protagonist gone impotent, and his land gone sterile. Eliot's London is Hemingway's Paris, where spiritual life in general, and Jake's sexual life in particular, are alike impoverished. Prayer breaks down and fails, a knowledge of traditional distinctions between good and evil is largely lost, copulation is morally neutral and, cut off from the past chiefly by the spiritual disaster of the war, life has become almost meaningless. 'What shall we do?' is the constant question, to which the answer must be, again, 'Nothing'. To hide it, instead of playing chess one drinks,

mechanically and always. Love is a possibility only for the two who cannot love; once more the Fisher King is also a man who fishes . . . ' [This critic misses the bullfight metaphor and the transcendence.]

Philip Young Ernest Hemingway:
A Reconsideration (Penn State 1952, 1966).

'THE world of The Sun Also Rises is a world of drunken promiscuity, shot through with streaks of pity. Whatever Hemingway's 'views' might have been, his objective method of presentation could have allowed him no chance to moralize over his sinners, and it does not necessarily follow that The Sun Also Rises is an immoral book. It is a portrayal of the moral disorder inseparable from war, it may, indeed, be more wholesome and salutary than For Whom the Bell Tolls.

I am, I must confess, less inclined than many critics to prostrate myself in admiration before the nymphomaniac Lady Brett Ashley, when she decides to give up the bullfighter lest she should poison his youth with her corruption. The act itself was unquestionably right, but with that kind of woman one can never be too sure about motives. Further, I share Jake's own skepticism of the view that he and she would have been each other's salvation if circumstances had made it possible for them to love each other. Nowhere in literature have I found a group of people to have sold themselves to the devil so cheaply and got so little satisfaction out of it.'

Edward Wagenknecht Cavalcade of the American Novel:
From the Birth of the Nation to the Middle of the Twentieth Century.

'THE critical question (in both senses of the word) is why The Sun Also Rises has lasted and by what hidden art and artifice its survival is more or less permanently guaranteed. Four parts of an answer can be readily given.

First its language, having been pruned of the temporary, the faddist, and the adventitious, is still in daily use among us. Age cannot wither the possible variations of which this clean, clear, denotative diction is capable.

Second is the devotion to fact, that debt — as Conrad's wisest preface observed — which the writer always owes to the physical universe.

Third, and a corollary of the second, is the skill in the evocation and manipulation of emotional atmospheres. Such a skill is possible only to one for whom the moral and aesthetic apprehension of human situations — their truth and falsehood, their beauty and their ugliness — as the immediate force of a blow to the midriff, or of the quiet leap and stir of the pleasurably astonished heart. Fourth is the symbolic landscape which in company with the diction, the recorded fact and the deeply implied emotion, sustains and strengthens The Sun Also Rises from underneath, like the foundation of a public monument.'

Carlos Baker Saturday Review (4 July 1953).

‘THE *succes de scandale* of 1926 could not possibly explain the rapidity and assurance with which The Sun Also Rises became, and has remained, a genuine classic of modern American fiction. A great many aesthetic reasons exist for calling the book a classic. There is also one legitimate sociological reason. Though he was not the first to present the ‘lost generation,’ Hemingway gave it a local habitation, a brilliant dramatization, and an extension in social space that overreached its ostensible national boundaries of France and Spain. Always a synecdochist [creating a part that evokes the whole], like Robert Frost, he made his Paris and his Pamplona, with its bullfighting, into microcosms which relentlessly embodied a considerable part of the social history of the Nineteen Twenties, both American and foreign . . .

The whole first part of the novel turns upon the opposition between the vanities of the Montparnassian play-boy-and-girl set and the masculine sanities of the fishing trip at Burguete in the Spanish Pyrenees. The moral norm of the book is in fact a healthy and almost boyish innocence of spirit. Anyone who has watched the novel’s subtle changes of mood will remember how the whole tone brightens when Jake Barnes and Bill Gorton, the men-without-women, climb to the roof of the bus that will take them to the high and healthy uplands. On the other hand, Robert Cohn, the man not free of female dominance, absents himself from the felicity of the bachelor trip. He bathes, shaves, shampoos, fusses, fumes, applies pomade, and haunts the depot in his egotistical anxiety over Brett’s delay in reaching Pamplona . . . The meaning of the trip for Jake and Bill is pretty well summed up in a line from Eliot’s ‘The Waste Land’: ‘In the mountains, there you feel free’ . . .

Though Romero is knocked down fifteen times, he will not lose consciousness, give up, shake hands, or stop trying to hit Cohn for as long as he can see him. Afterward, like a Greek chorus, Bill and Mike comment on the late action. ‘That’s quite a kid,’ says Bill. ‘He ruined Cohn,’ says Mike. And Cohn soon leaves Pamplona under the cloud of his ruination. Against the background of the international self-seekers, Burguete and Romero stand out in high and shining relief . . .

The Sun Also Rises marks the beginning of a series of masterly experiments with the emotional supercharging of natural symbols (persons, places, and things). Our sense of Brett’s witch-hood is communicated subtly and continuously through all sorts of contrasts between her alliance with the secular paganism and Jake’s with the Christian ritualism which run side by side through the feria of San Fermin.

Under the brilliant accuracy of his surfaces, Hemingway nearly always employs controlling fables of this sort. They get better as he goes along. The other side of the well-known ‘arch-priest of naturalism’ is the little-known poet.’

Carlos Baker ‘Twenty-Eight Years of a Hemingway Classic’ (1954)
Highlights of Modern Literature Essays from
The New York Times Book Review.

‘ONE of the most persistent themes of the Twenties was the death of love in World War I. All the major writers recorded it, often in piecemeal fashion, as part of the larger post-

war scene; but only Hemingway seems to have caught it whole and delivered it in lasting fictional form. His intellectual grasp of the theme might account for this. Where D. H. Lawrence settles for the shock of war on the Phallic Consciousness, or where Eliot presents assorted glimpses of sterility, Hemingway seems to design an extensive parable. Thus, in The Sun Also Rises, his protagonists are deliberately shaped as allegorical figures: Jake Barnes and Brett Ashley are two lovers de-sexed by the war; Robert Cohn is the false knight who challenges their despair; while Romero, the stalwart bullfighter, personifies the good life which will survive their failure. Of course, these characters are not abstractions in the text; they are realized through the most concrete style in American fiction, and their larger meaning is implied only by their response to immediate situations. But the implications are there, the parable is at work in every scene, and its presence lends unity and depth to the whole novel . . .

It serves the same purpose for the expatriate crowd in Paris. In some figurative manner these artists, writers, and derelicts have all been rendered impotent by the war. Thus, as Jake Barnes presents them, they pass before us like a parade of cripples, and we are able to measure them against his own forbearance in the face of a common problem . . . This is the organizing principle in Book I, this alignment of characters by their stoic qualities. But stoic or not, they are all incapable of love, and in their sober moments they seem to know it. For this reason they feel especially upset whenever Robert Cohn appears.

Cohn still upholds a romantic view of life, and since he affirms it with stubborn persistence, he acts like a goad upon his wiser contemporaries . . . Cohn's romanticism explains his key position in the parable. He is the last chivalric hero, the last defender of an outworn faith, and his function is to illustrate its present folly — to show us, through the absurdity of his behavior, that romantic love is dead, that one of the great guiding codes of the past no longer operates. 'You're getting damned romantic,' says Brett to Jake at one point in the novel. 'No, bored,' he replies . . . As a foil to his contemporaries, Cohn helps to reveal why this is so. Of course, there is much that is traditional in the satire on Cohn. Like the many victims of romantic literature, from Don Quixote to Tom Sawyer, he lives by what he reads and neglects reality at his own and others' peril . . .

Barnes' honest anger has been aroused by the appearance of a band of homosexuals, accompanied by Brett Ashley. When one of the band spies Georgette, he decides to dance with her; then one by one the rest follow suit, in deliberate parody of normal love. Brett herself provides a key to the dizzy sexual medley. With a man's felt hat on her boyish bob, and with her familiar reference to men as fellow 'chaps,' she completes the distortion of sexual roles which seems to characterize the period.

For the war, which has unmanned Barnes and his contemporaries, has turned Brett into the freewheeling equal of any man. It has taken her first sweetheart's life through dysentery and has sent her present husband home in a dangerous state of shock. For Brett these blows are the equivalent of Jake's emasculation; they seem to release her from her womanly nature and expose her to the male prerogatives of drink and promiscuity.

Once she claims these rights as her own, she becomes an early but more honest version of Catherine Barkeley, the English nurse in Hemingway's next important novel, A Farewell to Arms. Like Catherine, Brett has been a nurse on the Italian front and has lost a sweetheart in the war; but for her there is not saving interlude of love with a wounded patient, no rigged and timely escape through death in childbirth. Instead she survives the colossal violence, the disruption of her personal life, and the exposure to mass promiscuity, to confront a moral and emotional vacuum among her post-war lovers.

With this evidence of male default all around her, she steps off the romantic pedestal, moves freely through the bars of Paris, and stands confidently there beside her newfound equals. Ironically, her most recent conquest Robert Cohn, fails to see the bearing of such changes on romantic love. He still believes that Brett is womanly and therefore deeply serious about intimate matters. After their first meeting, he describes her as 'absolutely fine and straight' and nearly strikes Barnes for thinking otherwise; and a bit later, after their brief affair in the country, he remains unconvinced 'that it didn't mean anything.' But when men no longer command respect, and women replace their natural warmth with masculine freedom and mobility, there can be no serious love.

Brett does have some respect for Barnes, even a little tenderness, though her actions scarcely show abiding love. At best she can affirm his worth and share his standards and perceptions. When in public she knows how to keep her essential misery to herself; when alone with Barnes, she will express her feelings, admit her faults, and even display good judgement. Thus her friend, Count Mippipopolous, is introduced to Barnes as 'one of us.' The Count qualifies by virtue of his war wounds, his invariable calmness, and his curious system of values . . . The count completes the list of cripples who appear in Book I. In a broader sense, they are all disaffiliates, all men and women who have cut themselves off from conventional society and who have made Paris their permanent playground. Jake Barnes has introduced them, and we have been able to test them against his stoic attitudes toward life in a moral wasteland. Yet such a life is finally unbearable, as we have also seen whenever Jake and Brett are alone together, or whenever Jake is alone with his thoughts. He needs a healthier code to live by, and for this reason the movement of Book II is away from Paris to the trout stream at Burguete and the bull ring at Pamplona . . .

When Brett remains with Pedro [Romero, the bullfighter], Cohn retires to his room, alone and friendless. This last encounter is the highlight of the parable, for in the Code Hero, the Romantic Hero has finally met his match. As the clash between them shows, there is a difference between physical and moral victory, between chivalric stubbornness and real self-respect. Thus Pedro fights to repair an affront to this dignity; though he is badly beaten, his spirit is untouched by his opponent, whereas Cohn's spirit is completely smashed. From the beginning Cohn has based his manhood on skill at boxing, or upon a woman's love, never upon internal strength, but now, when neither skill nor love support him, he has bludgeoned his way to his own emptiness. Compare his conduct with Romero's, on the following day, as the younger man performs for Brett

in the bull ring . . . His manhood is a thing independent of women, and for this reason he holds special attractions for Jake Barnes. His resemblance to Pedro is clear enough: they share the same code, they both believe that a man's dignity depends on his own resources. His resemblance to Cohn is more subtle, but at this stage of the book it becomes grossly evident . . .

Barnes seems to have regressed here to his youthful football days. As he moves on up the stairs to see Cohn, who has been asking for him, he still carries his 'phantom suitcase' with him; and when he enters Cohn's room, he even sets it down. Cohn himself has just returned from the fight with Romero: 'There he was, face down on the bed, crying. He had on a white polo shirt, the kind he'd worn at Princeton.' In other words, Cohn has also regressed to his abject college days: they are both emotional adolescents, about the same age as the nineteen-year-old Romero, who is the only real man among them . . . We must understand here that the war, the early football game, and the fight with Cohn have this in common: they all involve ugly, senseless, or impersonal forms of violence, in which a man has little chance to set the terms of his own integrity . . .

Indeed, the whole confluence of events now points to the social meaning of Jake's wound, for just as Cohn has reduced him to a dazed adolescent, so has Brett reduced him to a slavish pimp . . . When she asks for his help in her affair with Pedro, Barnes has no integrity to rely on; he can only serve her as Cohn has served her, like a sick romantic steer. Thus, for love's sake, he will allow her to use him as a go-between, to disgrace him with his friend, Montoya, to corrupt Romero, and so strip the whole fiesta of significance. In the next book he will even run to her rescue in Madrid, though by then he can at least recognize his folly and supply his own indictment . . .

When Romero presents her with a bull's ear 'cut by popular acclamation, she carries it off to her hotel, stuffs it far back in the drawer of the bed-table, and forgets about it. The ear was taken, however, from the same bull which had killed one of the crowd a few days before, during the dangerous bull-run through the streets; later the entire town attended the man's funeral . . . For the crowd the death of this bull was a communal triumph and his ear a token of communal strength; for Brett the ear is a private trophy, as she will not rob it of its hero. As an aficionado, Barnes understands this threat too well. These are decadent times in the bull ring, marred by false aesthetics; Romero alone has 'the old thing,' the old 'purity of line through the maximum of exposure'; his corruption by Brett will complete the decadence . . .

As Book III begins, Barnes tries to reclaim his dignity and to cleanse himself of the damage at Pamplona . . . Then a telegram from Brett arrives, calling him to Madrid to help her out of trouble. At once he is like Cohn again, ready to serve his lady at the expense of self-respect . . . Brett herself feels 'rather good' about sending Pedro away: she has at least been able to avoid being 'one of these bitches that ruins children.' This is a moral triumph for her, as Barnes agrees; but he can scarcely ignore its implications for himself. For when Brett refuses to let her hair grow long for Pedro it means that her role in life is fixed: she can no longer reclaim her lost womanhood; she can no longer live with a fine man without destroying him. This seems to kill the illusion which is behind

Jake's suffering throughout the novel: namely, that if he hadn't been wounded, if he had somehow survived the war with his manhood intact, then he and Brett would have become true lovers. The closing lines confirm his total disillusionment . . . 'Isn't it pretty to think so' . . . Even without his wound, he would still be unmanly, and Brett unable to let her hair grow long. Yet according to the opening epigraphs, if one generation is lost and another comes, the earth abides forever; and according to Hemingway himself, the abiding earth is the novel's hero . . .

But Romero is very much alive as the novel ends . . . We learn that his sexual initiation has been completed and his independence assured . . . an image of integrity, against which Barnes and his generation are weighed and found wanting. In this sense, Pedro is the real hero of the parable, the final moral touchstone, the man whose code gives meaning to a world where love and religion are defunct, where the proofs of manhood are difficult and scarce, and where every man must learn to define his own moral conditions and then live up to them.'

Mark Spilka 'The Death of Love in The Sun Also Rises'
Twelve Original Essays on Great Novels.

'ALTHOUGH this novel seems negative and pessimistic upon superficial reading, its latent content offers a positive philosophy. Bill and Jake, the 'natural' pair, are men of character; they contrast sharply with Mike and Cohn, who are continually bickering over Brett. Mike, Cohn, and Brett are the real representatives of the 'lost generation' referred to in the novel's epigraph. Bill and Jake are at their finest when they are out in the sunshine fishing and drinking wine in the Pyrenees; Mike and Cohn are at their most typical in a hotel-room brawl or a tavern orgy. Bill and Jake are occasionally drawn into this environment temporarily, but they feel little kinship with it.

They admire Romero because he is a man of tradition (or ritual) and therefore a man of character; he stands up to a beating by the larger Cohn without flinching. The idea that Bill and Jake for all their superficial cynicism, are 'religious' characters is pointed up by contrast with Brett, who feels an instinctive uneasiness in the presence of religion. She is symbolically denied entrance to a church at one point, and confesses her moral vacuum to Jake on another occasion. When she sacrifices her own happiness to Romero's career, an act of renunciation which the reader feels compensates for her previous sins, she remarks, 'That's sort of what we have instead of God'.'

Donald Heiney Recent American Literature 4
(Barron's Educational Series 1958).

'THIS is a novel about 'the lost generation,' as Gertrude Stein called them, meaning those Americans who had fought during World War I in France and then had expatriated themselves from the America of Calvin Coolidge. They were heavy drinkers and completely disillusioned. The story is told by Jake Barnes, rendered impotent from a wound received in the war. Lady Brett Ashley, who is divorcing her husband, is in love with him; her frustrated and uninhibited search for satisfaction elsewhere brings

unhappy complications to most of the characters in the book. Part of the scene is Hemingway's favorite Spain, and bullfighting and a matador are part of the story . . .

The book was a bestseller and probably influenced people's lives to a much greater extent that is usually true of novels. It was widely believed to be a roman a clef . . . Carlos Baker, reviewing the book twenty-five years after its appearance . . . felt that it had become a classic because it was so well written and constructed and because of 'its richness of symbolic suggestiveness' . . . '

Max J. Herzberg & staff A Reader's Encyclopedia of American Literature (Crowell 1962).

'I HAVE read the book so often, for pleasure and professionally, that it is hard for me now to make fresh observations about it. One thing I notice more clearly than before is its technique, which once again reveals Hemingway's systematic or student-like cast of mind and his habit of always starting with the simple before moving on to the complex. In writing this first novel he applied the principles developed in his vignettes, along with others developed in his stories. Once again, as he went on to another stage, his work incorporated a new element besides its greater length. Whereas each of his stories had dealt with one or two persons, or three at the most, his novel deals with the rather complicated relations among a group of persons . . . The situation in the background of The Sun Also Rises is the Great War, in which most of the characters have served and in which some of them have been physically or morally wounded.

All the characters except the matador Pedro Romero, have lost their original code of values. Feeling the loss, they are now trying to live by a simpler code — essentially that of soldiers on furlough — and it is this effort which unites them as a group. 'I told you he was one of us,' Lady Brett says of Count Mippipopolous after he has unashamedly stripped off his shirt and shown them where an arrow had passed completely through his body. The unashamedness, the wound, and the courage it suggests are all things they have in common. The war in which they served has deadened some of their feelings, has left them capable of enjoying only the simplest and strongest pleasures, and has also given them an attitude of resigned acceptance toward all sorts of disasters, including those caused by their own follies.

Robert Cohn, however, has never been wounded and has never learned to be resigned; therefore he refuses to let Brett go, fights with his rivals for her, including Romero, and is cast out of the group. Romero is their simpleminded saint. Brett is almost on the point of permanently corrupting him, but she obeys another article of the code and draws back. 'You know, it makes one feel rather good deciding not to be a bitch,' she says. 'It's sort of what we have instead of God' . . . Brett was a pathetic brave figure for her time, but the pathos has been cheapened by thousands of imitation Bretts in life and fiction . . .

In all this there is nothing that has gone bad and not a word to be changed after so many years. It is all carved in stone, bigger and truer than life, and it is the work of a

man who, having ended his busy term of apprenticeship, was already a master at twenty-six.'

Malcolm Cowley Introduction, The Sun Also Rises Three Novels by Ernest Hemingway.

'IN HEMINGWAY'S finest work, such as The Sun Also Rises and A Farewell to Arms, the emotion evoked in him by the whole occasion of the novel is so intense that it dominates and controls his immediate responses to the individual episodes that make up the whole, and then the local feelings of each episode are united into a single, final feeling. The Sun Also Rises is a beautiful instance of coherence achieved in this way . . . The design of the novel is . . . very beautiful. In the very first paragraph we learn that 'in [Cohn's] last year at Princeton he read too much and took to wearing spectacles . . . Out of this apparently casual opening there emerges the whole action of the book . . . The Sun Also Rises is a beautifully organized representation of the American sense of experience as Hemingway understood it, at its best and at its worst.'

Arthur Mizener The Sense of Life in the Modern Novel.

'SO FAR Hemingway had escaped any severe censure, even though Torrents was considered a very minor work. His luck was holding well, and it continued to hold in the reactions to The Sun Also Rises (1926). The New York Times reviewer (Oct 31) expressed relief that it 'maintains the same heightened, intimate tangibility' as did In Our Time, and called the former 'unquestionably one of the events of an unusually rich year in literature' . . . Conrad Aiken said that Hemingway's skill was made of 'a quite extraordinary effect of honesty and reality' (NYHTB, Oct 31). Considering the general run of offbeat expatriates, Aiken said, it is surprising that Hemingway 'should have made them so moving.' Ernest Boyd (Independent, Nov 20) was even more enthusiastic: 'At no time does the author attempt to 'write up' his scenes, but in the end one has the feeling of having spent the week there' . . . Humanist criticism was involved in defending its principles by way of attacking the mediocrity of Hemingway's subjects . . .

Generally . . . the reviewing fraternity was kind to Hemingway's style, whatever it thought of his subjects. Percy Hutchinson (NYTBR, Oct. 16, 1927) praised a 'language sheered to the bone, colloquial language expended with the utmost frugality; but it is continuous, and the effect is one of continuously gathering power.' The tension of the language is somewhat equivalent to the tensions in the modern world; this is the claim . . . that echoes throughout Hemingway criticism . . . This self-conscious dualism of praise and doubt continues to characterize Hemingway criticism; in the long haul of criticism the 'virility' was to outrank the 'bare and nervous beauty' of the style . . . Characteristically, Edmund Wilson put the fine edge to this first phase of Hemingway criticism (NR, Dec. 14, 1927; reprinted in The Shores of Light, New York, 1952). Sun, Wilson said, is a very complex novel, which should be taken on its own merits; and he praised 'the intimate relation established between the Spanish fiesta with its

processions, its revelry and its bullfighting, and the atrocious behavior of the group of Americans and English who have come down from Paris to enjoy it' . . .

In short, Hemingway enjoyed an extraordinarily good press during the years of 'trying out.' It might be said that, generally, people took the writing for what it was; the man had not yet come in, to draw attention away from the stylist. In only a few cases was there a doubt whether the talent was large enough to sustain a brittle novelistic world. Unlike Fitzgerald, whose early work was spotted for its youthful errors, for the fragile excellence that it had, Hemingway critics were at first respectful, polite, even hopeful, and sometimes enthusiastic. Of course there already existed a sense of his importance for his 'times'; the spareness of the style was sometimes suspected as being somehow symptomatic.'

Frederick J. Hoffman 'Ernest Hemingway' Sixteen Modern American Authors: A Survey of Research and Criticism.

'THE literary crowd in Montparnasse and along the Left Bank liked it too, partially for the wrong reasons since many were reading it as if it were fact rather than fiction. To some extent they were justified, for Hemingway had modelled his fictional characters on identifiably real people. Most of Hemingway's contemporaries readily ferreted out the clues hidden in his roman a clef: that Brett Ashley was in fact Lady Duff Twysden, an English voluptuary; Pedro Romero, the brilliant young matador Cayetano Ordonez . . . ; Robert Cohn, the editor of an avant-garde little magazine, Broom, Harold Loeb; and Bill Gorton, the journalist and later Hollywood scenarist, Donald Ogden Stewart.'

Arthur Waldhorn A Reader's Guide to Ernest Hemingway.

'HE MADE another trip to the Irati [River in Spain] just before the fiesta of 1925, this time with Hadley, [Donald Ogden] Stewart, and Bill Smith, a friend of his Michigan days . . . The group in Pamplona included, besides the fishermen, Harold Loeb, Patrick Guthrie, who was an English remittance man, and his friend Lady Duff Twysden . . .

The Sun Also Rises did not rock the country, but it received a number of hat-in-the-air reviews and it soon became a handbook of conduct for the new generation. That winter an observer in Greenwich Village noted that many of the younger writers had already begun to talk, walk, and shadowbox like Hemingway, when they weren't flourishing capes in front of an imaginary bull . . . How much of the novel seems as marvellously fresh as when it first appeared! Count Mippipopolous, his wound, and his champagne; the old couple from Montana on their first trip abroad; the busload of Basque peasants; the whole beautiful episode of the fishing trip in the mountains, in the harsh sunlight, with bright water tumbling over the dam; then by contrast the dark streets of Pamplona crowded with riau-riau dancers, who formed a circle round Brett as if she were a revered witch — as indeed she was, and as Jake in a way was the impotent Fisher King ruling over a sterile land — in all this there is nothing that has gone bad and not a word to be changed after so many years. It is all carved in stone, bigger and truer

than life, and it is the work of a man who, having ended his busy term of apprenticeship, was already a master at twenty-six.'

Malcolm Cowley 'Hemingway in Paris' A Second Flowering: Works and Days of the Lost Generation.

'THE Sun Also Rises is incomparably the best novel; I re-read it every fourth or fifth year.'

Malcolm Cowley 'Mr. Papa and the Parricides' — And I Worked at the Writer's Trade: Chapters of Literary History.

'HEMINGWAY distinguishes between the impermanent beliefs and practices of his generation (including its gender constructions and sexual mores) and the natural, biological cycles that assure the perpetuation of the race and the survival of the earth. Hemingway stressed that the two epigraphs introducing the book — one from Gertrude Stein and one from Ecclesiastes — were to be played off against each other: 'The point of the book to me was that the earth abideth forever — having a great deal of fondness and admiration for the earth and not a hell of a lot for my generation'.

Hemingway's explanation illuminates the book's structural contrast between the modern lost generation and the enduring 'earth' of the Spanish landscape and of the ancient rituals that will outlast the passing generations. In terms of gender definitions, it amounts to a contrast between the sterility of contemporary sexual relations and the regenerative force of primordial impulses . . .

A number of scholars recognize The Sun Also Rises as documenting the shift in gender constructions that followed World War I and the societal effects of that shift (Martin, 'Brett Ashley'; O'Sullivan; Reynolds, Sun Also Rises; Spilka). Though Brett and Jake are understood to embody new gender relations, there is no clear critical consensus about how we should interpret this couple or the clusters of bar-hopping men and women, adulterers, homosexuals, and prostitutes that surround them. At least in her appearance, Brett is the epitome of the modern woman. She is not merely fashionable, but sets the trend toward the boyish look.

Her hair is 'brushed back like a boy's. She started all that.' At the same time, she looks like a 'fast' woman . . . the antithesis of her corseted, ruffled, and straitlaced Victorian foremother. Her appearance seems to combine popular contemporary images from Hollywood (e.g., movie star Clara Bow) and from the world of advertising (e.g., magazine ads showing women smoking cigarettes): she is a sexy modern woman . . . She is a modern Circe who causes men to degrade themselves. Hemingway himself passed indirect judgment on her when he declared the book's central idea to be 'Promiscuity no solution'.

The original opening, which was left out of the published book (on the advice of F. Scott Fitzgerald), introduced Brett sympathetically as the central character of the book and as a victim of psychological damage. In the printed version of the book, sympathy

for Brett is played down somewhat. It takes awhile for us to discover that, at thirty-four, she has lost the person she loved to the war, that she has been married twice, that she was emotionally abused in the past, and that she drinks too much . . . Brett and

Jake understand each other, communicate well in few words, and feel mutual sexual attraction. They might make a good couple [!], were it not for Jake's impotence.

It should be noted that Brett is not a truly liberated woman. Like the New Woman of the 1920s, she is a transitional figure between the protected, idealized wife and the modern, self-reliant woman. While she embraces the ethic of sexual freedom, she has not established her financial independence and seems to have no scruples about letting men pay her tab. A hybrid between two traditional images — the wife and the prostitute — she accepts money and protection from men, and in exchange offers them her body and her flattering presence (Martin, 'Brett Ashley' 72). Ironically, Jake, the man who most often picks up her tab, will never be able to collect her debt to him. The only cautious, responsible person in the group, he is left to pay the price, literally and figuratively, for everyone else's lack of responsibility.

Like other men in Hemingway's early fiction, he is an embodiment of male passivity. In other words, Brett resembles a traditional man in her sexual expectations, and Jake resembles a traditional woman in his sexual unavailability and his uncomplaining tolerance of others' inconsiderations. The reversal, both over and implied, in their gender roles signals that something has gone awry between the sexes.

Their personal gender dislocation mirrors sexual confusion in the society at large. Parisian nightlife illustrates the disappearance of traditional moral standards and the replacement of love by an array of sexual arrangements void of reproduction. Impotent and lonely Jake treats a sick prostitute to dinner; sexy Brett keeps the company of homosexuals. The homosexuals, in turn, like to dance with the prostitute Georgette . . . The novel offers, as a contrast to decadent Paris, two sites of primitive purity.

The first is Burguete in the Spanish mountains. Jake and Bill make an idyllic fishing expedition there, which Brett, notably, fails to join. The second is the world of bullfighting, which Brett corrupts . . . As Jake's surrogate, Romero performs heroically for Brett both in the ring and in bed (Reynolds, Sun Also Rises 37). And Jake comes to think of himself as a pimp who has allowed Brett's modern amorality to corrupt Romero's personal honor and the noble traditions of bullfighting itself.'

Rena Sanderson 'Hemingway and Gender History'
The Cambridge Companion to Hemingway.

'THIS book made him, almost instantly, an international celebrity identified with an entire generation, torn by war and grieving throughout the Roaring Twenties for their lost romantic idealism . . . On a more subtle level, the novel also established Hemingway as one of the most brilliant stylists the United States had ever produced, and his crisp and unpretentious prose changed the nature of American writing. Newspapers and magazines produced decades later bear clear indications of the transformation in style brought about by this remarkable book. This novel also changed American life, as young

people began imitating its characters and lifestyle and ingenues abandoned the flapper motif for the short hair and tight sweaters of Brett Ashley. The Sun Also Rises was a dramatic literary event, and its effects have not diminished over the years . . .

The culture of the 1920s was something new, embracing the first generation of women to smoke, drink, and use divorce as a solution to a bad marriage. Although American society was changing rapidly, as was evident in the passage of the Nineteenth Amendment on August 26, 1920, which enfranchised women in American politics for the first time, it was no match for the social liberalism of France. By the 1920s there were some eighty feminist societies in Paris enrolling more than sixty thousand women in support of their cause; to some extent their influence on sexual mores and social codes is given embodiment in the character of Brett Ashley.

Brett is by no means the first representation of a sexually liberated, free-thinking woman in American literature but rather an embodiment of what became known as the 'New Woman' in nineteenth-century fiction. Hester Prynne in Nathaniel Hawthorne's The Scarlet Letter is perhaps the best known of these iconoclastic figures, because her infidelity conflicts so directly with the rigid Puritan codes of the society in which she lives . . . In the context of American literary history, Brett Ashley is thus not a dramatically new character, nor is she the most socially radical of these New Woman figures. Indeed, in some senses, she is more conservative than the norm of these characters . . . Brett has married, intends to be married again, and would quickly marry Jake if his condition permitted them to live together . . .

Brett confesses that she is a 'goner,' passionately in love with Pedro [Romero]. Because Brett has only spoken to Pedro once, and then in the most superficial of circumstances, her concept of love seems pathetically juvenile for a twice-married woman of thirty-four, a point she acknowledges when she says she has lost her self-respect and calls herself a 'bitch'. Jake then agrees to facilitate her conquest of Romero, and takes her back to the café. The act is Jake's deepest betrayal of his personal values, and his telling of the details of the scene constitutes a confession, a purgation through rendition . . .

A great deal of violence, of all kinds, results from Brett's conquest of Pedro. Robert, who seemed able to deal with the idea of Mike as her fiancé, is violently angry about her affair with Romero. He knocks Jake out in the Café Suizo and then breaks down crying. He has also hit Mike, although not so seriously. Later, Jake learns that when Robert left the café, he went to the hotel and severely beat Romero. Jake, Mike, Robert, and Pedro have all been injured by Brett's desire for a young man half her age, not understanding his world or his stature in it. Robert and Jake, old friends in Paris, will never be friends again. Montoya does not acknowledge Jake when they pass on the stairs, a point that is mentioned three times. Pedro has lost his innocence, and he has been badly beaten in a fight; Mike has lost the woman he intended to marry; and, although she does not yet realize it, Brett has lost another portion of her dwindling self-respect. It is at this point, on the matter of the enormous cost of her sexuality, that book 2 ends. Book 3, the brief conclusion of the novel, presents yet another side of Brett, the vulnerable woman

capable of dependence and contrition, having risen above the simple fulfilment of sensual desire, needing support from Jake. This section is all aftermath . . .

But there is yet another context in which Brett must be perceived, for the full complexity of her character requires that she be considered in contrast to the other women in the novel. As a New Woman, she is remarkable not only when measured against men but in comparison to the women around her. It is from this perspective that the secondary female characters in the novel become particularly interesting. These other women function in a variety of ways, from the promotion of lost-generation values, to reminding Jake of what he has lost, to setting Brett Ashley in relief, juxtaposed against alternative models of feminine behavior.'

James Nagel 'Brett and the Other Women in The Sun Also Rises' The Cambridge Companion to Hemingway.

'THIS is probably Hemingway's best-known novel, certainly the one upon which much of his reputation stands. It defines how it was to live in the Paris of the 1920s, especially for expatriates, those Americans who felt incompatible with the America of the post-World War I years and left home in order to find the greater freedom offered by Europe after the war, particularly in Paris. Hemingway sets the tone and theme for the novel in two epigraphs.

The first is a statement made to him by Gertrude Stein 'in conversation,' in which she told him 'You are all a lost generation.' She was referring mostly to American writers, many of whom had fought in the war, as Hemingway had, and who had become cynical about the American attitude that implied the war should be forgotten as soon as possible so things could get back to normal. Writers felt a spiritual alienation from an America that seemed hopelessly provincial and emotionally barren.

There was also less freedom to be artistic in America than in Europe; artists were often inhibited by censorship. The best example was the prohibition against James Joyce's novel Ulysses, published in Paris in 1922; copies were burned by the New York Post Office authorities, and the novel was not officially allowed into the country until 1933 . . . At the end of the century, one of those first editions [of The Sun Also Rises] in a dust jacket could sell for as much as $20,000.'

Charles M. Oliver Ernest Hemingway A to Z.

'HEMINGWAY added the novel that seemed to be the mark of the newest of American fiction — terse, tough, and shocking in its subject matter, The Sun Also Rises. Most readers saw the book as a titillating scenario of expatriate life outside the Prohibition-restricted United States; it popularized both Paris and the centers of Spanish bullfighting. From the days in the early 1920s, when Gertrude Stein and Alice B. Toklas were among the very few Americans to go to Pamplona, through the later years of that decade, when hundreds of Americans came to the small Spanish town to run with the bulls, Hemingway's novel was the model for living life to the full, as well as living with an eye for the new and the exotic — experiences, places, and moral and social codes. To

a culture jaundiced after the 'war to end all wars' had succeeded only in decimating human kind, the search for pleasure had credibility. To a United States where 'only saps work' as the market built fortunes day after day, travel abroad, particularly at advantageous exchange rates, was easily possible. The Sun Also Rises — despite Hemingway's claims that it was the most moral of novels — became the handbook for social, and sexual, adventure.'

Linda Wagner-Martin, ed. Introduction A Historical Guide to Ernest Hemingway.

'MANY critics agree . . . that The Sun Also Rises is Hemingway's most written about novel not only because it is arguably his best, but also because it is his most popular classroom novel, included on more high school and college syllabi than any other of his works. Since scholars write about what they know well, such familiarity with The Sun Also Rises quite naturally leads to increased critical attention as scholars share their ideas with others via publication. Thus the cycle of critical debate begins anew with the opening of each semester and attests most clearly to Hemingway's 're-readability' down through the years.'

Kelli A. Larson, Lies, Damned Lies, and Hemingway Criticism, A Historical Guide to Ernest Hemingway.