Chapter Five: Fame and Farewell

It’s enough for you to do it once for a few men to remember you. But if you do it year after year, then many people remember you and they tell it to their children and their children and grandchildren remember and, if it concerns books they can read them. And if it’s good enough, it will last as long as there are human beings.¹

During the fall of 1928, Hemingway traveled around the United States – he visited Key West, New York, and his family in Oak Park. Notably, this was Hemingway’s first trip home in five years.² Throughout his stay, Hemingway’s father was ill and visibly depressed, and his mental state aroused concern in his eldest son.³ While on a train traveling from New York City—where he had collected Bumby from his transatlantic voyage—to Key West, Hemingway received word by telegram that his father had died on December 6, 1928. As his sister Marcelline put it, “There was a shot. There in the room, Dad had solved all his problems.”⁴ The funeral took place two days after the doctor’s suicide. By the end of January, Hemingway had the revisions and rewrites of A Farewell to Arms ready to hand over to Perkins in Key West.⁵

After the publication of A Farewell to Arms in September 1929, Hemingway shifted gears in his career once more. He worked on a reprint of In Our Time for Scribner’s in 1930 (it was republished October 24, 1930) and wrote Death in the Afternoon, his bullfighting chronicle, during this time, as well. The text was published in the fall of 1932.⁶ Earlier that same year, Hemingway began to utilize the character of Nick Adams one last time in a few short stories he was working on. During a 1932 trip to Cuba, he wrote “A Way You’ll Never Be,” and completed “The Light of the World” by August.⁷
The first indication that Hemingway is beginning to move beyond his wartime trauma in his writing is a subtle shift in the subtext of the final Nick Adams story to be published during the author's lifetime. The story's roots were in a drive Hemingway took to Piggott with Bumby in November 1932:

While Bumby dosed beside him, he amused himself by trying to guess where in the passing fields coveys of quail would come to feed, where they would rise, how they would fly. The fall of the year was associated in his mind with both hunting and death. …The fourth anniversary of his father’s suicide was less than a month away. Then as now he had been traveling alone with Bumby. The germ of a story on the theme of fathers and sons was already taking shape in his mind.  

The germinating story was, of course, “Fathers and Sons,” the final story of Winner Take Nothing and the final complete Nick Adams story Hemingway chose to publish. Here, after a gap of five years, he seems to turn to writing about Nick Adams once again in order to face a traumatic event in his life: Dr. Ed Hemingway’s suicide.

While his son sleeps beside him on the car’s seat, Nick gazes out the window as he drives through the country during the fall. He occupies his thoughts by “hunting the country in his mind as he went by,” and as he considers the peculiar nature of quail hunting, Nick’s thoughts turn to his father who had taught him all about it. The reverie begins with a physical description of the doctor. Notably, it is his father’s eyes and keen eyesight that Nick can recall most easily. As Nick rambles down memory lane, it becomes clear that the pervasiveness of his father’s vision was unilateral. While he commends the doctor’s gift, noting his eyes “saw much further and much quicker than the human eye sees,” he also notes its deficiency, “His father saw as a bighorn ram
or as an eagle sees, literally." Dr. Adams could take things in from his surroundings, but it would seem that he was unable to interpret the world around him in any way other than a strict moral dichotomy. The version of the world he chose to share with his son was based on his literal and rigid view of what he could control.

Nick’s primary memories of his father revolve around the doctor’s admonitions on two key fronts: the rules of hunting and fishing and the rules of sex. He recalls,

His father was as sound on those two things [hunting and fishing] as he was unsound on sex, for instance, and Nick was glad that it had been that way: for someone has to give you your first gun or the opportunity to get it and use it and you have to live where there is game or fish if you are to learn about them... While for the other, that his father was not sound about, all the equipment you will ever have is provided and each man learns all there is for him to know about it without advice and it makes no difference where you live.

Dr. Adams was comfortable and commanding when the rules were clear-cut and the hierarchy of man over beast was established with a hook or arrow or pistol. But when the relationship between man and his conquest was democratized and universal, the rules were thrown out the window along with the doctor’s security. While he could share his passion for shooting game with his son, he could not help his son negotiate his more romantic passions and the path of his sexual development. Rather, he shuts down any question or discussion of sexual behavior – dismissing Nick’s curiosity with threats of demoralization, blindness, and death.

As Nick’s drive continues, his memories wander to his empirical sexual education. What his father could not teach him, he learned on his own with
Trudy Gilby, an Ojibway Indian, in the forest near the Indian camp. Out hunting in the hemlock woods, Nick and Trudy consummate their relationship while Trudy’s brother, Billy, looks on. Billy leaves with Nick’s gun (and the three cartridges the doctor provided for Nick to hunt with each day) to go hunt for black squirrel. Left to their own devices, Nick and Trudy make love once more, but Nick quickly dismisses her once Billy returns with a squirrel in hand. The darkening countryside brings Nick back to the present, and he makes a decision to be “all through thinking about his father.” While Nick’s overt thoughts revolved around Trudy, it seems his thoughts about sex are fixated in his subconscious on what he could not learn or share with his father.

Nick’s son stirs in the seat next to him, and when he wakes, he begins to ask questions as if he were dreaming Nick’s own memories: “What was it like, Papa, when you were a little boy and used to hunt with the Indians?” Nick finds he can only answer his son’s question to a limited degree. When pressed to further describe the Ojibways, Nick swallows his thoughts of his sexual encounters with Trudy with an answer worthy of his own father, “It’s hard to say.” His son shifts the discussion to his grandfather, Dr. Adams, and Nick finds he has a difficulty describing him to his son, as well. He is only able to portray his skill with a rifle and his dominance with hunting. Nick’s son is disappointed that he has never seen his grandfather’s tomb, and the story closes with Nick’s promise to his son that they will visit it soon.

In a July 13, 1933, letter to Perkins, Hemingway expressed his wishes for a story he was currently revising in Havana, called “The Tomb of His
Grandfather,” to be the last story in *Winner Take Nothing.* After reviewing the proofs for the collection, Hemingway writes of the other titles he was considering for the story: “Fathers and Sons,” “Long Time Ago Good,” “Tomb of a Grandfather,” and “Indian Summer.” Perkins sends Hemingway one more letter concerning the *Winner Take Nothing* proofs in late September of that same year. He notes, “I do not think you ever wrote a better story than ‘Fathers and Sons’ (We have kept that title. We think it throws back into the past and future the way the story does more than any others, though ‘Tomb of a Grandfather’ is a fine title).” Perkins is right to call attention to the cyclical nature of the story. Where Nick expresses his disappointment in his father’s deficiencies while he was young, he fails his own son in the exact same way: unable to focus on anything but the literal, external, and ordered world of hunting.

“Fathers and Sons” is fraught with Nick’s conflicted emotions over how to handle the burden of his father’s sudden death. Recall that Hemingway began to compose the story four years after his own father’s suicide, an event he never completely grieved. Meyers indicates in his biography:

> But in December 1928, after he had arranged for the funeral and settled the immediate financial problems, he drove the suicide out of his mind so he could concentrate all his powers on finishing his novel. He could not allow himself to feel *anything*, for fear of losing imaginative control of the book. His first responsibility was to his art, but he felt guilty about suppressing his pity and sorrow.

This behavior is reflected further in a letter he wrote to Perkins only a week after his father’s funeral. He vehemently declined any condolences from his editor, writing, “I was very fond of him and feel like hell about it… What makes me feel the worst is my father is the one I cared about.” Feelings of guilt, however
misguided they may have been, about disappointing his father with some of the nature of his work and not paying enough attention to the doctor’s problems (both with his health and his finances) compelled the author to squash down his grief and instead focus on his work to provide for his mother and siblings.

In the text, Nick reveals similar conflicted emotions over the death, also a suicide, of Dr. Adams. Nick notes,

He [the doctor] had died in a trap that he had helped only a little to set, and they had all betrayed him in their various ways before he died. All sentimental people are betrayed so many times. Nick could not write about him yet, although he would, later, but the quail country made him remember him as he was when Nick was a boy and he was very grateful to him...

Nick calls our attention to the fact that while Dr. Adams may have been the one to pull the trigger, he was not solely responsible for his own death. Rather, it was the series of betrayals by those who either took advantage of his sentimentality or did not recognize the depths of his troubles that will bear the burden of responsibility for the act, as well. Dr. Adam’s suicide is not recognized as a solitary act by Nick, but is posited as a communal crime.

Significantly in this story, Hemingway reveals the purgative and cathartic potential of the writing process in Nick’s voice. Nick thinks further on his father’s life and death and posits the following:
Now, knowing how it had all been, even remembering the earliest times before things had gone badly was not good remembering. If he wrote it he could get rid of it. He had gotten rid of many things by writing them. But it was still too early for that. There were still too many people. So he decided to think of something else. There was nothing to do about his father and he had thought it all through many times. The handsome job the undertaker had done on his father’s face had not blurred in his mind and all the rest of it was quite clear, including the responsibilities. He had complimented the undertaker. The undertaker had been both proud and smugly pleased. But it was not the undertaker that had given him that last face. The undertaker had only made certain dashingly executed repairs of doubtful artistic merit. The face had been making itself and being made for a long time. It had modeled fast in the last three years. It was a good story but there were still too many people alive for him to write it.  

Nick feels a strong sense of loyalty to the entirety his father’s life. Ruminating solely on the good things his father taught him or good times his father shared with him are not faithful representations of Dr. Adams—like the put-back-together-face the undertaker created, the full picture, the real picture, of his father’s life is not only pretty.

One can conjecture that while Nick is the one who puts forward the notion that writing the whole story could help him “get rid of” the complicated and painful memories both of the full picture of his father’s life and of the subsequent suicide, that this idea has been true for Hemingway, too—recall his November 1926 letter to Pauline from Chapter Four. Here, Hemingway offers a more mature treatment of the traumatic experience in the text. While Nick’s wartime traumas were undoubtedly horrific, his focus is only (and understandably) on the implications death and injury and terror at the front will have on himself—physically, psychologically, and spiritually. Now, in this final Nick Adams offering, our protagonist is considering the effects of his traumatic neuroses on other people.
Hemingway’s character exhibits a recognition of accountability and responsibility to the members in his family who still feel the effects of the trauma of the Doctor’s suicide in their daily lives: Nick demonstrates a psychological maturity heretofore not demonstrated in Hemingway’s short fiction. Yes, he would love to “be rid of” the traumatic experience of his father’s incomplete life and suicide, but there are too many people alive who have a stake in the story to write about it now.

Recall from Chapter One that both Caruth and Herman address this conflict between telling the story of a traumatic experience and remaining silent about it. Caruth claims that giving voice to the traumatic experience both defies and demands our witness^23 while Herman posits the conflict between the “will to deny” and the “will to proclaim” traumatic events as the “central dialectic of psychological trauma.”^24 Each critic argues in her own diction that while it is important to tell the story of the traumatic experience in order to truly understand what occurred, giving voice to the trauma can further traumatize victims, witnesses, survivors, and those who hear the narrative. Hemingway vis-à-vis Nick quells his urge to “get rid of” the trauma for his own benefit by writing it out, and in doing so protects the survivors—his family—from further repercussions of the event.

“Fathers and Sons,” also demonstrates the potential for disaster when one maintains their silence (whether wholly or by not acknowledging the full story of the traumatic event). LaCapra notes that some individuals may resist working through a traumatic experience because they hold a fidelity to the trauma: a victim may not want to betray the others implicated in the event who may be
overwhelmed or consumed by their traumatic past by moving forward. While Nick recognizes the potential harm that telling his father’s story could have on the other “people” who were still alive, not “getting rid of” the story through his writing, a way of working through in LaCapra’s schema, opens the possibility that Nick will not recover from this event. Hemingway offers Nick another opportunity to bear witness to the event when his son questions him about his grandfather, but still Nick can only bring himself to tell a part of the story, and none of it messy.

It seems the will to deny has won out in Nick’s narrative, and one has to wonder where the cycle in “Fathers and Sons” will stop. Nick can only share the same sorts of things with his son that Dr. Adams shared with him. Not telling the whole story leaves the possibility for a repetition of the doctor’s death to occur—as LaCapra, Caruth, and Herman remind us, Freud’s repetition compulsion exists as an opportunity to gain mastery over an event. When one does not share the story of traumatic experience or give voice to it and instead remains faithful to the trauma, the likelihood of repeating and recreating the event is much, much higher, throwing the past back into the future like Maxwell Perkins recognizes.

The fact that Hemingway addresses the implications of the traumatic neuroses on not just one individual, but its potential to impact a community in “Fathers and Sons” demonstrates a sizeable progression along the author’s own trajectory of recovery. Whereas the stories discussed in Chapter Four—“Nick Sat Against the Wall…,” “In Another Country,” and “Now I Lay Me”—highlight Nick’s isolation in his traumatic experience, “Fathers and Sons” sharply differs in
its focus on Nick as a member of a family. Hemingway’s depiction of Dr. Adams’ suicide and the tenuous relationships between the generations of Adams men evokes LaCapra’s consideration of the disassociation between representation and emotion in the articulatory practice of working through. As denoted in the previous chapter, “one numbingly represents what one cannot feel.” While in prior Nick stories Hemingway wrote around the pain of the trauma—instead focusing on the nervous system responses and bare bones of the emotional reactions of only the victim, Nick—“Fathers and Sons” confronts the palpable loss of Nick’s father, its subsequent implications on the family, and is sensitive to their communal response in its omissions.

This story offers an indication of the beginning of Hemingway’s mastery over his own traumatic experience. Just four years removed from his own father’s suicide, Hemingway’s treatment of Nick’s ordeal in the text demonstrates recognition of writing this time not to be rid of the experience, but to learn from it. Recall from LaCapra, working through by writing offers the victim an opportunity to understand and master their emotional encounters. This practice opens the possibility of a future ruled by the victim and not by their experience. Without a doubt Nick’s experience is not Hemingway’s, however, the treatment of the suicide in the text at this time in the author’s canon presents itself as proof positive that Hemingway is beginning to wholly examine the traumatic neuroses of his characters and himself through the writing process.
This new awareness of others in Hemingway’s fiction is aligned with Herman’s depiction of recovery from the traumatic experience. Herman reminds the reader at the start of her chapter, “Commonality,” of the following:

Traumatic events destroy the sustaining bonds between individual and community. Those who have survived learn that their sense of self, of worth, of humanity, depends upon a feeling of connection to others. The solidarity of a group provides the strongest protection against terror and despair, and the strongest antidote to traumatic experience. Trauma isolates; the group re-creates a sense of belonging. Trauma shames and stigmatizes; the group bears witness and affirms. Trauma degrades the victim; the group exalts her. Trauma dehumanizes the victim; the group restores her humanity.27

In other words, restoring the connections between the survivor and the community enables the victim to begin to generate meaning from their experience and look towards the possibility of moving forward. Herman (and LaCapra and Freud) posits that recovery and mastery over the trauma are ongoing processes, which may never be completed. Negotiating or re-establishing one’s place in the community, however, is one of the final benchmarks on the road to a future governed by the victim and not their experience.

Hemingway firmly established himself in the community through his authorship. He created his sense of connection to others, his protection against terror and despair, his sense of belonging and affirmation of his experience through his writing. Certainly Hemingway was exalted and humanized through his work: the fame and the persona of Hemingway as a masculine force portrayed through his writing and his publishers gave him the lasting place in society he wrote of to Malcom Cowley in this chapter's epigraph. It seems
Hemingway began his navigation of place in community early on in his career. As Leonard Leff points out in *Hemingway and his Conspirators*, “More than most other serious authors of his time, though, Hemingway was acutely aware of his audience. …In spring 1923 [the year he composed his first Nick Adams story] keeping one eye on the prose, another on the crowd, the apprentice author told one correspondent, ‘I want, like hell, to get published.’” This flagrant and brazen desire to establish himself within the literary community and larger world audience is aligned with his, perhaps more subconscious, desire to continue down the path towards mastery over trauma. The fact that the final months of his life were spent in reticent solitude, however, makes it clear that fame and protection from the traumatic neuroses were not one and the same for the author.

One of the ways in which Hemingway maneuvered himself more prominently into the public eye was through the termination of his relationship with Boni & Liveright in 1926. As noted in Chapter Three, Hemingway’s dissatisfaction with his publisher was three-fold: he was disappointed in their marketing of *In Our Time*, their reputation, and their exploitation of him. Leff notes that, “Between 1923 and 1933 [notably, the years of the Nick Adams published stories] Hemingway rose from obscurity to prominence not only because he had talent and personality but because he was adopted and championed by publishers.” Boni & Liveright, publishers now more infamous for their neglect and maltreatment of their authors and their work than any
successes, were not the house where Hemingway would be able to make the transition from obscurity to renown.

Due in large part to the mediations and interceding of F. Scott Fitzgerald\textsuperscript{30}, Hemingway made the move to Charles Scribner’s Sons in February 1926.\textsuperscript{31} Though a more conservative house than Boni & Liveright, Scribner’s had a much better reputation, and was known for looking out for the quality and staying power of an author’s career—rather than trying to make a quick dollar. Making the switch would allow Hemingway to, “obtain the benefits of a more commercially successful firm, a first-rate editor and an outlet for his stories in \textit{Scribner’s Magazine}.”\textsuperscript{32} Scribner’s, in general, and Maxwell Perkins, in particular worked hard to advance the work of Hemingway, and under the Scribner’s umbrella, the author’s fame was cemented.

Critics agree the work that confirmed Hemingway’s place in society was undoubtedly \textit{A Farewell to Arms}. John Raeburn states in his study \textit{Fame Became of Him: Hemingway as Public Writer}, “The publication of \textit{A Farewell to Arms} in 1929 irrevocably established Hemingway as a major literary figure. It was a critical and popular success, leading most of the best-seller lists six weeks after publication.”\textsuperscript{33} David M. Earle concurs, “His fame was confirmed with the best-selling \textit{A Farewell to Arms} (1929), a novel about World War I.”\textsuperscript{34} The plot and thematic considerations of the novel are certainly evocative of several of Hemingway’s earlier Nick stories. What is markedly different in the 1929 work, however, is the scope and sustained treatment of war, wounding, and women. Certainly the breadth and depth of Hemingway’s writing about the traumatic
experience in *A Farewell to Arms* in contrast with his treatment of it in the early Nick fiction demonstrates a milestone in his trajectory of recovery.

While working through his own primal trauma of war in the fiction, and writing to escape the secondary traumas of the dissolution of his first marriage, Hemingway began to assimilate his experience as his history and move forward with ownership over his fate. After the 1933 publication of *Winner Take Nothing*, Hemingway never wrote any more Nick Adams fiction for public consumption. He moved decidedly away from that character and embraced his newfound fame and the life of author celebrity. During his lifetime, Hemingway subsequently published two more extensive short story collections (*Green Hills of Africa* and *The Fifth Column and the First 49 Stories*), three novels (*To Have and Have Not, For Whom the Bell Tolls, and Across the River and Into the Trees*), and one novella (*The Old Man and the Sea*) with Scribner’s. He divorced Pauline, married Martha Gellhorn, divorced her, and then married his fourth and final wife Mary Welsh Monks. He won the Pulitzer Prize for Fiction in 1952\(^{36}\) and the Nobel Prize for Literature in 1954.\(^{36}\)

For all intents and purposes, it would seem, superficially at least, that Hemingway had recovered to a great degree from his primal trauma by working through it in the practice of writing. He was published prolifically, travelled extensively, lauded liberally, and made into an American icon. As Earle points out,
It would be difficult to overemphasize the popularity of Hemingway… He appears as blood-and-guts soldier in the adventure magazines and as an expert and lusty sportsman, drinker, and traveler in the bachelor magazines; and as a celebrity, he filled the pages of the tabloids. This popular representation of Hemingway as both serious author and public figure, sensitive artist and masculine ideal, has often been overlooked in both biographies and critical studies. But his reputation has as much, if not more, to do with the construction of Hemingway as a masculine role model in the popular press as it does with his work… This image of Hemingway as he-man has proven resilient, continually seductive in the popular media.

The images Earle discusses are enduring, and in a way posit the author as a symbol of his own traumatic experience. After all, he becomes as famous for his personal depiction as a “blood-and-guts soldier” as he does for his literary merits. To borrow the language of his editor, this persona of author-adventurer seems to “throw the past back into the future” and the personal demons of Hemingway’s primal traumatic pathos begin to thwart his recovery.

In the years after his fame was cemented, Hemingway suffered a series of accidents that brought on a sharp physical decline. During his endeavors as a correspondent in the Second World War, Hemingway was involved in two serious auto accidents—one in a car, one on a motorcycle, which both resulted in concussions. He had a third serious accident in Havana within 13 months of the earlier two. Then during January 1954, Hemingway endured two plane crashes while on an African safari, which “caused the worst wounds he had suffered since World War One… The accidents battered him physically at a time when he was drinking heavily, shooting badly and acting foolishly. They caused permanent damage and were (like his war wounds) a major turning point in his life.” His brushes with mortality during that decade mired him in alcoholism and
depression. He spent the winter and spring of 1960-1961 being ostensibly treated for hypertension and liver disease, while also undergoing psychiatric treatments, at the Mayo Clinic in Rochester, Minnesota.  

Hemingway wrote about suicide in several of his works (“Indian Camp” and “Fathers and Sons” and For Whom the Bell Tolls just to name a few). He talked about it with Pauline as a solution to the demise of his marriage to Hadley, endured the aftermath of his father’s own suicide, and was known to ruminate on modes of death. While he was able to write his way out of his primal trauma during WWI, it seems his sharp physical, mental, and emotional decline in the late 1950s stymied his path to traumatic recovery. On July 2, 1961 Hemingway shot himself while at home in Ketchum, Idaho.

In his radical study on the traumatic experience, Beyond the Pleasure Principle, Freud determines that the instinct of an individual who has survived an ordeal is to “restore an earlier state of things which the living entity has been obliged to abandon under the pressure of external disturbing forces.” Caruth, Herman, and LaCapra all offer mechanisms and schemas for the manner in which this restoration occurs by positing the trauma as a point of reference, negotiating a place in community, or articulating the experience all to assimilate and master the experience. But, as Freud indicates the organism is driven through life by an urge to control its own return to the inanimate state. The traumatic neurosis often manipulates this path by rendering a victim powerless to their fate. Hemingway was able to negotiate the avenue of his traumatic recovery to a point, but the accidents and physical degradation he endured later
in life—so reminiscent of his injury at the front in Piave—proved to staunch the course of restoration and repair he began. In the parlance of the trauma theory scholars engaged in this study, Hemingway sought to gain control over the primal trauma of his life by engaging in the articulatory practice of writing (particularly with the character of Nick Adams as a vehicle to explore the traumatic landscape) to establish his place in the community. When that was no longer a viable option\textsuperscript{42}, however, suicide became the ultimate attempt towards mastery over his traumatic neurosis.

\footnotesize
\begin{itemize}
\item[6] Hemingway, \textit{The Only Thing That Counts}, 139.
\item[7] Baker, \textit{A Life Story}, 228 and Hemingway, \textit{The Only Thing That Counts}, 176-77.
\item[8] Baker, \textit{A Life Story}, 235.
\item[14] Hemingway, \textit{The Nick Adams Stories}, 266.
\item[16] Hemingway, \textit{The Only Thing That Counts}, “Dear Max, Havana, Cuba, 13 July 1933,” 192.
\item[17] Hemingway, \textit{The Only Thing That Counts}, “Dear Max, Madrid, Spain, 31 August 1933,” 199.
\item[20] Hemingway, \textit{The Only Thing that Counts}, ”Dear Mr. Perkins, Corinth, Mississippi, 16 December 1928,” 83.
\item[22] Hemingway, \textit{The Nick Adams Stories}, 259-60.
\end{itemize}
Recall from Chapter Three of this project that Boni & Liveright held the options on Hemingway’s first three books. Should they decline any of them, however, Hemingway was free to look at other publishers. In late 1925/early 1926, Hemingway had completed a good portion of *The Sun Also Rises*, and knew it would be a great novel. He also knew that he needed to get it published with someone other than Boni & Liveright (either Scribner’s or Harcourt Brace). With the easy escape clause in his contract, he decided to maneuver his way out of his first American publishing house with a little crafty writing. At the time, Sherwood Anderson was one of Boni & Liveright’s premier authors. In one week, Hemingway wrote a satiric novel *The Torrents of the Spring*, which parodied Anderson’s work. He had F. Scott Fitzgerald write a letter to Boni & Liveright praising the high quality of the work—knowing full well the house could hardly print a text that ridiculed one of their prized authors. They declined to publish, and Hemingway was free to take meetings with other publishers.

Meanwhile, Fitzgerald had been writing to Maxwell Perkins about not just *The Torrents of the Spring*, but also about the other grand novel Hemingway had been working on. Perkins expressed interest sight unseen in both texts, mainly in Hemingway’s novel in progress, but also in *The Torrents of the Spring* so they could be certain not to step on Boni & Liveright’s toes. Charles Scribner’s Sons published *Torrents* in May of 1926 and *The Sun Also Rises* in October of the same year. And so his life-long partnership with Scribner’s was sealed.

**References**


26 LaCapra, 42.

27 Herman, 214.


29 Leff, xviii.

30 Recall from Chapter Three of this project that Boni & Liveright held the options on Hemingway’s first three books. Should they decline any of them, however, Hemingway was free to look at other publishers. In late 1925/early 1926, Hemingway had completed a good portion of *The Sun Also Rises*, and knew it would be a great novel. He also knew that he needed to get it published with someone other than Boni & Liveright (either Scribner’s or Harcourt Brace). With the easy escape clause in his contract, he decided to maneuver his way out of his first American publishing house with a little crafty writing. At the time, Sherwood Anderson was one of Boni & Liveright’s premier authors. In one week, Hemingway wrote a satiric novel *The Torrents of the Spring*, which parodied Anderson’s work. He had F. Scott Fitzgerald write a letter to Boni & Liveright praising the high quality of the work—knowing full well the house could hardly print a text that ridiculed one of their prized authors. They declined to publish, and Hemingway was free to take meetings with other publishers.


32 Meyers, 168.


35 Baker, 510.

36 Baker, 527.

37 Earle, 4.

38 Meyers, 395, 403, and 420.

39 Meyers, 503.

40 Meyers, 540-551.


42 One must consider the possibility that Hemingway’s fame based on his masculine bravado made him even more vulnerable to the weakness evinced by his injuries. Perhaps this weakness was the final blow to his psyche, and suicide seemed to him to be the only way to master his return to an inanimate state.