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Italy in Hemingway's *Forty-Nine Stories*, with Index

Ernest Hemingway's *Forty-Nine Stories* provide an overview of the early decades of the century. They appeared in three major volumes: *In Our Time* (1925), *Men Without Women* (1927), *Winner Take Nothing* (1933). When he collected these with the play *The Fifth Column* in 1938, Hemingway cancelled the individual titles of the original collections, and added at the beginning six stories of varying length, the first four being, as he said in the preface, "the last ones I have written" (v) - crowning achievements like "The Short Happy Life of Francis Macomber" and "The Snows of Kilimanjaro" among them. These were followed by "Up in Michigan", an early piece not reprinted in *In Our Time* because of its alleged obscenity, and a sketch, "On the Quai at Smyrna"—an image of violence and cruelty which is often recalled through Hemingway's work.

Thus the first three of the *Forty-Nine Stories* are about the violent or untimely death of the main character, while "Up in Michigan" brings in the subject of love between man and woman and its complexities, for the seduction of Liz has been denounced by some readers as "date rape", though the story suggests that she is also a willing participant, and after the fact her feelings for Jim are not vindicative but tender.[1] "The Snows of Kilimanjaro" is a story of stories, since the moribund hero recalls scenes from his life, the life of a writer who is about to die without having given written form to some of his most cherished experiences. Ironically, the stories Hemingway was to write after "Snows" were inferior in quality and number to the *First Forty-Nine*, so "Snows" is somehow prophetic of the author's own career. In "Snows" we also find the

first reference in the collection to Italian materials, images from World War One that Harry has left untold:

> Hans, that he skied with all that year, had been in the Kaiser-Jägers and when they went hunting hares together up the little valley above the saw-mill they had talked of the fighting on Pasubio and of the attack on Pertica and Asalone and he had never written a word of that. Nor of Monte Corno, nor the Siete Commum, nor of Arsiedo. (57)

The names, most of them misspelled, are a faint trace of Harry's (and Ernest's) war experiences, out of which he had already written some memorable stories and vignettes and one whole novel, *A Farewell to Arms*.[2]

War in Hemingway is not historically determined, it is just one disastrous event for which no reason need be given, in which as in all things the only question at stake is individual courage and fate. Man is at the mercy of nature and historical upheavals, and life is a question of surviving with self-respect intact. Every moment is a trial of one's integrity. Speaking of causes and politics doesn't get a man anywhere.

The reader of the *Forty-Nine Stories* as collected cannot know that the 15 stories and the 16 accompanying miniatures or "Chapters" after "On the Quai at Smyrna" were published as *In Our Time*. This is a reference to the Book of Common Prayer, "Give peace in our time, O Lord", a prayer for peace arising out of images of war, but it also tells us that Hemingway's concern is contemporary life as it is lived.[3] The cancelled title provided a key to understanding Hemingway's plan. He begins with childhood initiation (death again) in a Michigan "Indian Camp" and ends with a solitary return to nature in the same area ("Big Two-Hearted River"), but these close-ups of individuals in moments of stress are accompanied by the miniatures in italics, the first seven of which present first-hand impressions of war. This experimental alternation of longer stories and short flashes is cinematic, as if a color film about some personal and private conflict were interrupted at the end of every episode by black-and-white newsreel shots of trenches and bombardments. These are images of the present century, "in our time", that break into stories that could have

happened any time. The personal is contrasted with the public, the private with collective traumas. The later "Chapters" shift to Spain and the corrida (see below, Index), thus reminding us that after all for Hemigway war is also a perennial matter — like the bullfight. The final "Chapters" present a gangster's death without dignity ("Sam Cardinella lost control of his sphincter muscle") and a humorous piece about the King of Greece — another public figure, another anecdote from a correspondent from the twentieth century. By the way, in these miniatures the voice is not necessarily Hemingway's. There are often British phrases that suggest that the anecdotes are being told at second hand. ("It was a frightfully hot day. We'd jammed an absolutely perfect barricade across the bridge. It was simply priceless" ("Chapter IV"). "It was very jolly. We talked for a long time" ("L'Envoi")—Hemingway imitating the ineptitudes of natural talk.)[4]

After the first five wartime flashbacks of the interchapters, spoken by anonymous voices, suddenly Nick Adams (Hemingway's double and the hero of the first five stories of *In Our Time),* appears in "Chapter VI", severely wounded in Italy: "Nick sat against the wall of the church where they had dragged him to be clear of machine-gun fire in the street. Both legs stuck out awkwardly. He had been hit in the spine" (139). This is the crucial moment of Nick's (and perhaps Hemigway's) life. The description of it is objective, while in *A Farewell to Arms* (ch. 9), the wounding of Frederic Henry is told subjectively, capturing the very moment in which life seems to go out of him only to come streaming back. In "Chapter VI" Nick makes his famous statement:

> "Senta Rinaldi. Senta. You and me we've made a separate peace". Rinaldi lay still in the sun breathing with difficulty. "Not patriots". Nick turned his head carefully away smiling sweatily. Rinaldi was a disappointing audience. (139)

The phrase "Not patriots" appears to be Nick's, and completes his declaration of private surrender (to be repeated in *Farewell).* In the last sentence we get a glimpse of Nick's feelings. He has just made a rather solemn and (he thinks) effective announcement, and he is "disappointed" that Rinaldi gives no sign of appreciating this.

He may by dying any moment and yet he is concerned with a trivial matter. This appears to be the psychological point. It's not meant as criticism of Nick, more as observation (like Emily Dickinson's "I heard a Fly buzz — when I died"). Yet there is also, characteristically, Hemingway's acute moral self-scrutiny, which in fact returns in "Chapter VII". Here Nick is shown praying abjectly to Jesus for his life during a shelling, and behaving as if nothing happened once the crisis is past: "The next night back at Mestre he did not tell the girl he went upstairs with at the Villa Rossa about Jesus. And he never told anybody" (143). But the urge to confess his failure of nerve will lead to the public confession (Ancient Mariner-like) of "Chapter VII". There is also a comic element in Hemingway's observation of Nick's moral contradictions.

The theme of Nick at war in Italy having been introduced in "VI", the next story proper, "A Very Short Story", tells of a wounded soldier's affair in Padua with his nurse Luz, and the termination of this when Luz (who, it is implied, is American) falls in love with an Italian:

> He went to America on a boat from Genoa. Luz went back to Pordonone (sic) to open a hospital. It was lonely and rainy there, and there was a battalion of arditi quartered in the town. Living in the muddy, rainy town in the Winter, the major of the battalion made love to Luz, and she had never known Italians before, and finally wrote to the States that theirs had been only a boy and girl affair. (142)

"A Very Short Story" was originally one of the miniatures of *in our time* (1924) later used as "chapters" in *In Our Time* (1925), and this is apparent from the matter-of-fact reporter's tone, which leaves us to guess about the narrator. There is also a touch of Gertrude Stein in the non sequiturs, repetitions and parataxis. Consider the phrase "she had never known Italians before", which implies volumes, and is more like something one would say in conversation. Note also the shifting pronouns and repetitions. The close of the tale is particularly blunt:

> The major did not marry her in the spring, or any other time. Luz never got an answer to the letter to Chicago about it. A short time after he contracted gonorrhea from a sales girl in a loop department store while riding in a taxicab through Lincoln Park.

Like Madame Bovary, our hero makes love in a vehicle. The implication is that he, broken-hearted by Luz's change of heart, sought solace in casual sex, only to be immediately punished for this. There is also an unmistakable satisfaction in the report that Luz didn't get anywhere either with her Italian Ardito. (The mention of "gonorrhea" — rather than the colloquial "clap" discussed in *The Sun Also Rises* and elsewhere — is another dissonant note.) Hemingway was playing trickily with his personal history (his "boy and girl affair" with Agnes von Kurowsky in the American Hospital in Milan), as he was to do again in *Farewell to Arms*, where he put it to epic use. Perhaps his instinct told him that such forbidden areas were the most fruitful if one had the nerve to face them.

In Our Time chronicles the fortunes of Nick Adams in the first five stories, until he appears in "Chapter VI" ("Nick sat"). He is then replaced by the unnamed hero of "A Very Short Story" and "VII" (the Jesus episode).[5] Then we get one of Hemingway's best-known stories, "Soldier's Home". The soldier returns from war and love overseas to become again a boy in the home and chafe under this tragicomic reversal. Here the hero is called Krebs and returns from Germany (not Italy), possibly because Hemingway didn't want to hurt too much his parents in this account of an unhappy reunion. Nick is less consistently present in the following stories of *In Our Time*. He appears under his own name in "Cross-Country Snow" and the final "Big Two-Hearted River". For the rest we see him through other characters that resemble him, Krebs and the American husband(s) in "Cat in the Rain" and "Out of Season". In a way the Nick Adams story is continued through all of this, suggesting a pattern of childhood and adolescence in America, war in Italy, unsatisfactory return to America, life abroad with an American wife. These are also the main elements of Hemingway's biography, who has thus composed in his first collection a series of images from life as he has known it, finding (and when necessary inventing) the symbolic moments that give it meaning. Three stories do not refer to Nick or Nick-like characters at all, and these are the vignettes of "The Revolutionist" (a brief Italian encounter told in the Stein reporter style), "Mr. and Mrs. Elliott", a rather

venomous story about other expatriates, and "My Old Man", an uncharacteristic piece since it's written from the point of view of a boy, the son of a jockey, and is the story of his initiation (the death of the father, who is discovered to be dishonest). "My Old Man" is one of Hemingway's sport stories, and takes a Raoul Dufy-like pleasure in evoking scenes from the races, like the Milan San Siro racecourse in the story's first part. Butler and his son Joe are also Americans abroad (it is somewhat unlikely, however, that Butler should ply his trade in Europe), and this connects the story to others in the collection. Young Joe's comparison between Milan and Paris is a comic and tender piece in the best vein of Mark Twain, terminating with the punch-line: "But, say, it is funny that a big town like Paris wouldn't have a Galleria, isn't it?" (195). As we know from *Farewell to Arms,* the Milan Galleria was one of Frederic's (and Hemingway's) favorite spots. In general, Milan is to *Farewell to Arms* what Paris is to *The Sun Also Rises* — a city made palpable on the page, that has a further existence through a work of fiction.

The Italian background is less attractive in the two stories about Nick-like characters I mentioned earlier. "Cat in the Rain" is set in a seaside resort which is recognizably Rapallo on a rainy day, and suggests boredom and dissatisfaction through the American wife's fruitless search for the cat and half-humorous complaint: "And I want to eat at a table with my own silver and I want candles. And I want it to be spring ... "(170). Ernest and Hadley were in Rapallo in February 1923 and were left to their own devices by their host Pound, who was not yet a permanent resident. Hemingway was depressed because of the loss of his manuscripts. In Rapallo however he did meet by chance Edward O'Brien, who went on to print "My Old Man" in *The Best Short Stories of 1923,* which he edited, so the visit proved fruitful, at least for Hemingway. The opening paragraph of "Cat in the Rain" is a masterful painterly depiction of a seaside town square as seen from a hotel window, though it is only in the next paragraph that we discover that we are looking through the eyes of the bored wife. A major influence on the story was *The Waste Land,* recently published and very much on Hemingways's mind — he even

sent Pound a poem, "The Lady Poets, with Notes", alluding sophomorically to Eliot's notes to his masterpiece. But "Cat in the Rain" was not inferior to Eliot in presenting unease and sterility and in coming up with the "objective correlative" of the cat, on which so much has been written.[6] The next story, "Out of Season", set in Cortina and written shortly after, also presents a couple that barely communicates, but places at the center a character both pitiable and sinister, Peduzzi, the old drunkard who proposes to the "young gentleman" to go fishing at a time of year when it is forbidden. [7] The title also indicates a more general misadjustment, and Peduzzi is somewhat reminiscent of Eliot's suffering fisher-king. But Hemingway keeps his eye on Peduzzi and on his ill-placed hopes for the future:

> His eyes glistened. Days like this stretched out ahead. (178)
> "Thank you, caro, thank you", said Peduzzi, in the tone of one member of the Carleton Club accepting the *Morning Post* from another. This was living. He was through with the hotel garden, breaking up frozen manure with a dung fork. Life was opening out. (179)

The use of indirect speech takes the reader into Peduzzi's head (where we find images of frozen manure reminiscent of the opening of *The Waste Land).* Hemingway once said that the original Peduzzi went on to hang himself, and that this was the "iceberg" fact that the story kept from the reader. But "Out of Season" tells us enough to make Peduzzi a poignant figure. In the last lines the young American makes it clear that he will have nothing to do with him again. Peduzzi is a kind of Bartleby, older but not wiser, and the story is partly about the American's indifference to his plight, partly about futility. It is very free in style, as if the author himself did not quite know what he was aiming at, and then let the sketch stand, for it is complete though it keeps us in suspension. The point is partly the pointlessness.

The theme of fishing recurs grandly in the final story of *In Our Time,* "Big Two-Hearted River", where Nick reappears in his own person, seeking to reestablish a rapport with himself and the world while keeping the furies at bay. Hemingway does not

describe except symbolically what it is Nick is escaping, but Nick's concentration on his camping expedition on the Two-Hearted River is such that we sense the pressure he is fighting against — the forces of mental dissolution. After completing his first day of angling he looks to the future with some hope: "There were plenty of days coming when he could fish the swamp" (232). (The swamp brings back the memory of the never-explained threat that haunts Nick.) Nick's confidence about future days is similar to Peduzzi's ill-founded hope about his career as a mentor to the rich American couple: "Days like this stretched out ahead". This echo of "Out of Season" casts some doubt on Nick's optimism, true to Hemingway's tragic vision. *In Our Time* presents an early summing-up of twentieth century traumas. It is a time of mindless violence in which the individual is subjected to great pressure and must use all his power to preserve his integrity and mental stability. As Sigmund Freud once observed, much of our mind's energy goes into warding off impressions, rather than in absorbing them. As a writer, Hemingway had to deal fully with experience while at the same time learning to defuse it, and this is the process of organization that we see at work in his stories.

Men Without Women (1927), Hemingway's second collection, has three stories set in wartime Italy, two of which are among his most admired. "In Another Country" takes us back to wintry Milano and to crippled soldiers recuperating with the help of grotesque machines. It leads up to the narrator's confrontation with an Italian major who irrationally instructs him never to marry because, as we discover in the story's reversal, he has just lost his much-loved wife. (The title is taken from T. S. Eliot's epigraph for "Portrait of a Lady", from Christopher Marlowe: "but that was in another country, / And besides, the wench is dead".) "A Simple Enquiry" is a brief episode with homosexual implications, where another major sounds his attendant Pinin on a possible encounter and lets him off with a shrug. Hemingway closes with the major's point of view: "The little devil, he thought, I wonder if he lied to me" (330). Both stories fit the title *Men Without Women,* and continue Hemingway's scrutiny of the puzzles of human relationships "in our time". Since he is usually unsympathetic to homosexuals, it is notable that in "A

Simple Enquiry" the major should give up his plan of seduction when he hears that Pinin has a girl-friend, showing a consideration that would seem unusual in the extreme circumstances of wartime. The last story of *Men Without Women,* "Now I Lay Me", is told in the first person (like "In Another Country") by an American tenente on the Italian front (both stories could have been episodes of *A Farewell to Arms*). He has been severely wounded a time back and though he has recovered he cannot sleep out of fear that "my soul would go out of my body" (363). He is spending the night on the straw floor of a farmhouse and listening to the silk-worms feeding. He tells us the techniques he has developed to pass the empty hours, like going over his fishing expeditions in America, reliving them in every detail. "But some nights I could not fish, and on those nights I was cold-awake and said my prayers over and over and tried to pray for all the people I had ever known" (365). This explains the (ironic) title "Now I Lay Me", the beginning of a common bedside prayer. Praying, a rather unmodern practice one would say, plays a surprisingly large role in Hemingway. In "Soldier's Home" Krebs is forced to pray, ridiculously, but Jake Barnes and others seem to pray quite naturally. At least for these characters, there appears to be some God to pray to, while on the other hand prayer could be seen as a way of organizing one's mental activity alike to writing — or fishing. It is a way of concentrating against dispersion, "a momentary stay against confusion", in Robert Frost's phrase. In "Now I Lay Me" recourse to memory brings in the ominous recollection of the narrator's mother burning his father's Indian artifacts. (The mother is presented negatively also in "Soldier's Home" and "The Doctor and the Doctor's Wife".) In the flashback the narrator's father calls him Nick (366), which makes this the only first-person story where the narrator is explicitly identified as Nick. In the last part of the story Nick shares his night-thoughts with another soldier, the Italian-American John, who starts talking about his family in Chicago and finally suggests marriage as a solution to insomnia, as if reversing the paradoxical injunction of the Milan major of "In Another Country": "A man ought to be married. You'll never regret it. Every man ought to be married" (370). He thinks "some nice Italian girl

with plenty of money" would be good for him. The argument for and against marriage was to be central to *A Farewell to Arms*. Hemingway is preparing the debates to be held there between Rinaldi and the priest on love sacred and profane, and the sublimation of the marriage theme in the union of Frederic and Catherine. [8]

There is another Italian story in *Men Without Women*, "Che Ti Dice la Patria?", originally published as "Italy, 1927". It is Hemingway's negative comment on Mussolini's new Italy as he saw it in a brief tour by car with a friend, "Guy" (Guy Hickok). In the first brief episode the two men give a lift into Spezia to a stolid young Fascist who does everything to show his contempt for foreigners. In the second, "A Meal in Spezia", the two travellers go to a restaurant that is really a brothel — with the usual comic consequences. "Mussolini has abolished the brothels", explains the narrator to the embarrassed Guy, and several Hemingway biographers and commentators have taken his statement for fact. (In Italy brothels were not abolished until thirty years later.) The third episode, "After the Rain", is set in the western outskirts of Genoa and shows a Fascist officer fining (and cheating) the Americans because their licence plate is supposedly muddy. The story concludes, ironically: "Naturally, in such a short trip, we had no opportunity to see how things were with the country or the people" (299). On the contrary, this is Hemingway's assessment of Mussolini's new Italy, which he clearly despises (though on this trip Pound in Rapallo would have told him otherwise), conducted by making symbolic use of what would seem rather common travellers' annoyances. (Dick Diver's beating by the Rome taxi-drivers serves a similar if darker purpose in *Tender is the Night*.) It is also significant that "Che Ti Dice La Patria?" is placed in *Men Without Women* just after "The Killers", suggesting a connection between the Chicago gangsters and Mussolini. The story is little more than anecdotic, and smacks of a settling of accounts, but throws light on Hemingway's change of mind about Italy, which leads to the wilful slighting of the Italian army in *A Farewell to Arms*. This can be better understood in the light of Hemingway's dislike of Mussolini's Fascism. It is a novel about 1916-1918 written

from the perspective of 1928.

Hemingways' third collection, *Winner Take Nothing,* includes two Italian war stories, again among his best. "A Way You'll Never Be" is about a shell-shocked Nick Adams becoming delirious as he travels along the front visiting soldiers as an American purveyor of confidence and cigarettes. He describes the postures of the dead and then remembers the circumstances of his wounding, since which he "can't sleep without a light of some sort" (407). "A low house painted yellow" of Fossalta figures in his nightmares. He starts raving and speaks disconnectedly to the Italians of his fishing with grasshoppers (a theme which had come up in a similar connection in "Now I Lay Me"). The story is an account of a bout of hysteria, "A Way You'll Never Be" (is the title ironic?), of the fears that Nick was to keep at bay by fishing the Big Two-Hearted in imagination or fact. So perhaps it is a horror- or ghost-story. This is also the case with "A Natural History of the Dead", which first appeared in chapter 12 of *Death in the Afternoon,* and describes "strange images of death" as seen on the battlefield with a naturalist's attention (the reference is to Gilbert White's *Natural History of Selborne).* The story finishes with a dramatic crisis involving a dying soldier and an argument between the doctor and an artillery officer about whether he should have a dose of morphine. The doctor seems pitiless in his refusal to help the moribund man, but his reason is unobjectionable: "Do you think that is the only use I have for morphine? Would you like me to have to operate without morphine? You have a pistol, go out and shoot him yourself" (447). In such an emergency he cannot spare morphine for the dying. The attention shifts to the confrontation between the two men, while the groaning soldier dies unheeded. It's a Swiftian story about the extremes of humanity, revealed in action, and not easy to explain away. "See, my poor lieutenant?" says the doctor, "We dispute about nothing. In time of war we dispute about nothing" (449). "A Natural History of the Dead", Hemingway's ironic title, suggests his real interest as a naturalist, his admiration for writers like White and W. H. Hudson. Given the haunting of death throughout the stories, the title could fit the whole collection. The naturalist deals with the ever-changing and

ever-threatening world around us and within us and gives it expression and form. This is Hemingway's own project, as outlined in the close of *Death in the Afternoon:*

> The great thing is to last and get your work done and see and hear and learn and understand; and write when there is something that you know; and not before; and not too damned much after. Let those who want save the world if you can get to see it clear and as a whole. (278)

It is an ambitious project, in which Hemingway faltered occasionally (swearing doesn't help), but which he never gave up. He expressed it more indirectly in his portrayal of Nick's disciplined camping and fishing on the Big Two-Hearted River, and in a story of *Winner Take Nothing*, "A Clean Well-Lighted Place". Here the pervasive theme of insomnia recurs, and is met by the human effort to provide "those who do not want to go to bed" (382) with "a clean, well-lighted cafè (383) where they can sit out the bad hours and not be overwhelmed by their furies, among other things by "nada". ("We dispute about nothing".) The writer is like the merciful old waiter in the cafè, keeping his vigil, keeping a light lit for others as well as for himself, creating in his book just such a "clean, well-lighted place". Perhaps one could call Hemingway's work a lesson in survival.

Appendix

Index of Hemingway's Forty-Nine Stories
(*first-person narratives)

1 "The Short and Happy Life of Francis Macomber"
2 "The Capital of the World"
3 "The Snows of Kilimanjaro"
4 "Old Man at the Bridge"*
5 "Up in Michigan"
6 "On the Quai at Smyrna"

[IN OUR TIME 1925]
7a "Chapter I" *Everybody was drunk.* *
7 Indian Camp
8a "Chapter II" *Minarets stuck up in the rain…**

8 "The Doctor and the Doctor's Wife"
9a "Chapter III" *We were im the garden at Mons. **
9 "The End of Something"
10a "Chapter IV" *It was afrightfully hot day.**
10 "The Three-Day Blow"
11a "Chapter V" *They shot the six cabinet ministers…*
11 "The Battler"
12a "Chapter VI" *Nick sat against the wall...*
12 "A very short story"
13a "Chapter VII" *While the bombardment was knocking the trench … at Fossalta…*
13 "Soldier's Home"
14a "Chapter VIII" *At two o'clock in the morning two Hungarians...*
14 "The Revolutionist"*
15a "Chapter IX" *first matador got the horn through his sword hand…*
15 "Mr. and Mrs. Elliot"
16a "Chapter X " *They whack-whacked the white horse on the legs…*
16 "Cat in the Rain"
17a "Chapter XI" *The crowd shouted all the time…*
17 "Out of Season"
18a "Chapter XII" *If it happened right down close in front of you... **
18 "Cross-Country Snow"
19a "Chapter XIII" *I heard the drums coming down…**
19 "My Old Man"*
20a "Chapter XIV" *Maera lay still…*
20 "Big Two-Hearted River: Part I"
21a "Chapter XV" *They hanged Sam Cardinella at six o'clock...*
21 "Big Two-Hearted River: Part II"
21b "L'Envoi" *The king was working in the garden. **

[MEN WITHOUT WOMEN 1927]
22 "The Undefeated"
23 "In Another Country"*
24 "Hills Like White Elephants"
25 "The Killers"
26 "Che Ti Dice la Patria?" ("Italy, 1927") *
27 "Fifty Grand"*
28 "A Simple Enquiry"
29 "Ten Indians"
30 "A Canary for One"*
31 "An Alpine Idyll"*
32 "A Pursuit Race"
33 "Today Is Friday"
34 "Banal Story"
35 "Now I Lay Me"*

[WINNER TAKE NOTHING 1933]
36 "After the Storm"*
37 "A Clean, Well-Lighted Place"
38 "The Light of The World"*
39 "God Rest You Merry, Gentlemen"*
40 "The Sea Change"
41 "A Way You'll Never Be"
42 "The Mother of a Queen"*
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44 "Homage to Switzerland"
45 "A Day's Wait"*
46 "A Natural History of the Dead"*
47 "Wine of Wyoming"*
48 "The Gambler, the Nun and the Radio"
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1 See Nancy R. Comley and Robert Scholes, "Reading 'Up in Michigan' " (Smith 19-45), for a detailed account of the story in the context of *In Our Time,* and of the critical debate surrounding it.

2 For research on the places and battles referred to see Cecchin, *Con Hemingway e Dos Passos,* 57-59, 190-191. The correct spellings are Asolone, Sette Comuni, Arsiero. A stylistic analysis of part of this particular flashback of Harry is in Parks 201-207.

3 The phrase "peace in our time" was to be used notoriously by Neville Chamberlain after the Munich appeasement of Hitler (Comley and Scholes, Smith 33). Ezra Pound referred to it again, unironically, in a discarded fragment of the *Pisan Cantos:* "and it might have been avoided if / Joe Davis had gone to Berlin instead of to Moscow / 'in our time / Give us peace. (repeat here in Russian from the old Russian anthem Give to us peace in our time, 0 Lord)" ("Un inedito pisano", 5). I do not know why Pound thought the words came from a Russian anthem. The words in parenthesis are his instructions to himself and the printer.

4 The effect of the interchapters is discussed by Comley and Scholes, who quote Hemingway's own account of his plan: "All the stories have a certain unity, the first 5 are in Michigan, starting with Up in Michigan ... and in between each one comes bang! In Our Time" (Smith 39).

5 On the sequence of the stories as they would strike a fresh reader see Corona, "Considerazioni". Corona makes the point that each of the three original volumes finishes with a crucial Nick story ("Big Two-Hearted River", "Now I Lay Me", "Fathers and Sons") (334). However, as pointed out above, nothing in the collected edition indicates the three-volume division, so the reader would not notice this simmetry.

6 A well-known methodological survey of "Cat in the Rain" and its interpretations is Lodge 17-34. Incidentally, Lodge claims in a note that the war monument in the story "is, in fact, a statue to Christopher Columbus" (198), and from this he draws some ingenious conclusions. But in front of Rapallo's Hotel Riviera ("Hotel Splendid" in 1923), there is still a war memorial in bronze, replacing an earlier one removed during WW2, which was new at the time Ernest and Hadley visited. The statue of Columbus stands further off in the same grounds. For a photograph of the original monument see Bacigalupo, *Grotta Byron.*

7 "Out of Season" includes an offhand reference to Hemingway's visits to Rapallo: "The young gentleman appeared not to hear Peduzzi. He was thinking, what in hell makes him say marsala? That's what Max Beerbohm drinks" (174). Beerbohm lived in Rapallo from 1911, and Hemingway visited him there in April 1922 and perhaps again in 1923.

8 In his generally perceptive discussion of the *Stories* in *Invito,* Giovanni Cecchin notes that the injunction to marry is repeated seven times ("rituale numero sacro di Hemingway", *Inoito,* 63). Elsewhere he compares these studied repeats, a little fancifully perhaps, to Wagner's leitmotifs ("Lo scrittore", he writes about the reference to St. Paul in *Farewell,* ch. 25, "con questa 'entrata alla

Sigfrido' di san Paolo, ha addirittura scomodato Wagner (i tre suoni del corno che annunciano il personaggio...)", 72). Fernanda Pivano reminds us — in her well-informed introduction to Hemingway's collected stories in Italian — that "Hills Like White Elephants" and "Now I Lay Me" "were written in a few weeks of 1927 to bring the number of the stories [of *Men Without Women*] from twelve to fourteen" *(Tutti i racconti,* xx). This volume includes a useful bibliography by Rosella Mamoli Zorzi (971-980). Some of the principal discussions of the *Stories* are to be found in Carlos Baker, *Hemingway* (1952, rev. 1972, 117-142); Jackson J. Benson (ed.), *The Short Stories of Ernest Hemingway* (1975) and *New Critical Approaches to the Short Stories of Ernest Hemingway* (1990); Joseph M. Flora, *Ernest Hemingway: A Study of the Short Fiction* (1989); Paul Smith (ed.), *New Essays on Hemingway's Short Fiction (1998).*