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Change in the sea| An analysis of Ernest Hemingway's "The Garden of Eden"

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A Change in the Sea: An Analysis of Ernest Hemingway's The Garden of Eden

by

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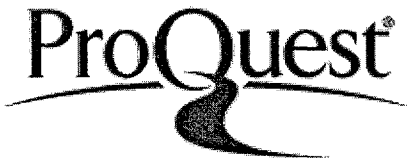

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An Analysis of Hemingway's The Garden of Eden (105)

Director: Gerry Brenner

Published in the spring of 1986, The Garden of Eden immediately presented Hemingway scholars with a number of critical questions. The extensive treatment of androgyny and the curious sympathy for animals in the hunting sequence showed Hemingway exploring a new literary terrain. The posthumously published novel hinted at a more vulnerable Hemingway, an alter ego to the macho sportsman/artist image that has generally been associated with his name. However, none of these aspects of the novel can safely be assessed without first coming to grips with the vast discrepancy in length between the original manuscript and the published novel. The Eden manuscript stood at sixteen hundred pages at the time of Hemingway's death. Scribners' editor, Tom Jencks, drastically cut the manuscript to the 247 page published version of the novel. The extensive editing presents Hemingway scholars with the most formidable question in analyzing and assessing The Garden of Eden. Any speculation into the significance of Hemingway's curious sympathy for animals and interest in androgyny first must address the posthumous editing.

My thesis contrasts the original manuscript and the published novel. The novel in its published version differs not only in length but in tone and content. In particular, the published novel omits David Bourne's complicity and interest in androgyny. The published novel shows Bourne only reluctantly participating in in androgynous activity, and never equates his sexual experimentation with a growth in self knowledge. Hemingway intended to establish a complex relation between sexual experimentation, a growth in self knowledge, and Bourne's growth as a writer. Similarly, Catherine Bourne's growth as a character is also greatly diminished by the editor's clipping. The published novel paints Catherine Bourne as a mad woman, insanely jealous of her husband's life as an artist and bent on destroying him. Hemingway draws a more elaborate portrait, in which Catherine heroically searches for self knowledge. One must consult the original manuscript to appreciate the full scope of Hemingway's vision for The Garden of Eden. This assessment of the excised pages speculates on their potential impact in the published novel.

CONTENTS

Introduction

That the brief publisher's note for The Garden of Eden ends with the claim that in "every significant respect the work is all the author's" typifies the problems one has in attempting to analyze and assess Hemingway's posthumously published fiction. The extent of editorial intrusion looms as a critical question for the student of Hemingway's posthumously published work. The editor's adding and subtracting of material, his interpolations for clarity and routine copy-editing, all lack the author's final creative vision for the work. In the case of Hemingway, who was staunchly protective of his fiction, and took great pride in his ability to closely edit his own work, the posthumous intrusion of the editor becomes all the more ominous. Perhaps if Hemingway wrote more like Thomas Wolfe, if Max Perkins had edited out massive sections of his novels while he was living, as he did with Wolfe, one could look past the

editorial work with litt] ıgway did not write like Wolfe, and his precise, laconic style presents formidable problems for the posthumous editor. Accordingly, his posthumously published fiction deserves accurate and informative publisher's notes.

Unfortunately, the publisher's notes for Hemingway's posthumously published fiction have been blatantly misleading. Since Hemingway's death Scribners has published A Moveable Feast, The Dangerous Summer, African Journal, Islands in the Stream, The Nick Adams Stories, The Garden of Eden, and most recently The Complete Short Stories of Ernest Hemingway, which contains previously unpublished stories. The publisher's note for A Moveable Feast claims Hemingway "finished the book in the spring of 196Ø." The note fails to alert the reader to the significant cuts, alterations and additions to the work Mary Hemingway made after her husband's death.[1] Similarly, the publisher's note for Islands in the Stream fails to acknowledge that beyond "some cuts in the manuscript," Mary Hemingway and Charles Scribner, Jr. elected to assign the narrative to Thomas Hudson, a decision Hemingway hadn't made at the time of his death. In the case of The Dangerous Summer, the publisher's note neglects to indicate the scope of Aaron Hotchner's editorial cuts, which eliminated nearly half of Hemingway's 120,000 word manuscript. Consequently, it is not surprising that Scribner's 1986 publication of The Garden of Eden was

met with considerable skepticism from literary scholars.

The Garden of Eden manuscript presented Scribners with their most formidable challenge to date in bringing Hemingway's unfinished fiction to print. That the novel was published only after Scribners had nearly exhausted the rest of Hemingway's unfinished manuscripts suggests that the publishers understood the chaotic, fragmentary nature of the novel. The perfunctory, disingenuous publisher's note avoids detailing the state of The Garden of Eden manuscript at the time of Hemingway's death. The scant information given reflects Scribners' scandalous stewardship of Hemingway's unfinished work.

> As was also the case with Hemingway's earlier posthumous work Islands in the Stream, this novel was not in finished form at the time of the author's death. In preparing the book for publication we have made some cuts in the manuscript and some routine copy-editing corrections. Beyond a very small number of interpolations for clarity and consistency, nothing has been added. In every significant respect the work is all the author's.

The publisher's note does not tell the reader that at the time of Hemingway's death The Garden of Eden manuscript had swelled to over 200,000 words, yet the published novel contains fewer than 70,000 words. The drastic editorial cuts eliminated three major characters, a Paris scene, a final chapter which suggests that a suicide pact has been struck between the novel's two principal characters, David and Catherine Bourne, and countless other bits of dialogue and

description vital to any informed speculation into the contours of Hemingway's creative vision for The Garden of Eden.

Scribners' misleading note results from economic expediency. The previous posthumously published novel, Islands in the Stream, sat on the New York Times best-seller list for six months, and Scribners and Hemingway's estate stood to make a fortune by getting The Garden of Eden manuscript into a publishable length. Publishing houses are in the business of making money, and it is easier to sell a dead writer's unfinished novel if the reader is led to believe that the work was actually nearly finished and the editing casts little significance on the essence and tone of the novel. Scribners and the Hemingway estate found economic pressures to publish unfinished manuscripts outweighed a desire to maintain the integrity of the author's canon through accurate publisher's notes.

Confronted with Scribner's extensive editing of The Garden of Eden, any critical statement regarding the work must to a large extent be based on the original manuscript. The ultimate problem facing the scholar researching The Garden of Eden lies in determining the character of the excised passages and their potential impact on the published work. How close did Scribner's editor Tom Jenks come to retaining Hemingway's creative vision for the novel? Where did Jenks succeed? Where did he fail? A detailed comparison

between the unfinished manuscript and the published work provides the only method of monitoring Scribners' editorial efforts and stewardship of an important part of our literary heritage. Only after Hemingway scholars have poured over the manuscript will we be able to objectively evaluate The Garden of Eden and its place in Hemingway's canon.

Beyond comparing the original manuscript to the published novel, the student of The Garden of Eden must also appreciate the conditions under which Hemingway created the work, namely his deteriorating psychological and physical condition. Hemingway worked on The Garden of Eden intermittently from 1946 until his death in 1961. During that time he suffered from extreme high blood pressure, severe depression, paranoia, and endured a mental breakdown. Hemingway's excessive drinking led to numerous liver problems including hepatitis, nephritis, anemia, diabetes and arteriosclerosis.[2] In 1954 two plane crashes in Africa left Hemingway with a fractured skull and spine, a ruptured liver, spleen and kidney, a concussion, and first degree burns. The injuries and illnesses exacted a dramatic toll on Hemingway the writer. He suffered from loss of memory, the ability to concentrate, and often complained during his final years of trouble in finishing his fiction. The impending sense of decline, both physical and creative, obsessed Hemingway during his turbulent final fifteen years, and one must approach a study of The Garden of Eden against

the backdrop Hemingway's deteriorating health and creative powers.

In spite of Hemingway's psycho-physical problems, he managed to win a Nobel Prize and write a number of books in these last fifteen years. During the time Hemingway worked on The Garden of Eden he published Across the River and Into the Trees, The Old Man and the Sea, and worked on the African Journal, A Moveable Feast, The Dangerous Summer, and Islands in the Stream. While such productivity seems to indicate a healthy writer, it also means that Hemingway's energy was divided between several projects, and The Garden of Eden may have suffered for this reason. Hemingway encountered many of the editorial problems he faced with The Garden of Eden in his work on The Dangerous Summer, A Moveable Feast, and Islands in the Stream. The four manuscripts grew to sprawling lengths and Hemingway was unable to summon the sound editorial judgment needed to complete them. The drastic editorial help he sought from Hotchner in 1960 on The Dangerous Summer reflected the loss of what he once termed his "shit detector." Hemingway had never before needed outside assistance in order to finish his writing.

Hemingway began working on The Garden of Eden early in 1946. He'd just returned to The Finca Vigia in Cuba from covering the war in Europe, and had recently divorced Martha Gelhorn and married Mary Welsh. Hemingway worked quickly on

the novel at first; by the middle of February he'd turned out four hundred pages, and by summer the manuscript had swelled to over a thousand pages. In a letter to Buck Lanham, Hemingway explained his prodigious output as resulting from an imminent fear of death, and that he had no preconceived plan for the novel.[3] Hemingway wrote Max Perkins in March 1947, claiming he was rewriting some thousand pages of manuscript. In a letter to Maxwell Geismar in September 1947, Hemingway wrote that the, "novel was getting very big but I cut the hell out of it periodically." According to Mary Hemingway, her husband worked only intermittently on The Garden of Eden after 1947 until early in 1958. Throughout the manuscript, dates written in margins give evidence that Hemingway worked on The Garden of Eden several times in the early and middle fifties. Mary wrote in the autobiography of her years with Hemingway that "he did not invite me to read this new work each evening, as I had done with other books, and I did not press him about it." In 1958 Hemingway rewrote twenty-eight chapters of the novel and announced that he was nearly finished. A few months after his suicide, Mary went to Havana and retrieved The Garden of Eden manuscript from Hemingway's deposit box. In 1977 she delivered two shopping bags of manuscripts, including The Garden of Eden, to the John F. Kennedy Library in Boston.

Hemingway's feelings regarding the posthumous publishing

of his unfinished works were ambiguous. At times Hemingway protested vehemently against the idea that his work could be published without his consent. He claimed his unfinished work should be burned upon his death. Paradoxically, Hemingway also bragged to Charles Scribner that his works would be coming forth for decades after his death. The fact that Hemingway compulsively saved nearly every piece of scrap paper containing a line of prose suggests that he wanted his unfinished work preserved and read in some form.

Over the twenty five years between Hemingway's death and publication of The Garden of Eden little was heard of the manuscript. Carlos Baker described the manuscript in his 1968 biography of Hemingway, as

> an experimental compound of past and present, filled with astonishing ineptitudes and based in part upon memories of his marriages to Hadley and Pauline, with some excursions behind the scenes of his current life with Mary.... The [couple's] nights were given to experiments with the transfer of sexual identities in which she assumed the name of Pete and he the name of Catherine. (454)
>
> It had none of the taut nervousness of Ernest's best fiction, and was so repetitious that it seemed interminable.(540)

Baker, through his close relationship with Hemingway's estate and publisher, had access to the manuscript long before any other scholar. Baker's description outlines the novel's plot and details some of the characters' personalities. His comments on The Garden of Eden

constituted the public's knowledge of the novel for nearly a decade.

In 1976 Mary Hemingway described the manuscript in her autobiography, How It Was, as "repetitious and sometimes supercilious, and also containing some spots of excellent narrative."(572) Resolute in getting her husband's unfinished manuscripts published in some form, she wrote near the end of her book, "our editing chores are not yet finished. Two very long manuscripts (including The Garden of Eden) remain unpublished, awaiting attention."(674)

In 1977 Aaron Latham wrote an article for the New York Times on portions of the manuscript he'd been allowed to see at the Kennedy Library. Latham's article, "A Farewell to Machismo," suggested that the Eden manuscript provided a new interpretation of Hemingway and his fiction. Latham speculated that the unfinished novel showed a more feminine Hemingway, and supported the view that Hemingway's machismo persona, his preoccupation with hunting, boxing, bull fighting and war, actually represented an overcompensation for some sexual ambiguity. Latham's cursory comments were to be the last published discussion of The Garden of Eden until its publication in May 1986.

To a large extent the editing of The Garden of Eden manuscript remains a mystery. Malcom Cowley and Charles Scribner Jr. both attempted to edit the manuscript, but for reasons unknown never finished the task. In 1985 Scribners

lured fiction editor Tom Jenks from Esquire magazine to edit the manuscript for publication. Jenks chipped away at the manuscript for four months and in November 1985 his version of The Garden of Eden was approved for publication by Patrick Hemingway.

By his own admission Jenks had little knowledge of Hemingway. Charles Scribner Jr. selected Tom Jenks in part because of his lack of association with the Hemingway cult. "Coming to the task fresh, without a long, personal association with Hemingway, Tom was less inhibited."[4] Addressing a meeting of the MLA in December 1986, Jenks stated that he edited The Garden of Eden so that it "wouldn't require an introduction by way of explanation, or footnotes, or any other mediation between the author and his readers. To use Updike's phrase, I did not edit with [a scholarly conscience]."(30) Jenks claims he edited the manuscript without "any concern" for "what academic appraisals might be" and "approached the edit from a very simple point of view--storytelling."(30-32)

Curiously, Jenks also asserts that he asked himself "most all of the questions" that "ever can be asked about the material" before making editorial decisions. "When there was any chance that a change might injure the author or the work, then no change was made."(32) An incongruity exists between Jenks' professed naivete regarding Hemingway, and his confidence in the editing of The Garden of Eden.

One can understand the desire to edit from a storytelling rather than an academic point of view. Hemingway scholars make their reputations formulating original interpretations of his fiction and this might lead to an esoteric edit of his unfinished manuscript. Scribners wanted the novel to appeal to the general reading public and not address a small group of academics. Tom Jenks and Scribners portray the editing of The Garden of Eden as a straightforward, no-nonsense approach, and such a tack seems sound so long as the author you're editing tells a straightforward story. However, recent criticism suggests Hemingway was anything but a "straightforward storyteller," and that he experimented with concealing themes in his fiction throughout his career.[5] By his own admission in A Moveable Feast, Hemingway felt "that you could omit anything if you knew that you omitted and the omitted part would strengthen the story and make people feel something more than they understood."(75) Hemingway's "theory of omission" makes the posthumous editing of his unfinished manuscript especially difficult. Discerning the nature of Hemingway's concealment requires a thorough knowledge of his fiction. Editing from a storytelling point of view does not assure retaining all that Hemingway omitted. Scribners and Tom Jenks oversimplify the task of editing The Garden of Eden.

Editing a dead writer's work poses many critical problems and no matter what decisions Tom Jenks made he would have

been second guessed by Hemingway scholars. Yet one wonders why Scribners selected an editor ignorant of Hemingway for such an important task. Did Charles Scribner, Jr. feel Jenks' lack of knowledge concerning Hemingway made him not only "less inhibited" but more pliable, and in effect perhaps less scrupulous, than a Hemingway scholar? We don't know what, if any, constraints Scribners placed on Jenks in his editing of the novel.

We do know that Jenks and Charles Scribner, Jr. flew to Bozeman, Montana, in November 1985 to seek Patrick Hemingway's approval of the edited manuscript. In the May, 1986 interview with New York Magazine Charles Scribner, Jr. said, "Of course, Tom was nervous, if the family didn't want to publish it, the whole project would have crashed to the ground." Patrick read the edited manuscript in an afternoon and by dinner had made his decision. "I was so pleased with it. I'd heard that it was full of these dark, sexual secrets, but I found it to be rather a sunny book." Ironically, final approval for publication of The Garden of Eden rested with a man who obviously had never read the original manuscript. Patrick Hemingway's comments imply that had he felt the edited manuscript contained "dark, sexual secrets" he might have refused publication. Did Charles Scribner, Jr. suggest to Jenks that a novel with "dark, sexual secrets" and ending with the less than "sunny" prospect of a double suicide, might not get Patrick

Hemingway's approval? At the very least Jenks knew as he edited the manuscript that his work would have to please Hemingway's son.

"Dark, sexual secrets" aptly describes the character of many important passages Tom Jenks cut from the manuscript. In particular Jenks excised David Bourne's complicity in androgyny and sexual experimentation. Why would Jenks so pare down David Bourne's character? One must surmise that Jenks failed to understand the full range of Hemingway's vision for the novel, or that he attempted to protect the author from himself. Charles Scribner, Jr. and Jenks may well have felt Bourne's character too closely resembled Hemingway's, and might open the author to charges of bisexuality and embarrass his estate.

The excision of David Bourne's complicity in androgyny, sodomy, and a menage a trois, marks Jenks' most critical failure in his "mediation between the author and his readers." Jenks' conception of Bourne as an innocent and passive artist threatened by his wife's perversions lacks the psychological and moral complexity Hemingway's manuscript reveals. Ironically, Jenks' excision of David Bourne's ambivalence toward androgyny buried the novel's most brillant and subtle theme. Hemingway sought to establish an intricate correlation between sexual experimentation and Bourne's experimental writing. His writer hero ponders whether or not androgyny has actually

helped his art. Unfortunately, the published version of the novel develops only the idea that David's writing acts as a barrier to Catherine's encroaching androgyny. Jenks failed to recognize Bourne's ambivalence toward the traditional morals of western culture. Jenks excised Hemingway's sustained and often brilliant criticism of traditional Christian morality from the Eden manuscript. Bourne's deep ambivalent feelings toward his father also vanishes in the wake of Tom Jenks' editorial swath. The editorial excisions leave only a vague link between the African story and the main narrative. An examination of the Eden manuscript and Bourne's ambivalence reveals Hemingway exploring new and ambitious fictional terrain.

The published novel also diminishes the scope of Catherine Bourne's character. One of the problems in understanding her character results from the point of view almost always being closely aligned with David. Bourne's vacillating perceptions of Catherine and her androgyny, accompanied with a parallel narrative flux from Hemingway, make it difficult to soundly judge her character. Catherine's positive points are often buried in unconscious narrative, or purposely concealed, and Jenks' excision of David Bourne's complicity in androgyny severely impoverishes Catherine's character. Without Bourne's complicity, Catherine's androgynous experiments lack the partial affirmation and justification Hemingway apparently intended

for her character. Jenks' editorial excisions relegate Catherine's character to a threatening insanity. The published novel depicts Catherine's sexual experimentation as a menace to David's writing and happiness. Jenks failed to recognize that Hemingway intended Catherine to also serve as David's mentor. David follows Catherine as Marlowe followed Kurtz in Heart of Darkness. Hemingway equated Catherine's sexual experiments to a heroic quest for self-knowledge. Catherine Bourne of the manuscript unquestionably stands as Hemingway's most complex and interesting fictional female.

In its full scope, The Garden of Eden was to be an examination of the new "Garden" of possibilities in a soul-less, godless existence. Hemingway sought to depict the limits of marriage, relations and contentment at a crossroads in human history. The Bournes reflect the anguished concerns of a generation of post-World War I artists and intellectuals alienated from civilization and traditional morals. Catherine strives to become an authentic individual by acting on her instinctual impulses. David finds himself trapped and ambivalent between an invalid sense of the past and a future that must continually be reinvented. The Eden manuscript reflects Hemingway's attempt to take on such great modern novelist as Conrad, Gide, Lawrence, Mann and Proust. The Bournes search for self-knowledge, while struggling with what Camus termed man's

"one serious philosophical problem...suicide."[6]

Note: The Garden of Eden manuscript is divided into three books as opposed to the four books in the published novel. All references to the manuscript will contain three numbers. The first represents the book, the second the chapter, and the third the page number. References to the typescript portion will be preceded by a T. Hence (3\24\20) represents book three, chapter twenty four, page twenty. References which exist in the published novel will be signified by the page number only.

Endnotes

1.Gerry Brenner, "Are We Going to Hemingway's Feast?" American Literature 54 (1982): 528-44. Brenner's article examines a number of discrepancies between the original manuscript and the published version of A Moveable Feast.

2. Jeffrey Meyers, Hemingway: A Biography,573-575.

3.Carlos Baker, Ernest Hemingway: A Life Story,455.

4. Pooley, Eric. "The Garden of Eden: Papa's New Baby." New York Magazine 4/28/86. 1986.

5.Brenner, Gerry Concealments in Hemingway's Works. Ohio State University Press, 1983. Brenner discusses Hemingway's esthetic of concealment in his fiction.

6. Albert Camus, The Myth of Sisyphus. New York, 1955. 3.

Chapter One

A Change in the Sea

> The weather was insane now....If any one had kept track of it they would know that it had not been normal since the war.(3/20/3)

Hemingway inherited a somber intellectual climate. Nietzsche's call that, "God is dead, Christ is a myth, and man stands alone," threw the modern novelists of the latter nineteenth and early twentieth centuries into a struggle to comprehend what standing alone could potentially mean. Conrad, Dostoevsky, Gide, Lawrence, Mann, Proust and others, sought new definitions of the self in face of the dead Christian dream. The death of God brought about a spiritual death in man, making his existence, his hopes and trials, all seem absurd. With salvation no longer possible through the transmutation of the immortal soul, the modernists forged new aesthetics in the search for self-knowledge. Lionel Trilling wrote in Beyond Culture that "more than anything else our literature is concerned with salvation"(8). By "concerned with salvation," Trilling

refers to the modernist's obsession with establishing a sense of self-certainty in the absence of God. In The Garden of Eden Hemingway's writer-hero, David Bourne, expresses the modernist's dilemma when he laments, "I don't necessarily want to be saved. I'd just like to be present"(3/32/18).

The rejection of Christianity, with its denial of the body and instinctual behavior, inevitably led the modernists toward a reevaluation of traditional human sexuality. Spontaneity of action and absolute individual freedom became common ethics regarding sexual behavior in the modernist novel. Conrad's Kurtz and Marlowe are both deeply intrigued by the freedom to "let go" which Africa provides. Conrad clearly intimates that taboo sexual practices are part of the horror and corruption Kurtz has engaged in in Heart of Darkness. Gustav Aschenbach, in Thomas Mann's Death in Venice, follows his pedophilic passions for young Tadzio despite full knowledge of the loathsomeness of his actions. Similarly, Andre Gide's The Immoralist depicts the disintegration of Christian morality in the face of African paganism. Lawrence's Rupert Birkin, feeling man has become a stranger to himself, "artificially held together by the social mechanism," invents mystical sexual unions as means of possibly knowing himself. The loss of God and engagement in "abnormal" sexual practices as a means to self-knowledge stand as interrelated common denominators of the modernist novel.

The Garden of Eden echoes the introspective narratives of the modernists. No reader of Hemingway can mistake the vicissitudes the author felt faced men and women living "in our time." The catastrophic war, the conformity forged through the mechanization of the work place, coupled with the loss of God had, in Hemingway's eyes, only exacerbated the problems that faced his literary predecessors.

> I would be tired in my soul, he thought, he was thinking again now; if they still had them. I wonder when, exactly, the soul became simply an embarrassing word, he thought? It was before I got into the war. It was already a civilian word by then. It must have been finished off about the same time cavalry became ridiculous. It's a word no one could say now except a bible puncher but there is no word to plug the gap it left. Maybe if there was a word you wouldn't have the gap... It is so strange how it went though. That's the difference between being a writer now and in the old days. But the good writers had always lost it you had to lose it to write... You had to be as honest as a priest of God and have the guts of a burglar. (3/25/24-25)

Hemingway, like the modernists, explored ways to plug the "gap" left by the intellectual dismantling of organized religion. Hemingway saw man confronted with a "New Eden." Far from paradise, in Hemingway's Eden man stands alone, stripped bare of his hope for salvation and trust in civilization, and must attempt to reinvent his conception of himself. The task never comes easy in Hemingway's world; whether a shell-shocked Nick Adams, an emasculated Jake Barnes who just wants to know how to "live in it," or the tormented Catherine Bourne, the battle to build an authentic

self must be won daily. The person who lives "authentically discovers the distinctive essence of his own being and pursues it as his life, defending it as inalienable from his very existence."[1]

Catherine Bourne follows in the footsteps of Conrad's Kurtz and Mann's Aschenbach, heroically seeking self-knowledge regardless of the cost. Her pursuit stands as an ethic or morality unto itself. Her introspection dominates the novel, changes the status quo, and forces the other characters to react to her. Catherine Bourne represents the apotheosis of Hemingway's heroines. Her characterization shows Hemingway exploring new and ambitious literary terrain late in his life.

Unfortunately Tom Jenks' editorial excisions leave Catherine only a shell of the character Hemingway intended. Jenks' selective editing transforms Catherine into a jealous bitch bent on destroying her husband's ability to write. Part of the problem lies in Jenks' excision of David Bourne's complicity in androgyny, which leaves Catherine as the sole corrupter. Jenks' editing diffuses the connection between androgynous experimentation and a corresponding growth in self-knowledge. Jenks greatly reduced the intellectual and artistic scope of Catherine Bourne.

Critics have traditionally viewed Catherine Barkley of A Farewell to Arms and Maria of For Whom the Bell Tolls as Hemingway's archetypal "good women." Carol Smith claims that

in Hemingway's world "true, selfless love is the special attribute of good women like Catherine and Maria."(130) John Killinger wrote, "Hemingway divides his women into the good and the bad, according to the extent to which they complicate a man's life."(89) Barkley's love for Frederic Henry represents a dissolving of one's self into the other's. "I'll say just what you wish and I'll do what you wish....I want what you want. There isn't any me any more....I'm you. Don't make up a separate me"(105-15).

The traditional perception that Barkley represents one of Hemingway's good women presupposes that he had two entirely separate codes of behavior for men and women. Killinger postulates that Hemingway meant his "good women" to be diametric opposites of their "authentic" male counterparts, willing to bury the "distinctive essence" of their own beings. Killinger's thesis underestimates the complexity of Hemingway's heroines. Barkley's selflessness stems from her psychic frailty and not purely from a desire to keep Henry's life free of complications. Her self-abdication requires constant nurturing from Frederic, surely burdening and complicating his life.

Catherine Bourne resembles Barkley in several ways. As with Barkley, she often seems to be pulling her husband further into her world, away from all outside interference. Her fragile psyche, her desire for a symbiotic union, and her haircuts all remind one of Barkley. However, Catherine's

persona contains an acutely different bent. Catherine never relinquishes herself to David. Instead Catherine, relinquishes herself to the ideal of sincere introspection through personal relations. Her obsessive quest for self-discovery stands in sharp contrast to Barkley's self-abdication.

Catherine struggles to break free of what Simone de Beauvoir termed "the posture of defeat"(385). For Catherine, defeat lies in living as anything other than her authentic self. She refuses the roles that are assigned to her, whether as an object to be possessed in bed, or as a traditional wife and conformist to society's mores. Hemingway posits her quest for self-knowledge and maintenance of her own identity as a positive ethic. The complications she brings to David Bourne's life are those of a challenging mentor.

Hemingway portrays Catherine Bourne as an artist in her own right, endowing her with an intellect beyond that found in any other female character in his fiction. Introspection lies at the heart of all artistic endeavors, and it is Catherine's master, as well. "I was thinking so much about myself that I was getting impossible again, like a painter and I was my own picture."(54) As architect of the couple's androgynous experiments, Catherine reveals her resolve and sincerity of purpose. Her introspection leads to an imaginative philosophy of life which is an artistic creation

in its own right.

Catherine's "sea change" begins while reflecting on a sculpture by Auguste Rodin. The statue in question is the "Metamorphosis," which was to be part of the massive "Gates of Hell." The sculpture shows two women with masculine haircuts making love. Rodin's sculpture serves as the focal point for Catherine's interest in androgyny as a means to self-discovery, and establishes a connection between androgyny, self-knowledge, and art. She interprets the Rodin sculpture, recognizes the potential, and implements her own androgynous plans. Unfortunately, all references to Rodin were excised from the published version of The Garden of Eden. Hemingway's use of Rodin strengthens Catherine's character and lends justification to her androgyny. Hemingway grounds Catherine's sexual pursuit of self-knowledge in her recognition and emulation of Rodin's art. Tom Jenks also excised Catherine's interest in Proust and Heironymus Bosch. Catherine perceives an affinity between Proust's prose, Bosch's painting, and her own introspection. Catherine understands that Proust's sexual exploration parallels her own. She recognizes the specter of damnation in Bosch's "Garden of Earthly Delights," and ponders whether damnation exists any more than salvation. In excising Catherine's interest in Rodin, Proust and Bosche, Jenks diminishes the scope of her character and her role as an artist in her own right.

Rodin serves as the catalyst for Catherine's emerging androgyny. In bed the night of her first androgynous haircut Catherine asks David, "Do you remember the sculpture in the Rodin museum?" Then, "Are you changing like in the sculpture?" And finally after penetrating David Catherine says, "Now you can't tell who is who can you?....Now are we the way it is?" (1/1/20) Catherine's final question attests to her need to reintegrate her buried self and ease her metaphysical unrest.

June Singer describes androgyny as "an intrapsychic harmonization of the male and female elements within the self."(34) Virginia Woolf wrote in A Room of One's Own "it is one of the tokens of the fully developed mind that it does not think specially or separately of sex...it is fatal to be a man or women pure and simple; one must be woman-manly or man-womanly."(102) D. H. Lawrence sought to depict an ideal male-female relationship in Women in Love with Rupert Birkin's "star equilibrium." For Lawrence, androgyny stood as a positive metaphysical force in which both partners could become whole while maintaining their separate identities. Lawrence attempted to explode the Victorian notion of an unequivocal distinction between men and women. Catherine Bourne, like Birkin, feels androgyny allows the reintegration of the fragmented self, enabling man to regain a knowledge of his original state and achieve some measure of immortality. Woolf, Lawrence and Hemingway posit

reintegration of the fragmented self as an art form onto itself.

Catherine's artistry extends beyond her emulating Rodin's sculpture and her androgynous introspection. Soon after their first night of role-switching Catherine begins to outline a new code of behavior that augments the pursuit of self-knowledge. For Catherine, androgyny becomes a quest for freedom from hypocrisy. Beyond refusing to deny her male side, Catherine sets forth to avoid all self-deception.

Hemingway ties Catherine's emerging androgyny to an ardent introspection. Catherine rebels against simple social customs, recognizing that collective language and common conventions can hide one from oneself and block reintegration. She endeavors to elevate their marriage beyond the petty and mundane. "I mean we're not like other people. We don't have to call each other darling or my dear or my love nor any of that to make a point...all that is obscene to me"(1/3/4). During their first androgynous love-making Catherine tells David to ignore her breasts for they are just her "dowry"(1/1/20). By "dowry" Catherine means that society has assigned her breasts the symbolic significance of passivity which she intends to transcend. Catherine challenges David to find her beyond feminine concepts tilled by civilization. Later in the novel she explains to Marita that, "I don't think he's a writer when I kiss him"(3/21/16). The passage closely resembles a point in

Lawrence's Women in Love where Rupert Birkin tells Ursula what he expects of their relationship:

> I want to find you where you don't know your own existence, the you that your common self denies utterly. But I don't want your good looks, and I don't want your womanly feelings, and I don't want your thoughts nor opinions nor your ideas- they are all bagatelles to me. (139)

Both Birkin and Catherine aspire to truly know their mates and themselves. They attempt to sweep aside the clutter of stereotypes and roles that mask one's true essence. Catherine challenges David to meet her beyond the common assumptions civilization instills.

Catherine serves as David's mentor in the quest for self-knowledge. She repeatedly reminds David that their search must not be compromised by an allegiance to collective-Christian ethics and other people's opinions. "I don't care about people. Why shouldn't we find out things? We're not vicious?"(3/14/12) "We're so happy when we're natural and do what we feel. We had no voice in making the rules"(3/13/12). She tells David to "quit worrying and thinking in terms of Lutherans and Calvinists and St. Paul and everything you don't come from"(3/23/25). If indeed God is dead as Nietzsche claims, then damnation does not exist, and man might as well explore all that the Christian dream denied. In the "New Eden," androgyny, lesbianism and sodomy lose their sinful significance. She adheres to the Nietzschean ethic that man must reinvent him or herself. Catherine's

choice of words testifies to her highly evolved awareness of her purpose and the forces that could thwart her quest for self-knowledge.

Catherine's role as mentor and teacher lies at the center of her character. Arguing with David over her proposal of sharing him with Marita, Catherine clearly acknowledges her capacity as instructor. When David claims that "it isn't normal for any woman to want to share with anyone," Catherine admonishes him for using the word "normal," with regard to the proposed love triangle. "Who said normal? Who's normal? What's normal? I never went to normal school to be a teacher and teach normal. You don't want me to go to normal school and get a certificate do you?"(3/24/33) Catherine honestly believes in sharing David with Marita and in her role as a tutor. Hemingway depicts Catherine as an inventive teacher challenging a student.

The "clippings" episode illuminates Catherine's positive influence on David's career as a writer. Catherine criticizes David for mulling over press releases and reviews of his first novel. While the criticism no doubt results in part from her jealousy of David's separate life as a writer, Hemingway allows Catherine to speak soundly and no doubt agrees with her assessment of the clippings.

> I'm frightened by them and all the things they say. How can we be us and have all the things we have and do what we do and you be this that is in the clippings?....They could destroy you if you thought about them or believed them. You don't

> think I married you because you are what they say in these clippings do you?....It's like bringing along somebody's ashes in a jar....can't we destroy ourselves in our own way or in a true way and not in this niggledy spit falseness? Everybody that is any good destroys themselves but I wouldn't want to die of eating a mess of dried clippings.(1/2/7-8)

Catherine Bourne sees the clippings as a threat to their "authenticity." She castigates the clippings because she believes they might destroy him as an artist. Her vigilance in defusing collective thought parallels Hemingway's. Her scorn for the clippings attests to the highly developed love she has for David, and her realization of his potential as a writer.

Early in the novel Catherine tells David, "I'm going to destroy you"(1/1/4). At the time she may well not truly know what she herself means by destroy, but as the novel progresses a pattern develops. Catherine alludes to two types of destruction in the "clippings" passage. One type of destruction comes from accepting other people's opinions of oneself, the clippings for example, as the truth. That type of destruction reeks of "falseness" and only helps hide one from oneself. Catherine finds false destruction in the "half-baked Bohemian existence I thought I'd rescued you from"(3/38/4). She intends to destroy David in a "true way," by peeling back the veneer civilization imposes upon the individual. Her form of destruction corresponds to a metamorphosis and it is the final goal of her introspection. Catherine means to destroy the part of David that basks in

the clippings, for she knows such a man cannot write the narrative she envisions. Catherine clearly understands this concept when she tells Marita about David's second novel.

> It's a book you had to die to write and you had to be completely destroyed. Don't ever think I don't know about his books because I don't think he's a writer when I kiss him. He's my partner too in crime and everything else.(3/21/16)

Catherine's roles as teacher and destroyer are synonymous. Burning the African stories destroys a part of David but gives him his narrative. Viewed in such a light one can at least partially concur with Catherine's explanation. "I did it for your own good"(3/39/16). She gives David his story as Kurtz gives Marlowe his.

Catherine's role as an artist extends beyond her creative code of behavior. Marita testifies to Catherine's ability to tell a story, remarking to David that Catherine,

> tells things very well...I don't see how she could. But she tells things in the same way you have to write them probably. Maybe that's her master. You know how well she can tell something ...she's very intelligent about herself and what she knows. (3/33/27-28)

Marita equates Catherine's honesty and artistry as a oral storyteller with David's as a fiction writer. In Marita's view, Catherine's "master" compels her to relate matters exactly as she sees them. David Bourne repeatedly reminds himself to write honestly and depict things as they are. Hemingway confers on Catherine artistic standards he aspired

to himself. The description of Catherine's "master" echoes Hemingway's own advice to F. Scott Fitzgerald, that one must "write truly no matter who or what it hurts."(Selected Letters, p.764) Catherine's artistic attributes are Hemingway's.

Hemingway depicts Catherine as an inventor. She believes her pairing of David and Marita represents a significant invention and an artistic triumph. "I feel as though I'd invented you....It's better than a painting if anyone knew. I think it's much better and probably much more difficult to do"(3/35/14). Catherine views her evolving life as a painting. The androgynous haircuts, masculine clothes and obsessive tanning are all bold outward signs of her internal psychosexual changes, but they are also testimony to her creativity.

Unable to paint or write, Catherine fashions her own persona into an artistic form. Her actions virtually write David's narrative of their life together. She lives out the material for David's novel and posits herself as a heroic existential Eve. Her words and philosophy point to her "authentic" character. Her inventions and insight point to her artistry. Catherine Bourne stands as a true existential hero.

Why then does Hemingway allow Catherine to fall into insanity? For one, David gives Catherine a barrage of mixed signals regarding their sexual exploration. The mixed

signals result from David's marked ambivalence, the topic of the next chapter. David's vacillating perceptions toward androgyny cause Catherine serious problems. One day endorsing the androgyny and role-switching and the next sinking into "remorse" and depression, David fails to live up to the standards Catherine sets for herself. She spends much of her energy trying to explain to David that he need not feel shame or guilt for anything they do.

David's failure to meet Catherine's androgynous needs may push her beyond where she might have otherwise gone. Catherine's emerging lesbianism corresponds to David's inability to consciously accept their androgyny for any length of time. David's lack of acceptance pushes Catherine beyond a healthy middle ground. Catherine understands the problem only too well when she desperately asks David:

> Do you want me to wrench myself around and tear myself in two because you can't make up your mind? Because you won't stay with anything?....Don't you want everything that goes with it? Scenes, hysteria, false accusations, temperament isn't that it? (3/15/14)
>
> I'm sick of being a girl....and I'm through with it. That's how I got in all the trouble changing back and forth.(3/23/17)
>
> I did try and I broke myself in pieces in Madrid to be a girl and all it did was break me in pieces. (3/35/17)

The prevalence of sexual taboos in Victorian England had a direct correlation with an increased number of known homosexuals. A lack of acceptance leads to extreme behavior.

Catherine may well have been content with an androgynous relationship with David. His inability to meet Catherine halfway, without remorse and guilt, pushes her increasingly into a state of isolation. Unwilling to compromise herself by returning to the role of a typical wife, Catherine forges ahead into lesbianism, which also turns out to be alien to her.

The turning point in The Garden of Eden, and in Catherine's battle to maintain her sanity, comes after her first lesbian experience with Marita. The episode closely resembles Hemingway's short story "The Sea Change." Catherine, like the girl in "The Sea Change," explains her desire for a lesbian affair calmly and intelligently. The first time Catherine tests the waters with David on the subject, he seems understanding. He simply says that he doesn't know about it, but assures Catherine he'll continue to work.

However, the next day when Catherine has resolved to go through with her lesbian experiment David takes a different attitude. He tells her not to go through with it and threatens to leave her and go to Paris. Catherine pleads with David not to leave, saying that the lesbian affair is just something she is going to do "until I'm through with it and I'm over it"(3/21/18). The mixed signals catch Catherine off guard. After the liaison, when Catherine returns to their room and finds him gone she is devastated. Even though

David has only gone into town and does return, their relationship never is the same.

Catherine feels unnecessarily guilty and betrayed. "There isn't any us....Not any more"(3/21/23). Immediately after Catherine's statement that there "isn't any us," Hemingway gives the reader a possible explanation. When David tries to explain that he felt as bad as she does after a night of role-switching in Madrid, Catherine responds, "No you didn't. You never were unfaithful to me"(3/21/23). On the surface, she feels guilty for going outside of their relationship and making love with Marita.

A page later the word "unfaithful" takes on a second meaning, when Catherine shows her scorn for David's attempts to comfort her. After spilling her drinks intentionally, Catherine raises a sardonic toast to David, "Here's to you and your God damned handkerchief"(3/21/24). Catherine feels torn between guilt and anger for what she sees as David's betrayal of their relationship as "partners in crime and everything else"(3/21/16). Catherine seems sick of David's condemning form of forgiveness. The "handkerchief" symbolizes David's withdrawal from Catherine, and his unwillingness to face her actions. "Unfaithful" in this instance represents what Sartre terms as "bad faith," or a hiding from oneself, and here David's inability to understand and accept Catherine's quest for self-knowledge. Ironically, Catherine loses interest in lesbianism after

making love to Marita, just as she told David she would.

Catherine's increasing sense of isolation during the latter part of The Garden of Eden results partially from her realization that she and David are not true "partners in crime." Hemingway points to the Bournes' divergent paths in the aftermath of the couple's final androgynous haircut. David refuses to look in the mirror after Jean cuts his hair and bleaches it ivory color. Catherine, recognizing David's fears, tells him,

> There isn't a non-damned fun anymore. Especially not for us....you wouldn't look in the mirror but that won't save you. (3/31/8)
>
> Why didn't you look at yourself....If you had we'd be so far ahead now. (3/31/10)

Hemingway develops a mirror imagery throughout The Garden of Eden. For Catherine, the mirror symbolizes her ardent introspection. David, according to Catherine, acts in bad faith by not looking in the mirror and confronting his actions.

Catherine's quest for self-knowledge leads her increasingly into a solipsistic nightmare. Realizing David no longer represents her true "partner in crime," she casts him to Marita "like giving her my old clothes"(3/27/28). But Hemingway does not believe man may remain sane in such isolation. Even nature begins to seem alien to Catherine. Like Marlowe in Heart of Darkness, who surprisingly finds that nature does not welcome man as Emerson thought,

Catherine begins to find the physical world disorienting and terrifying.

> But it was very strange all the colors were too bright. Even the grays were bright. (3/27/15)
>
> All of a sudden I was old this morning and it wasn't even the right time of year. Then all the colors started to be false. (3/27/22)
>
> I got older and older and older...and I didn't care about me anymore...and then I was gone. (3/27/25)

Hemingway intimates that such a ravenous search for understanding leads to man's increased sense of alienation from himself. Her search for self finds "nada." Hemingway, like Conrad, believed that knowing oneself too clearly invited madness and cruelty.

Immediately following Catherine's burning of the African stories, Hemingway provides us with a possible answer for her vindictiveness. When David attempts to excuse Catherine's behavior and claims she was not herself, Marita corrects him and says, "No. Some people are just more the way they really are when they're insane"(3/42/8). And in the next chapter Madame Aurol concurs with Marita's assessment when she speculates that Catherine "was more herself than she had ever been," while burning David's stories(3/43/6). The fact that Hemingway allows two separate characters to draw identical conclusions about Catherine's burning of the manuscript suggests Hemingway concurred as well.

Catherine's condition resembles the final moments of Kurtz's life in Heart of Darkness, and of Gustav Aschenbach's life in Death in Venice. Both Kurtz and Aschenbach die at the height of their intellectual powers, lured to the end by the desire to know themselves. Horror and rage lie at the center of the self. Aschenbach follows Tadzio for the same reason Catherine experiments with her gender, it "was all there was left to do"(3/45/2). "We had to do it, we had to go on. We couldn't stop"(3/18/18). Trilling centers his assessment of modern literature around this very premise.

> Is this not the essence of the modern belief about the nature of the artist, the man who goes down into hell which is the historical beginning of the human soul, a beginning not outgrown but established in humanity as we know it now, preferring the reality of this hell to the bland lies of the civilization that has overlaid it? (20)

Hemingway, like Marlowe, seemingly would not allow himself to endorse such a radical and ravenous search for self-knowledge. Yet Hemingway included in his manuscript many points that attest to the nobleness of Catherine Bourne's character, and like Marlowe who can't help but "suppose that Kurtz is anything but a hero of the spirit," he respects his heroine's courage.(Trilling-20)

Catherine's resolve to commit suicide before lapsing into insanity again reflects the Nietzschean ethic of knowing when to die. Catherine knows that her next nervous

breakdown will leave her permanently impaired and she wishes to spare herself the loss of dignity. Interestingly both Catherine's final conversation and Barbara's suicide note bare a striking resemblence to Virginia Woolf's suicide note. The choice of drowning as the method of death also concurs.

From the beginning of The Garden of Eden, Hemingway paints two pictures of Catherine Bourne. One portrait shows an insanely jealous wife attempting to stand between a writer and his trade, preferring to destroy him rather than sit in the shadow of his art. The other portrait shows Catherine as an existentialist hero challenging herself and her husband to find their true selves. The alchemy of Hemingway's portrait of Catherine Bourne attests to the fine writing contained in The Garden of Eden manuscript. Her role as existential hero lies buried in the iceberg of Hemingway's prose. A portion of Hemingway's acceptance speech for the Nobel Prize applies to the craft he employs in The Garden of Eden. "Things may not be immediately discernible in what a man writes, and in this sometimes he is fortunate, but eventually they are quite clear and by these and the degree of alchemy that he possesses will he endure or be forgotten."[2]

Unfortunately Hemingway's iceberg is not the only barrier between the reader and Catherine's role as existential hero. Scribner's editing greatly impoverishes Catherine's

portrait. While several of the quotes used in this essay appear in the published novel, a great many do not. Jenks' conception of Catherine's character reflects in part the traditionalist interpretations of Hemingway's fictional women as being either selfless and good or complicating bitches. The excision of David's ambivalence toward androgyny, discussed in the next chapter, also vastly reduces the scope of her character, for David's complicity justifies Catherine's obsessive search for self. The editorial loss of Catherine Bourne's full characterization stands as a disastrous miscalculation in Scribner's stewardship of Hemingway's unfinished manuscript. Unfortunately, Catherine Bourne's character was not "immediately discernable" to Tom Jenks.

So far most of the criticism on The Garden of Eden has dealt less charitably with Catherine Bourne than I have. Frank Scafella's "Clippings from The Garden of Eden" stresses Catherine's hostility toward David's writing. Scafella concentrates on the problems Catherine's androgyny causes David as a writer. He does not develop Catherine's quest for self-knowledge or her role as mentor to David. While Scafella's conclusions are eminently supportable, his interpretation accounts for only part of her character.

Mark Spilka's "Hemingway's Barbershop Quintet: The Garden of Eden Manuscript" credits Catherine with some of her intellectual weight. Yet like Scafella, Spilka asserts that

lesbianism and androgyny stand, in the end, as enemies to David Bourne's creativity. The next chapter describes the positive influence of Catherine's androgynous experimentation on David Bourne's life as a writer in the Eden manuscript. The profound emotional, psychological and intellectual growth David undergoes as a result of Catherine's androgynous experimentation offers testimony to her position as Hemingway's most fascinating fictional female.

Endnotes

1. John Killinger, Hemingway and the Dead Gods: A Study in Existentialism.1960, (p.10). The term "authenticity" was introduced by Heidegger and later used by Sartre. An authentic person accepts the challenge of living as an individual regardless of any repercussions and danger. The term applies loosely to many of Hemingway's heroes. Romero, Harry Morgan, and Santiago could be termed authentic, while Robert Cohn is not. Killinger's book discusses the parallel nature of Hemingway's fiction and existential philosophy.

2.Carlos Baker, Hemingway: The Writer as Artist, 4th ed. Princeton University Press, 1972, p.339.

The Ambivalent Hero

> Now there is this disregard of the old established rules, this which can very well be the salvation of the whole coast in time.(3/29/17)

The Garden of Eden begins with David Bourne hooking a large sea bass. The powerful fish strains the light tackle to the breaking point, forcing Bourne to follow out along a jetty in order to lessen the tension on the pole and line. A waiter from his hotel hovers next to David, telling him to be soft with the bass so as not to lose him. Hemingway narrates, "there was no way the young man could be softer with him except to get in the water with the fish and that did not make sense as the canal was deep" (1/1/7). The fishing scene beautifully foreshadows David's hesitant response to Catherine's sojourn into androgyny, a new morality, and deep metaphysical waters. Bourne's vacillation regarding moral decisions represents the artistic heart of Hemingway's vision for the novel. His ambivalence, the co-existence of antithetical emotions, thoughts and wishes, provides the Eden manuscript with dramatic tension, honesty and pathos. The published novel only hints at the complex

psychological phenomena behind Bourne's hesitant nature.

Trilling wrote "that the characteristic element of modern literature, or at least of the most highly developed modern literature, is the bitter line of hostility to civilization which runs through it" (3). An "ambivalence toward the life of civilization" generates the moral tension in the works of Conrad, Kafka, Lawrence and Mann (19). Hemingway's finest fictional heroes, Nick Adams, Jake Barnes and Robert Jordan, keenly sense the moral anxiety and vicissitudes of post-war Europe. Jake's profession that "All I wanted to know was how to live in it," reflects his uncertain sense of life in the post-war 1920s (148). Jake balances the simplicity of living in modern France, where tipping a waiter ensures one will be welcome on the next visit, with ritual-steeped Spain and the complex behavior required in Montoya's world of bull-ring aficionados. The novel pivots on Jake's perceptions of the antithetical morals of modern France and traditionalist Spain. Jake's ambivalent feelings on "how to live in it" provide the moral center of The Sun Also Rises.

The search for a way to live preoccupied Hemingway throughout his career. David Bourne of the Eden manuscript follows in the fictional footsteps of Jake Barnes' moral anxiety. Hemingway intended The Garden of Eden to chronicle David Bourne's growth in self-knowledge. Bourne's vacillating perceptions of morality provide the reader with an ephemeral view of the artist at war with himself. Bourne

wants to know how "the soul became simply an embarrassing word," its meaning for western culture diminished (3/25/24). Jenks excised Bourne's complicity in androgyny and his discontent with culture's taboos, greatly impoverishing the intellectual scope of Hemingway's hero. The published novel lacks Bourne's vigilant self-analysis, his admissions of complicity, and his reflections on the genesis of morality. Jenks left only David's reluctant compliance with Catherine's androgynous experiments and his guilt and remorse for his participation. The published version represents half of Hemingway's vision for his hero. The editorial loss of Bourne's ambivalence toward the life of civilization reflects an abandonment of a traditional Hemingway theme, as well as a common attribute of modern literature.

Catherine's androgyny challenges David, forcing him to constantly recreate his conception of self. Bourne's reactions to androgyny lie at the center of Hemingway's vision for the work. Hemingway sought to depict the complex range of emotions generated in his writer-hero by the moral and emasculating implications of Catherine's androgyny. The range of Bourne's ambivalent thoughts and emotions regarding androgyny reveal an artist struggling to know himself. Bourne finds that his assumptions about masculinity and morality fail to cope with Catherine's androgynous experimentation. Near the end of the first chapter Bourne

muses on the moral significance of androgyny and displays his characteristic ambivalence.

> He was very worried now and he thought what will become of us if things have gone this wildly and dangerously and this fast. What can there be that will not burn out in a fire that rages like that. We were happy and I am sure she was happy. But who ever knows? And who are you to judge and who participated and who kept his eyes open and accepted the change and lived it? If that is what she wants who are you not to wish her to have it and how do you know you do not want it just because you never did? You know the statue moved you and why shouldn't it? Did it not move Rodin? You're damned right it did and why be so holy and puritanical. You're lucky to have a wife that is a wild animal instead of a domestic animal and what is a sin is what you feel bad after and you don't feel bad. (1/1/23)

The excised passage casts critical insight on Hemingway's understanding of his ambivalent writer-hero. Bourne's adopted philosophy of "what is a sin is what you feel bad after" echoes Jake Barnes' narrow code that immorality is doing "things that made you disgusted afterward"(149). The limited range of their codes causes Bourne and Barnes to constantly second guess themselves. Their codes require that immorality and sin be determined only by trial and error in the aftermath of an act.

Bourne feels both good and bad in the aftermath of androgyny. He rationalizes that the statue moved Rodin as well as himself. He speculates that he might even want the androgynous experimentation. He chastises himself for being too holy and puritanical. But Bourne cannot help worrying about the consequences of their androgynous exploration.

"Not with the wine you don't feel bad, he told himself and what will you drink when wine won't cover you?"(1/1/23) The interplay of Bourne's ambivalent thought broadens his character. Without the above paragraph, the reader of the published novel has no idea of the ambiguity of emotions Bourne finds within himself. Bourne certainly fears for their marriage and his career as a writer, but for Jenks to leave only these reactions drastically alters the meaning of the novel. The published version of David Bourne exhibits complacency, passivity and an unexplained gloom.

Hemingway asks in the Eden manuscript when a man should honestly feel bad and when does one feel bad because culture requires it? "This nonsense that we do is fun although I don't know how much of it is nonsense and how much is serious?"(31) Bourne thinks "she enjoys corrupting me and I enjoy being corrupted. But she's not corrupt and who says it is corruption? I withdraw the word"(1/4/4). Bourne seeks to understand the nature of sin. He needs to know what is "nonsense" and what is "corruption." Hemingway used the word "corruption" sparingly in his fiction. The major in "A Simple Inquiry" uses it in his interrogation of a young orderly in reference to homosexuality. In the case of David Bourne it would appear that the term "corruption" refers primarily to Catherine's penetrating David, which Hemingway sees perhaps as a vicarious form of sodomy. Bourne's perceptions of androgyny as both "nonsense" and "corruption"

indicate his high degree of ambivalence.

The Eden manuscript reflects Hemingway's fascination with the strains placed upon man by the intellectual dismantling of Christianity. Hemingway sought to depict the conscience of an artist at a moral crossroads in western culture. Catherine rejects the concept of corruption but David finds it impossible to discount guilt. Nietzsche claimed God was dead, but cautioned that the legacy of guilt instilled by the Judeo-Christian tradition would linger on until man formulated a new morality. In a passage excised from the aftermath of the couple's second role-switching experience Bourne's thoughts provide insight to his internal state.

> He was like those conscript drunken stragglers who when a town is hurriedly evacuated and the defending troops are gone sit quietly in a great cafe toasting each other solemnly, enjoying the unaccustomed luxury and quietness of the city and the miracle of everything being free and happy in the clarity and euphoria of their rummyhood, they realize the insanity of fighting and marching and the beauty of this day and confidently open another bottle as the first enemy patrol is moving into the outskirts of the city.(1/4/5)

Christianity conscripts man in guilt, denying his most primary emotions and instincts. The "clarity and euphoria" comes from knowing oneself through letting down the defenses of Christianity which mask man's essential essence. Christianity's false hope of salvation prohibits man from seeing "the beauty of this day." Hemingway believed that man may salvage a sense of dignity and meaning by facing death and extinction gracefully. The conscripts abandon their

flight and learn to enjoy the time before death. In recognizing the "insanity of fighting and marching" the men of the abandoned city are no longer conscripts to a false ideal. The "miracle of everything being free and happy" results from discarding illusion and confronting one's mortality. Facing "nada"--the proximity of death in the enemy patrols' approach--allows the deserters to at least know the solace of eternal brotherhood or "rummyhood."

Bourne's imagination projects the scene of the abandoned city as means of dealing with the moral anxiety generated by his complicity in androgyny. Lying awake in the aftermath of role switching, Bourne experiences the "clarity and euphoria" of knowing himself. David realizes the "insanity" of feeling guilty for his complicity in androgyny. His trepidations result from attempting to uphold a morality no longer worth "fighting and marching" for. The existential philosophy adopted by the deserters appeals to Bourne, but Hemingway allows his hero only fleeting moments of certainty and confidence in his new morality.

The excised passage stands as testimony to Hemingway's brilliant portrayal of David Bourne's ambivalence. Beyond the existential implications, the passage also alludes to the destruction of Sodom and Gomorrah in the Old Testament. The conscript drunken stragglers resemble the wicked men of Sodom who have not been evacuated with Lot. Hemingway cements the allusion to God's devastation of Sodom and

Gomorrah later in the manuscript when David Bourne laments to Colonel Boyle, "you just go ahead and look back from time to time to see whether you turn to salt. So that's the drill?" (3/13/37) Bourne questions the consequences of his role-switching and wonders if, like Lot's wife, he'll be turned into a pillar of salt. Catherine's expressed interest in the Sodom and Gomorrah section of Proust's Remembrance of Things Past also indicates Hemingway's secondary meaning for the passage on the doomed city. Bourne obviously equates his complicity in androgyny with sodomy. His mind generates the panorama of the doomed city as a means to confront and analyze his emotional state in the aftermath of androgynous sex. The fact that David projects a scene with the diametrically opposed interpretations of existential freedom and Old Testament damnation, suggests the extreme depths of his ambivalence at the end of Book One, the "Le Grau du Roi" sequence.

A month later in Madrid, Hemingway expands Bourne's complicity, introspection and ambivalence. In the aftermath of another role switching experience, David thinks "maybe it's how people always were and never admitted and they made rules against it"(3/13/7). "I said yes and I neither apologize nor explain"(3/13/9). But Bourne does feel compelled to explain himself. David repeatedly admits his complicity and pleasure in androgyny, and speculates on the origins of taboos and their significance. The narrative

takes on the tone of a self-purging diary.

In Madrid, Bourne begins to express his positive feelings about androgyny to Catherine. "Thank you very much for letting me be Catherine"(3/13/16). His admission of enjoyment in the androgyny reflects both Bourne's wish to please Catherine and his desire to be honest with himself. The reader of the published novel never sees this candid, introspective side of David Bourne. The published novel presents a reluctant David who never acknowledges his complicity in, or enjoyment of, androgyny. When Catherine announces her plan to go to the Prado as a boy and David says, "I give up," the reader of the published novel sees no inconsistency in his character and no ambivalence (3/13/17). David willingly engages in androgyny privately, in the dark of a hotel room, but does not feel comfortable making public their sexual secrets.

Bourne's ambivalence toward androgyny, which reaches a climax in Madrid, changes the course of the novel. David continues to analyze his feelings for androgyny closely. Both the excised passages expressing Bourne's complicity, and those chronicling his nervous dislike of androgyny, bare the feeling of a man attempting to formulate a code and come to a final decision regarding androgyny. Catherine asks David if he would have been happy "if nothing of it had ever happened," and he tells her "yes"(3/14/14). But moments later, Bourne again shows his interest and complicity in

androgyny.

> "Please say it. Hold me tight and say it."
> "I love you-" and he said it.
> "Say my name."
> "I love you-" and he said the name.
> "Oh you did it and it was lovely and now we can do anything"(3/14/17).
>
> Then in the dark it was all changed for him as it had been for her since the day before and she'd waked and gone to the Prado.(3/14/19)

Catherine demands David confront the role-switching squarely by calling her by her male name, "Peter." Hemingway heightens the tension by having Bourne refer to Catherine's male name as "it" and then "the name." Recognizing his own androgyny, Bourne must reevaluate his concept of himself. David admits to himself that he also derives the pride and pleasure Catherine feels from the androgynous sex.

Bourne's satisfaction in having engaged in the role-switching passes quickly. The next day, David finds himself gripped with black remorse. For the rest of the manuscript David refers back to the intense feelings of nervous guilt that plague him in Madrid. Several factors account for David's remorse. Certainly, Catherine has pushed the androgynous experimentation beyond anything David ever expected. But the stimulus for David's black remorse comes from Colonel John Boyle. David served for the Colonel during the war, and Boyle symbolizes the masculine ethics of military service. David finds it embarrassing that the Colonel knows of their androgyny and wishes Catherine had

not told the Colonel about their private sexual lives. While the Colonel does not condemn him for his androgyny, Boyle's presence heightens David's moral anxiety. Boyle tells David "the get's no good... It's kinder to shoot the get"(3/13/35). What is "the get?" One can speculate "the get" refers to Catherine penetrating David and that the Colonel is telling David this is where a man must draw the line. The Colonel arouses David's super-ego and patriarchal concept of himself, hence the remorse and guilt.

The remorse David feels in Madrid forces the premature end of their honeymoon travels. Bourne had agreed to a year of traveling after their wedding, but the remorse of Madrid cuts it short within four months. "Then in Madrid you had remorse and conscience and we stopped it. We didn't even do four months"(3/16/8). David begins to write and Catherine spends her time on "collecting trips to Cannes and Nice"(3/16/4). The new arrangement bores Catherine and she regrets the change.

The depths of David's remorse makes the resumption of role-switching after a month all the more shocking. Back on the French Riviera Catherine convinces David to have his hair cut like hers. Coming in the wake of David's deep remorse and his denial of androgyny, the haircut episode casts pivotal import on any evaluation of Bourne's character. A comparison between Scribner's version of the haircut and Hemingway's points again to the vast

discrepancies between the published novel and the original manuscript. In Scribner's edition, Bourne reflects briefly on his feelings about the haircut.

> He looked in the mirror and it was someone else he saw but it was less strange now.
> "All right. You like it," he said. "Now go through with the rest of whatever it is and don't ever say anyone tempted you or bitched you."
> He looked at the face that was no longer strange to him at all but was his face now and said, "You like it. Remember that. Keep that straight. You know exactly how you look now and how you are."(84-85)

In the manuscript Bourne muses on his new haircut in front of the mirror for several pages. Hemingway allows Bourne to explain why he likes the new face he sees in the mirror.

> "Don't be so damned serious," he said to the face.
> "You're as blonde as that girl in Biarritz. That lovely girl. Do you remember her?
> He remembered her and how she looked and how she had made him feel and he looked down and saw that thinking about her made him feel that same way again. He looked in the mirror and the face was smiling.
> "So that's how it is," he said to himself.(3/18/11)

With the above passage eliminated, Bourne's admission of liking his haircut in the published novel falls flat. Bourne consciously identifies his image in the mirror with the blonde girl from Biarritz. Bourne leaves no room for doubt that it is the androgynous quality of his haircut that excites him.

The problem with the published novel in this instance lies in the fact that Bourne's admission of complicity stands in such isolation that its significance becomes

drastically diminished. Readers of the published novel do not know the full implications of David's admission. They have not witnessed his admissions of complicity throughout the novel, nor watched him ponder the nature of sin, corruption and the origins of taboos. In the manuscript Bourne's vigilant introspection before and after his admission of liking his new haircut creates a tension not present in the published novel. On the morning of the haircut Bourne thinks:

> You're excited about the day too, he told himself. You have been ever since you woke. Naturally he told himself or unnaturally. Have you forgotten Madrid so soon? (3/17/3)

One gets the feeling reading the manuscript that Bourne constantly remains poised expecting remorse to overtake him. "He had no remorse at all. Not yet, he thought"(3/19/1). Hemingway intended to depict Bourne's lack of control, his inconsistency and ambivalence. In an excised passage from the immediate aftermath of the Bourne's haircut, Hemingway uses subtle dialogue to underscore David's tenuous confidence and his ambivalence. Catherine triumphantly claims:

> "We're us and we did it. Both of us and I feel wonderful."
> "You did it. This is very good rouget."
> "For a while I didn't know if you could."
> "I remember. But that's all over. We did it. I'm glad they have endives for salad."(3/18/3-4)

Each time Catherine brings up the androgynous haircuts, David switches the conversation to food. The same pattern emerges in the aftermath of the next haircut where they bleach their hair ivory. When Catherine tells David that it is only reasonable that they both be damned, David responds "maybe it is...This is an awfully good artichoke"(3/31/8). Hemingway points to Bourne's tenuous acceptance of androgyny. David remains fragile and uncertain, creating a tension the published novel misses.

Bourne's expressed feelings toward Marita also display a high degree of ambivalence. David lets Catherine know he'd just as soon send Marita away. He feels threatened by Marita's lesbian desires for Catherine. Bourne also fears the mutual attraction growing between himself and Marita. However, when Marita offers to leave, David asks her to stay and help him with Catherine.

> "Would you like me to go away?"
> "Please don't you be stupid too."
> "I think I should."
> "No please stay and help me with it."
> (3/21/38)

David's vacillating response to the inclusion of Marita in their lives reflects his moral anxiety and ambivalence.

> He looked down into the sea and tried to think clearly what the situation was and it did not work out. He did not have to examine his conscience to know that he loved Catherine and that it was wrong to love two women and that no good could ever come of it. (3/23/9)

The mixture of ambivalent emotions and feelings prohibits Bourne from acting decisively. The introduction of Marita to David's life with Catherine, like the androgyny, challenges him to either embrace or reject traditional Christian morality. Bourne's role in the development of the love triangle continues the pattern of complicity, denial and remorse. Bourne finds himself unable to surmount his ambiguities, leading him into deeper moral anxiety.

Hemingway intended The Garden of Eden to chronicle David Bourne's struggle to break free of remorse and to escape his ambivalence. He wants to be able to engage in androgyny without the cultural guilt. David aspires to live with the casualness he believes his father lived with.

> His father had dealt so lightly with evil, giving it no cleavage ever and denying its importance so that it had no states and no shapes nor dignity. He treated evil like an old entrusted friend David thought, and evil when she poxed him, never knew she'd scored. His father was not vulnerable he knew and, unlike most people he had known, only death could kill him.(3/25/3)

Bourne claims a moment later that he "had his father's ability to forget now and not to dread anything that was coming"(3/25/5). While these quotes occur in the published novel, they carry little weight or resonance. Readers of the published novel do not know the nature of Bourne's struggle. They do not know that Bourne has consciously weighed the relationship between evil and the artwork of Rodin, Bosche and Proust. Readers of the published novel never see

Bourne's mind balancing the existential freedom of the conscripts of the abandoned city with the damned cities of Sodom and Gomorrah. Finally, the reader of the published novel, having not witnessed Bourne's ambivalence, his moral anxiety and inconsistencies, has no idea how to gauge his assertion that he now has his "father's ability to forget."

Evaluating Bourne's growth as a character and his ability to discount remorse poses the essential problem in assessing the Eden manuscript. In the published version of The Garden of Eden, with Bourne's ambivalence barely developed, the problems of remorse and guilt vanish by the end of the novel. The published novel concludes with Catherine leaving for Paris, David rewriting the burned stories better than ever, a return to traditional morals, and a happy life with Marita. In the published novel, David saves Marita from lesbianism and Marita saves David from Catherine's encroaching androgyny. The peaceful, sunny resolution to the published novel pales in comparison with the complex final message Hemingway intended.

Marita expresses a desire to engage in androgyny and role-switching with David. As with Catherine, David sends ambiguous signals, both encouraging and discouraging her. When Marita decides to get a short haircut that will make her look like a Somali woman, David claims "I don't want you to do Catherine things"(3/44/30). But David enjoys her haircut and tells her she looks wonderful. Marita

understands Bourne's ambivalent attitude toward androgyny when she tells David:

> I love to hear you say no. It's such a non-definite word the way you say it. It's better than anybody's yes...You'll say no and I know what no means. Don't you know I love your weaknesses as much as your strengths.(3/45/5)

Marita's sensitivity to David's ambivalent nature helps the hero escape remorse. David relaxes with Marita and enjoys his complicity in androgyny without the aftermath of guilt. When Marita tells David "I don't want to corrupt you," he replies "I know but you can"(3/45/31). David tells her "you can do any damned thing you want anytime"(3/45/8). Marita helps David transcend his ambivalence toward androgyny and abandon his traditional morals and taboos. Over the final four chapters of the manuscript, David feels no guilt or remorse for his complicity in androgyny.
Tom Jenks drastically altered The Garden of Eden by excising Bourne's complicity in androgyny with Marita, and denying David's growth and transcendence of his ambivalence.

The published novel leaves David Bourne flat and one dimensional. By excising Bourne's complicity in androgyny and his ambivalence toward traditional morals, Tom Jenks denied Bourne the full range of emotions Hemingway intended. Bourne's moral anxiety and ambivalence surface in several excised passages, displaying a periodic malevolence toward Catherine. In the published novel Bourne exhibits passivity,

complacency and compassion toward Catherine, but never the hostility that occurs in the manuscript. The difficulties Bourne experiences in coming to terms with his ambivalence cause him to take out his anxiety in baiting attacks that have a destructive effect on Catherine.

At Hendaye, on the southern French Atlantic coast, Bourne begins to demonstrate a hostility toward Catherine. David condescendingly taunts Catherine's naive attempt at purchasing one Nick Sheldon's paintings.

> "Look," David said. "It works like this. Nick has a dealer. The dealer takes the pictures and pays Nick a certain amount...Nick doesn't sell pictures. I'm trying to make it simple and not use painting terms nor slang...Now do you want them to ask you about your finances?"(3/3/5)

David's anger comes in part from his embarrassment over Catherine telling the Sheldons about his reading the clippings and reviews from his first novel. But more important, his animosity results from the moral uncertainty he feels at following Catherine into androgynous experimentation. Catherine forces David to reevaluate himself, and the strain results in his hostility toward her.

Later in the manuscript David destroys Catherine's illusions of friendship with Picasso. David explains to Catherine that Picasso only talked with her because of her wealth. Bourne attempts to exclude Catherine from the world of art and artists. He vengefully denies her ability to understand paintings and fiction. Catherine asks "Do you

think he treated me like a rich?" To which David responds "You are rich aren't you?"(3/38/6) The attack seems particularly callous considering Catherine's fragile psyche and the fact that she considers herself an artist.

Bourne unquestionably resents his financial dependence on Catherine. David fears he may have sold his complicity in androgyny. After the second role-switching experience, Bourne muses: "you feel good after it. You did not sell anything for the money he thought being confident in his ignorance and the pleasantness of his lassitude"(1/4/5). Bourne's uncertainty over his motives adds to his moral anxiety. He resents the complications Catherine's androgynous experimentation places on his conscience.

The presence of the ambivalent feelings of love and hate increases the depth of David's character and of the novel's dramatic tension. Jenks excised Bourne's hostility toward Catherine, leaving the hero placid and weak.

On several occasions in the Eden manuscript Bourne manifests his latent hostility for Catherine through encouraging her to engage in destructive behavior. David introduces Catherine to absinthe, the legendary liquor that enlightened and destroyed a generation of impressionist painters. The excised section of the Bournes and Sheldons at Hendaye holds pivotal importance in understanding Hemingway's conception of David Bourne. The published novel portrays only David's patient, sympathetic and guardian role

over Catherine. At Hendaye, Bourne exhibits ambivalence in his role as Catherine's corrupter.

The absinthe causes Catherine to talk wildly with the Sheldons and to publicly insult David for reading the clippings. David tells the group "the hell with women drinking absinthe"(3/3/7). Privately, David warns Catherine "we want to be careful about the damned absinthe"(3/4/2). But despite the obvious bad effects absinthe has on Catherine, the next day David again encourages her to drink the liquor. Catherine wants to avoid Barbara Sheldon, whom she fears, but David insists that they sit down with them.

> "We could go to the bar in the hotel. It looked nice."
> "They won't have real Pernod."
> "You didn't want me to have that."
> "We could have one to celebrate"(3/7/1).

As discussed in the previous chapter, David continually gives Catherine a series of mixed signals which keep her off guard. His ambivalence concerning the absinthe perhaps directly contributes to the beginning of Catherine's demise. Andy Murray chastises David in Madrid for corrupting Catherine. "The hell you take care of her. Teach her to drink real pernod from Switzerland"(3/11/8). David's actions in the Eden manuscript show a vastly different man than appears in the published novel. Hemingway intended Bourne to act out the antithetical roles of compassionate guardian and corrupter.

The fact that David chose to ignore Catherine's fear of Barbara Sheldon also indicates his ambivalence. From the beginning Catherine tells David that the Sheldons, with their identical long hair styles, give her an "absolutely hollow feeling"(3/2/2). David tells Catherine to "be careful with her," but then forces her to sit down with Barbara at the cafe. The incident takes on more importance when one also knows that Barbara has begged David to keep Catherine away.

> "Do you love her very much?"
> "Yes. Why?"
> "Then get her out of here...Please get her out of here."(3/5/7)

Barbara confesses to David that she feels strong sexual attraction for Catherine. Barbara warns David, "I had a good head too and that's all gone...and don't you try and tell me when pleasure good lovely pleasure turns into vice because I know"(3/5/9). David ignores the warning that Catherine may follow Barbara's path into obsession and insanity. Catherine, under the influence of absinthe and aware of Barbara's desire for her, insults Barbara callously. One must surmise that David finds the tense interplay between Catherine and Barbara thrilling, and this temporarily outweighs any concerns for his wife's innocence and sanity. David compels Catherine to drink absinthe and to interact with Barbara, which may in part lead to her subsequent lesbian desires for Marita and her nervous collapse. The

ambivalent signals Bourne sends Catherine in the Eden manuscript add depth to his characterization and tension to the couple's interplay.

Bourne sends Catherine antithetical signals throughout the Eden manuscript. Hemingway created a hero with a complex web of emotions and desires. Bourne's ambivalence regarding androgyny and his antithetical roles of patient guardian and corrupter reflect his uncertain sense of self. Jenks put David Bourne in far more control of himself, which destroys the character Hemingway envisioned.

The most grievous editorial excision concerns the loss of Hemingway's development of a fascinating correlation between androgynous experimentation and Bourne's growth as a writer. Jenks' editorial excisions indicate that he felt androgyny and sexual experimentation stood as enemies of David Bourne's artistic creativity. The Eden manuscript suggests exactly the opposite. Hemingway biographer Peter Griffin concurs, claiming the published novel does not represent "the whole Garden of Eden at all. It presents the perversions or the menage a trois as an enemy of creativity. And that isn't true of the whole manuscript"(Brian-191). Jenks completely misread the Eden manuscript in deciding that androgyny poses a threat to David's writing. Hemingway developed an intricate relationship between androgynous experimentation and writing in the Eden manuscript.

In Madrid, Bourne realizes that their sexual exploration and role-changes provide him with the grist for a novel. He asks himself, "what can I write that's better than this?"(3/13/8) Bourne distinguishes between the autobiographical narrative and writing "you make up from what you know," suggesting creative fiction requires more discipline and effort. He tells himself he will not start "worrying until I start to write again"(3/13/8). Bourne still frets that Catherine's encroaching androgyny will interfere with his muse and his ability to write fiction. David maintains a preconceived conception of the conditions required for him to write effectively.

Back on the French Riviera, at Napoule, Bourne begins to suspect that switching sexual roles may actually enhance his ability to write. The morning after the first role-switching episode since the remorse of Madrid, David happily tells Catherine, "I never slept so late"(3/19/2). Bourne feels relaxed and sees no sign of the remorse that plagued him in Madrid. Hemingway describes Bourne's morning of work in overtly positive terms.

> He wrote well, easily and with sharp clarity. His ear was exact and he was happy making the country. When he stopped he had done the best morning's work he had done in a month. (3/19/3)

Interestingly, Hemingway claims Bourne writes better than he has in a month, or since Madrid, the last time the couple engaged in role switching.

Hemingway continues the connection between androgynous experimentation and writing when David begins to write the African stories about his father. Bourne describes the new work as "a story that had come to him four or five days before and had been developing, probably he thought, in the last two nights when he had slept so well"(3/20/1). During those last few days Bourne engaged in role-switching and had his hair cut like Catherine's. Bourne finds that in ridding himself of his inhibitions, of culture's taboos, he has better access to his memory and unconscious. With a sense of amazement he tells Catherine and Marita that the African story "is all uphill but I'm writing better than I can write"(3/22/2).

An integral part of David Bourne's growth comes from his emerging realization of the correlation between his complicity in androgyny and the improvement in his writing. The published novel ignores Hemingway's emerging themes of sexual exploration and the diffusion of repression that leads to a deeper self-knowledge. Hemingway posits Bourne's sexual experimentation and heightened creativity as co-essentials. Bourne's appreciation of the connection between his new sexuality and his improved writing expands and becomes clearer over the course of the second half of the Eden manuscript. He consciously weighs the relationship between the androgynous experimentation and the powerful clarity he recognizes in his recent fictional endeavors.

Swimming alone, Bourne thinks:

> All that is left entire to you is your ability to write and that gets better. You would think it would be destroyed. By everything you have been taught it should. But so far as you corrupt or change, that grows and is strengthened. It should not be but it has...all you know is that you have written better, clearer...as you have deteriorated morally. But that could be temporary or it could be a building up and strengthening by what good there is in trying to build against the destruction.(3/23/9)

In place of this introspective paragraph, Tom Jenks left "He was happy to be alone and to have finished his work"(132). The reader of the published novel does not see Bourne's ambivalent reflections of the effects of androgyny on his writing.

Hemingway continues to develop the connection between sexual experimentation and writing through comments Catherine makes to David and Marita. Catherine believes that sexual decadence allows some writers to reach new artistic levels. She tells David and Marita, "It seems Maupassant wrote absolutely mediocre things until he contracted syphilis then that stimulated him and he wrote absolutely divinely"(3/26/15). Catherine, who recognizes the connection between androgyny, self-knowledge and art in Rodin's sculpture, and reads Proust and Mann, may understand the changes she has put David through. Catherine's comments indicate that Hemingway consciously wrote the Eden manuscript in the mold of the decadent novels of Gide,

Lawrence, Mann and Proust.

David later acknowledges Catherine's role in helping him write when he thinks "maybe you can thank Catherine and her disasters for this"(3/29/10). David thinks that sorrow will help him write and that he must "use the sorrow" in his fiction. Hemingway offered similar advice to F. Scott Fitzgerald, telling him, "when you get the damned hurt use it-don't cheat with it"(Selected Letters-408).

Bourne warns himself he must not be afraid or "ashamed" of including "the white taboo things" in his stories of Africa(3/29/10). He chastises himself for being "a cheap denyer" and warns you can't "expect to write the way you must write now if you deny, like that"(3/29/19). Marita later attests that David honestly includes role-switching in his narrative when she speculates "he must have liked it or he couldn't have put it down so well. Maybe he misses it too"(3/45/14). Unfortunately, Tom Jenks excised not only the vast majority of Bourne's complicity in androgyny but his reflections on the need for honesty in writing as well.

The connection between sexual experimentation and androgyny culminates during the final chapters of the Eden manuscript. The published novel suggests that Marita provides David with an atmosphere conducive to writing and free of the androgynous complications generated by Catherine. Tom Jenks' editorial excisions indicate he felt Hemingway "really" intended androgyny to foil the hero's

muse. Hemingway's narrative near the end of the manuscript suggests a radically different interpretation. In the aftermath of Marita's African haircut and several nights of role-switching Bourne finds himself relaxed and without remorse. Rewriting the burned African stories, Bourne finds:

> The sentences that he had made before came back to him complete and entire as though they were being delivered to him like enlargements of contact prints from negatives he had sent to the photographers as if he were going over a proof...Not a sentence had been missing and there were many that he put down as they were returned to him without changing them. But he found he knew much more about his father than when he had written this first story and he built in small things which made his father more tactile and to have more dimensions... It was two o'clock before he stopped and by then he had recovered, corrected and improved, what it had taken him five days to write originally.(3/46/2-4)

Marita leads David back to writing and to a deeper knowledge of himself. David acknowledges Marita's role in restoring him to the point where he can write again, but more important, he confesses she has changed the way he perceives himself. Marita helps Bourne slacken his repression and achieve emotional freedom. "I've been stalled all my life. You broke me out"(3/46/11). David has been stalled by his deep ambivalence and his inability to reject genteel Victorian values. Hemingway equates Bourne's acceptance of androgyny without remorse with an elevated self-knowledge, and consequently an enhanced creativity. Bourne's earlier insight that a "disregard of the old

established rules...can very well be the salvation of the whole coast in time," in part comes to pass(3/29/17). Hemingway intended The Garden of Eden to chronicle an artist's search for self-knowledge and salvation. Bourne's metamorphosis never occurs in the published version of The Garden of Eden.

The intricate relationship between the main narrative and the African story also vanishes in the published novel. Bourne's new self-knowledge, his emergence from a "stalled" state, comes from a new comprehension of his relationship with his father. David partially derives his ambivalence from unresolved, conflicting emotions of love and hate for his father. The bitter line of hostility Bourne feels toward civilization's morals throughout the Eden manuscript evolves from his Oedipal Complex.

The cathartic experience Bourne undergoes while rewriting the burned stories results in a partial recognition of his ambivalent feelings for his father, the great white hunter. Rewriting the burned African story, Bourne discovers how his memories and feelings toward his father have changed in the time since he first wrote the tale.

> When he had written it first he had lived so in his father's head and body that he had been affected by the smell of his father's sweat dried in his clothing so much that he had hoped it might rain in the story and free him from the sour odor.(3/46/3)

Bourne's longing for a rain to "free him" from his father's odor reflects a sublimation of his patricidal wish. The strain of living in his father's shadow causes Bourne to wish for his annihilation. Bourne recognizes the story as the one "he had always put off writing"(3/21/5). Bourne has never before directly confronted his feelings for his father, and as a result he has never truly known himself. The passage indicates that Bourne did not find the scent of his father so offensive while rewriting the story. The slackening of the parricidal wish suggests that Bourne has partially come to terms with his ambivalent feelings for his father. The passage gives added meaning to Bourne's admission to Marita, "I've been stalled all my life. You broke me out"(3/46/11).

The death of the great elephant stands as a watershed in David's relationship with his father. David feels guilty for setting his father and Juma on the trail of the elephant. The killing of the elephant marks the "start of the never telling," the beginning of David's secret life apart from his father(3/37/20). From that day, David distinguishes his own morality from that of his father. His father's debauched life, filled with native women, illegitimate children, drunkenness, ruthless hunting expeditions, and presumably the abandonment of David's mother, all symbolize something Bourne fights not to become. David adopts a morality and ego-ideals designed to keep him from ever becoming like his

father. But Catherine's introduction of androgynous experimentation forces David to slowly recognize that he has derived his morality in reaction to his father's lifestyle. David equates his complicity in androgyny with a descent to his father's level, who "treated evil like an old entrusted friend" and was not "vulnerable" to culture's prescriptive guilt(3/25/3). Bourne comes to understand that his long-held hatred for his father has led him to embrace a genteel Victorian morality that hides one from himself.

Bourne's account of his father closely parallels Marlowe's tale of Kurtz in Joseph Conrad's Heart of Darkness. The mutual African settings, the obsessive hunts for ivory, and the narrators' compulsive needs to tell their stories, all point to the similarity of the two works. Bourne's moral movement from genteel Victorianism toward an existential conscience parallels the metamorphosis Marlowe undergoes pursuing Kurtz. Bourne's fascination with his father's ability to "treat evil like and old entrusted friend" coincides with Marlowe's conviction that Kurtz, despite his barbarism, stands as a hero of the human spirit (3/25/3). David and Marlowe gain a new knowledge of their own ambivalence by recounting their respective experiences. David comes to understand that his morality has been based on the denial of his libidinal and aggressive drives. The similarities between Conrad's Heart of Darkness and the Eden manuscript suggests that an ambivalence toward western

civilized morals lies in the heart of Hemingway's creative muse.[1]

The initiation of David Bourne stands as testimony to Hemingway's genius. In The Sun Also Rises, Hemingway introduced several male role models, each remaining relatively static, with the possible exception of Jake Barnes. In the Eden manuscript, Hemingway chronicles a man's moral metamorphosis. I don't mean to suggest that the Eden manuscript is a superior work to The Sun Also Rise,but rather, that Hemingway took on a more difficult task in formulating The Garden of Eden. In the one character David Bourne, Hemingway depicted the gulf of emotions, attitudes and understanding that exist between a Robert Cohn and a Mike Campbell.[2] Tom Jenks overlooked this rich complexity of characterization Hemingway instilled in David Bourne.

The interplay between the African story and the main narrative tells us more about Ernest Hemingway than David Bourne. Cast against the backdrop of Hemingway's life and fiction, the Eden manuscript provides fascinating clues into the author's own personal anxieties and the genesis of his understanding of himself. The patricidal wish expressed in David's desire for a cleansing rain to come and wash away his father's scent mirrors a passage Hemingway wrote in "Fathers and Sons" twenty years earlier, where Nick Adams recounts the nausea he felt when wearing his father's fetid singlet and the whipping he took for burying the garment

under stones in a creek. The Garden of Eden manuscript reflects Hemingway's attempt to sort out the father fixation and ambivalence that runs throughout his fiction.

David Bourne's sympathy for the relentlessly tracked elephant in the African story provides a curious departure from Hemingway's usual treatment of hunting. On the surface, one must surmise that David treasures the moment with Kibo, when the elephant walks within feet of them, and that he deeply regrets betraying the beast to his father. A more interesting conclusion concerning David's guilt comes from examining the manifest content of Hemingway's description of the scene where David initially spots the elephant. In a passage that closely resembles Ike McCaslin's first view of the primordial Old Ben in Faulkner's The Bear, Bourne finds himself transfixed by the sight of the great elephant.

> Then his shadow covered them and he moved past making no noise at all and they smelled him in the light wind that came down from the mountain. He smelled strong but old and sour and when he was past David saw that the one tusk he could see was so long it seemed to reach the ground. (3/26/24)

Bourne goes straight from a dream that wakes him to writing the above scene. The great tusk stands as an obvious phallic symbol. David runs after the elephant, attempting to get another view of the tusk. Clearly, the elephant with the huge phallic tusk represents a threatening father figure. Hemingway describes both the elephant and David's father as

smelling old and sour. Setting Juma and his real father on the trail of the elephant represents a sublimated parricidal act. Cutting the tusks off the elephant satiates Hemingway's unconscious desire to castrate his father and leave him unable to satisfy his mother. David scrapes a dried bit of blood from the severed tusk and puts it in the pocket of his shirt, a symbolic trophy taken from the slain father figure. Bourne's horror regarding the elephant's "butchering, and the work of chopping out the tusks and of the rough surgery on Juma disguised by its mockery and raillery to keep the pain in contempt," reflect reaction formation and denial of David's parricidal wish (3/39/12). The night of the great elephant's death, David sits by the campfire with "his former semi-fiancee, now a hero's promised bride," completing the Oedipal wish to slay the father and bed the mother (3/37/19).

The Oedipal triangle helps to explain the damning portrait of his father. Detailing the father's ruthlessness and exposing his decadence amounts to a sublimated parricidal act. The story represents an attempt to replace the father as the object of the mother's affections by revealing to her the father's faults. The African story reflects the vestiges of Hemingway's unresolved childhood Oedipal anxieties.

Hemingway's unconscious fear of sexual rejection by his mother manifests itself in Catherine's burning of the

African story.[3] Catherine's sexual attachment to Marita and Barbara also signals Hemingway's repressed fear that the mother will reject him as the exclusive love object. Catherine's fall into insanity and her replacement with Marita signals Hemingway's unconscious wish to exact revenge for his rejection.

One wonders to what extent Hemingway understood the Oedipal ramifications of his sprawling manuscript, how much reflects unconscious narrative and what represents practiced concealment. Near the end of the Eden manuscript, Hemingway provides a clue that he may have been cognizant of David Bourne's Oedipal triangle.

> The David Bournes, sand writers, announce their unsuccessful peak into that undiscovered country from whose bourne no traveller returns who hasn't been there.(3/44/25)

This allusion to Hamlet's portentous soliloquy appears at first simply glib patter, but Hemingway may well have consciously aligned his hero with Hamlet.[4] Shakespeare's Hamlet stands as a literary archetype of ambivalence. Both David Bourne and Hamlet display the antithetical emotions and anxieties of an unresolved Oedipal complex. A number of interesting similarities exist between the Eden manuscript and Hamlet. Catherine falls into madness and resolves to drown herself, and Barbara becomes insane and does drown herself, much like Ophelia. The elephant passes before David Bourne like the ghost in Hamlet, leading Bourne to avenge

his death, if only by his pen and withdrawing from his father. Hamlet and the Eden manuscript allowed the authors to realize the unconscious parricidal wish and then avenge the father's death.

The negative Oedipal complex also surfaces in the Eden manuscript. Bourne's father presents an interesting contrast with Hemingway's own father. The Eden manuscript shows David Bourne moving toward affiliation with a father who has rejected the Victorian morals of Dr. Hemingway. Ernest Hemingway sought his "royal father" in the African story. The African story in many ways resembles a family romance fairy tale. The existential values espoused by Bourne's father, his life of hunting and adventure in Africa, reflect Hemingway's desire for a strong father worthy of respect and admiration. Writing the African stories serves as an escape from Catherine's demands to finish the narrative. The creation of Bourne's father reflects Hemingway's homoerotic wish for a strong father to rescue him from the mother's emasculating threat.

Interpreting the African story as evidence of both a parricidal wish and a search for the royal father may appear incompatible, but the Oedipal complex and its negative counterpart are not mutually exclusive. Hemingway grew up confused by the sexual identities of his parents. Grace Hemingway's penchant for dressing Ernest and his sister as twin girls undoubtedly shook his trust in male authority.[5]

Grace Hemingway rejected the typical mother-housewife roles of turn-of-the-century America, leaving many of the domestic chores to her husband.[6] The anxieties stemming from a perceived weakness in his father and an emasculating mother surely gave rise to Hemingway's feeling of ambivalence toward both parents.

The Oedipal and negative Oedipal anxieties surfacing in the Eden manuscript enrich the complexity of the work. The mingling of conscious and unconscious narratives reveals Hemingway simultaneously struggling to know himself and to keep part of that self a secret. A profoundly interesting, and perhaps frightening, conclusion may be drawn from this: that even the most lucid and gifted minds find forces and emotions within them so vile and repugnant that they are unable to stand back and gaze upon themeselves with clarity. Emerging from repression comes the self-loathing that leads Hemingway to expose, if only indirectly, his unconscious. One is reminded of Sophocles words: "Oedipus, God keep you from knowing who you are."

My interpretation of Hemingway's intent for David Bourne is by no means exclusive. Already several published critical essays have added a wealth of information on The Garden of Eden. Mark Spilka's essay, "Hemingway's Barbershop Quintet: The Garden of Eden Manuscript," easily the most ambitious and valuable criticism to date, explores Hemingway's derivative fascination with F. Scott Fitzgerald's Tender is

the Night. Actually, Spilka might have gone further with the Fitzgerald comparison, as many passages dealing with Hemingway's "friend" in A Moveable Feast closely resemble the Eden manuscript. Spilka lambasts Tom Jenks' editorial excision of David Bourne's complicity in androgyny and points to the importance of the Rodin sequence and the inclusion of the Sheldons. Yet, Spilka overestimates the "dangers of lesbianism" and never develops Bourne's personal and writer's growth through his complicity in androgyny. Nor does Spilka link Marita's continuation of androgynous experimentation with David's ability to rewrite the African story, his coming to a new understanding of his father, and breaking out of the "stalled" state which has plagued him all his life. Spilka misses the valuable link between the Eden manuscript and the decadent works of Gide, Lawrence, Mann and Proust, all of whom are referred to in the Eden manuscript. Finally, Spilka never explores Hemingway's rich social commentary on the cultural ambivalence of the post war 1920's.

The true measure of the enormous potential present in the Eden manuscript lies in Hemingway's successful fusion of his own personal psychological ambivalence to the profound cultural division of the post-war 1920's. Tom Jenks excised Bourne's psychological ambivalence and Hemingway's ambivalent social commentary on life and morals in post-World War I Europe.

ENDNOTES

1.Baker, Carlos. Hemingway: The Writer as Artist.4th ed. Princeton University Press, 1972.

2. Bourne actually resembles Robert Cohn in several ways. Both have written a successful first novel. Bourne reads W.H. Hudson from whom Robert Cohn is damned for taking his philosophy of life.

3. Grace Hemingway's horrified reaction to The Sun Also Rises looms behind Catherine's burning of the African story. See Kenneth Lynn's biography Hemingway. New York, 1987. 357.

4.Hemingway took the quote from Hamlet, Act III, Scene I, Lines 78-80.

5.Brenner, Concealments, 19-22.

6.Marcelline Hemingway Sanford, At the Hemingways: A Family Portrait, Boston, 1961, p. 45.

An Analysis of Marita

The previous chapter touched on the divergent portrayals of Marita in the published novel and the Eden manuscript. In summary, the published novel casts Marita as a savior, providing an androgyny-free environment conducive to Bourne's return to writing. Marita's cropped African haircut, her successfully encouraging David to participate in role-switching, and the resulting connections between androgyny, self-knowledge, and Bourne's growth as an artist, all vanish in the published novel. In excising Bourne's unremitting complicity in androgyny, Jenks also radically altered the scope of Marita's character.

The editorial cuts reflect an attempt to morally exonerate Bourne and restore him to a "normal" life style. Androgyny stands as a common denominator between Catherine and Marita, not a distinguishing feature. The published novel presents an overly simplistic distinction between the two women which does not exist in the Eden manuscript.

Hemingway's subtle contrast of Catherine and Marita lies at the heart of his creative vision for the Eden manuscript.

Catherine and Marita differ in their appreciation of David's life as a writer. Certainly, Catherine's insanity makes Marita a welcome companion for David, but Marita's discerning sense of his struggles as a writer truly separates the two women. Catherine attempts to direct David's creative energies toward the narrative of their life together. She discourages his writing of the African stories, and eventually burns them. Catherine's obsessive quest for self-knowledge rules her relations with others.

Marita subjugates herself to David's art in a manner Catherine cannot. But her response to Bourne's life as an artist does not denote a simple or weak selflessness. From the beginning, Marita expresses a deep interest and respect for David's writing. Marita encourages David in his writing and praises his work. She reads his novels, the African stories, and the narrative with a sense of honest wonderment.

Marita understands the exacting struggle of Bourne's creative process. In the aftermath of Bourne's work, Marita feels, "that he was still detached and separated from her by the concentration and effort he had made and there was no contact for him with anything but what he had been doing"(3/46/8). Marita's discerning wisdom concerning Bourne's writing extends beyond getting out of the way of

his creative hangovers. She comprehends Bourne's rules regarding his own creative process.

> They both knew about what the working meant and they both were proud that he had done it so they did not discuss it. They spoke of the external and obvious things as professionals do avoiding speaking of the things that [one] can only lose by being named or mouthed once they are understood. (3/32/12)

Marita asks about David's work but never demands to know the content or origins of his fiction. She encourages him to work and praises him for working under the difficult conditions Catherine's behavior presents. "I love your work and it's your master and we are its servants"(3/32/16). Marita responds as a good companion in adventure. The code Hemingway establishes between Marita and David concerning writing echoes Jake Barnes' sense of the bullring aficionados' code in The Sun Also Rises. Marita's philosophy of writing parallels Hemingway's own.

Marita reflects the summation of Hemingway's thought on the potential for balance in an artist's imaginative and personal life. Nowhere in the body of his fiction does Hemingway comment so closely on the affinity between his muse and love life. David and Marita find the "mystere" of writing lies in their mutual appreciation of the creative act. Bourne says of the "mystere" of writing, that "you can't do it without love"(3/37/54). They view the completed African stories as the product of their mutual quest for

self-discovery.

> "It's a secret and if you tell about it then it is gone. It's a mystere. But you know about it."
> "It's a true mystere," the girl said. "The way they had true mysteres in religion. Have maybe."
> "I didn't have to tell you about it," David said. "You knew about it when I met you."
> "I only learned with the stories," the girl said. It was like being allowed to take part in the mystere. Please David I'm not meaning to talk trash."
> "It isn't trash. But we must be very careful not to ever say it to other people. I mustn't ever and you be careful too"(3/37/51)

The "mystere" comes from the shared creative experience. Early in the Eden manuscript, Catherine asks David if he could begin writing again now. Bourne tells her "I'd have to be by myself in my head and I don't want to be"(1/1/11). Hemingway repeatedly describes the lonely separation Bourne undergoes while writing. David's call to writing is depicted as both a blessing and a curse. Bourne views writing and love as the polar opposites of his emotional being. The discovery of the "mystere" signals Hemingway's belief that a writer may share the creative experience under ideal conditions. Marita represents the paragon of virtues Hemingway sought in a writer's wife. In the aftermath of Catherine's burning of the African stories, David begins to realize the significance of the "mystere" he shares with Marita.

> Now remember this; the girl has been hit as badly as you. That's true. Maybe worse. Remember that. So maybe you should gamble. She cares as

> much for what we lost as you do. Notice the we, Bourne. The we is new. That came with the change of allegiance which is maintained. She cares for you the way she cares for what was destroyed. Maybe as much maybe no more. It's not confused. It's just fused. (3/43/27)

Marita's appreciation of Bourne's writing comes from her own interest in creative fiction. When Marita first meets the Bournes in Nice, she is keeping a diary of her travels. "That was when I had a diary. I was going to keep a journal like Gide but it did not work"(3/37/34). With her own writing ambitions thwarted, Marita takes pride in her knowledge of David's craft.

> I know how it is done. I really do. I learned from him doing it and from all good writing. The difference is that I can't do it. I only know about it. Wouldn't it be wonderful if one could? But I am his partner. He has to have one person who knows and I know truly.(3/45/12)

The ability to "share with him in his daily work and his invention" distinguishes Marita from Catherine.(3/46/8) In truth, the "mystere" remains a partial enigma. Bourne and Marita attest to a mutual sense of understanding regarding the writing, but Hemingway's description seems vague. The reader must guess as to the nature of their "mystere." The "mystere" remains an esoteric abstraction, reminiscent of D.H. Lawrence's "star equilibrium" and "blutbruderschaft" in Women in Love.

The previous chapter described Bourne's ambivalent response to Marita. David tells Catherine he wants to send

Marita away. But when Marita suggests things might be better if she left, Bourne implores her to stay. The "mystere" perhaps represents a justification for leaving Catherine. Bourne certainly feels guilt for his adulterous shift in allegiance, and the "mystere" provides a clear, rational excuse for David's falling in love with Marita.

The characterization of Marita denotes Hemingway's attempt to deal with lingering ambivalent emotions regarding his abandonment of Hadley Richardson and subsequent marriage to Pauline Pfeiffer. In 1925, Hemingway wrote The Torrents of Spring, a parody of Sherwood Anderson's Dark Laughter. Tired of standing in his mentor's shadow, Hemingway cruely set out to expose Anderson's artistic weaknesses. Hadley opposed the project, feeling the parody was a bad way to treat a man who had helped Hemingway get his career started.[1] While Hadley expressed her misgivings, Pauline Pfieffer lauded Hemingway's new book. Hemingway began to view Pauline as a sound literary critic.[2] The African story, which exposes a father figure's weaknesses and offends Catherine while pleasing Marita, parallels Hemingway's domestic squabbles surrounding The Torrents of Spring. Marita's ability to understand David, her appreciation of the African stories and the "mystere" of writing, stand as manifest content of Hemingway seeking to repress his guilt for dumping Hadley.

Bourne's response to Marita displays a high degree of

ambivalence, and a latent hostility surfaces along with his thankfulness for the "mystere". In A Moveable Feast, Hemingway depicted his experiences with Hadley and Pauline in a manner that closely parallels Bourne's triangular affair with Catherine and Marita.

> It is that an unmarried woman becomes the temporary best friend of another young woman who is married, goes to live with the husband and wife and then unknowingly, innocently and unrelentingly sets out to marry the husband. When the husband is a writer and doing difficult work so that he is occupied much of the time and is not a good companion or partner to his wife for a big part of the day, the arrangement has advantages until you know how it works out. The husband has two attractive girls around when he has finished work. One is new and strange and if he has bad luck he gets to love them both.(209)

The resentment for the "new" girl in the above passage also exists in the Eden manuscript. Hemingway's use of the words "innocently" and "unrelentingly" indicates his ambivalent feelings for Pauline. Hemingway depicts Marita's pursuit of Bourne as unrelenting. Several long passages in the manuscript shift to Marita's point of view and chronicle her plans to take Catherine's place as David's wife.

> She was a lovely girl and I must take her place and not be jealous while he does what he still has to do and I'm so jealous I could die. But if I kept him from doing it, and now I think I could, he'd hate me when his head worked. I love him so and I want him so and she's gone now. (3/24/21)

The "mystere" serves to justify Marita, while the

passages detailing her scheming pursuit of Bourne condemn her. Actually, the development of the concept of a "mystere" may also represent an aspect of Marita's scheming. Marita understands that David needs emotional support for his writing, and that in nurturing him she contrasts herself favorably with Catherine.

The flux in Hemingway's characterization of Marita enriches the Eden manuscript. Vestiges of Hemingway's guilt and self-justification from the winter he spent with Hadley and Pauline at Schruns surface in his characterization of Marita. Conscious and unconscious narratives mix to create an air of uncertainty, giving Bourne's life with Marita its dramatic tension, honesty and pathos.

The emotional support Marita brings to David's life as a writer allows him to engage in androgynous role-switching without remorse. Bourne realizes that Marita's androgynous experimentation does not threaten his creativity. The distinction between Catherine and Marita lies in David's perceptions of their understanding of his art. Tom Jenks' editorial excision of Marita's androgyny masks the true distinction Hemingway intended for the two women, and the ambivalent memories of his tumultuous life with Hadley and Pauline.

ENDNOTES

1. Bernice Kert, The Hemingway Women. Norton, New York, 1983. p. 169.

2. Ibid. p.169.

The Sheldons and Andy Murray

The Sheldons and Andy Murray never appear in the published version of The Garden of Eden. Gauging the Sheldons' and Andy Murray's potential impact on the published novel presents formidable problems. Hemingway probably intended Nick, Barbara and Andy to play major roles in The Garden of Eden. Unfortunately, the Sheldons and Murray represent the least finished aspects of the Eden manuscript. However, Tom Jenks' decision to elide over Nick, Barbara and Andy Murray represents drastic and unnecessary editing.

Book Two of the Eden manuscript introduces Nick and Barbara Sheldon. Consisting of a mere twenty-five pages, Book Two reads as though Hemingway intended the couple to play a prominent role in the novel. After the first four chapters of Book One, which introduces the Bournes, Book Two begins, "With the other two it started at the end of

February"(2/1/1). The Sheldons appear again during the first eight chapters of Book Three, the Hendaye section of the Eden manuscript. However, over the final forty chapters of the Eden manuscript, the Sheldons surface only in conversation and memory. The Eden manuscript concludes with Andy Murray, who also does not appear in the published novel, recounting to Marita the story of Nick and Barbara's death. The format of the Eden manuscript suggests Hemingway intended the Sheldons to play a major role, but their skeletal development makes speculation on the nature of his vision for Nick and Barbara difficult.

The Sheldons provide a number of interesting contrasts with the Bournes. Book Two takes place in Paris during the winter. Nick and Barbara Sheldon are painters living in a drafty flat. Nick and Barbara do not have the financial resources of the Bournes. Hemingway relates their struggles to keep the flat warm during the winter. Nick wishes he could buy Barbara gifts and considers himself extravagant for buying a piece of ham for their breakfast. Yet, the Sheldons seem happy in spite of their financial problems. Nick tells Barbara, "We're all right. We're not suffer poor. We're in good shape"(2/1/11). Hemingway clearly wished to contrast the poor Sheldons with the wealthy Bournes. The Sheldons do not fight among themselves and perhaps enjoy life more than the Bournes. Nick and Barbara's living situation in Paris is roughly analogous to Hemingway's life

with Hadley during 1925. The Bourne's honeymoon at Le Grau du Roi corresponds with Hemingway's honeymoon with Pauline in 1927. The financial juxtaposition of the Bournes and Sheldons enlivens the Eden manuscript.

Like Catherine, Barbara finds herself intensely moved by the Rodin sculpture garden at the Hotel Biron. During the night in bed, Barbara tells Nick, "Let's think of something fun to do that we've never done that will be secret and wicked"(2/1/1). She asks Nick to grow his hair long and style it to look like hers. Rather than cut their hair to look like two brothers as the Bournes do, the Sheldons explore the feminine side of androgyny. Barbara induces Nick to engage in sexual role-switching. The odd use of the word "wicked" probably again refers back to the Old Testament, the story of Lot and the wicked men of Sodom and Gomorrah. Barbara uses the word "wicked" much as Catherine repeatedly refers to being damned. In Paris, Nick participates in role-switching without the ambivalence that marks David Bourne's character.

Unfortunately, the prose contained in Book Two often seems amateurish. The first paragraph awkwardly attempts to link the Bournes' and Sheldons' experiences in the Rodin sculpture courtyard to their emerging androgyny. The final pages of Book Two clumsily record Barbara's chaotic thoughts regarding Nick's hairstyle. Finally, the Sheldons' dialogue often so closely approximates the Bournes' conversation that

one never feels that Nick and Barbara stand alone as distinct characters. Barbara's preoccupation with identical feminine hairstyles seems an unlikely contrast to Catherine's obsession with male haircuts. The contrasts Hemingway develops in Book Two lack plausibility and alienate the reader.

The Hendaye section of the Eden manuscript contains superb writing. Over the first eight chapters of Book Three, the Bournes and Sheldons interact in scenes packed with taut nervous tension. With the Sheldons excised, the Hendaye section of the published novel pales in comparison. The interplay with the Sheldons helps to explain the fissures that develop in the Bournes' relationship. Catherine and David insult each other cruelly in front of the Sheldons. Catherine aggressively tries to offend Barbara. The sexual tension existing between Catherine and Barbara foreshadows Catherine's lesbian desires for Marita. Barbara's growing alienation also foreshadows Catherine's fall into insanity. She tells David, "don't you try to tell me when pleasure turns into vice because I know"(3/5/5). Barbara warns David to take Catherine away if he loves her. The Hendaye section of the Eden manuscript imbues a foreboding mood that the published novel lacks.

Tom Jenks could easily have retained the Sheldons for the Hendaye section alone. In their capacity as secondary characters at Hendaye, the Sheldons furnish the novel with

diversity. Hemingway deftly describes Nick and Barbara, their painting, and the discordant effect the two couples have upon one another. Nothing that takes place at Hendaye requires the narrative of Book Two for background or explanation. Including the Sheldons at Hendaye, despite their diminished capacity, could have added resonance to the published version of The Garden of Eden.

The Sheldons emerge again in a series of stories Andy Murray tells Marita at the end of the novel. Andy Murray first surfaces during the Bournes' stay in Madrid. He has written a book on Spain and is in the process of writing another on Madrid. Murray served as a volunteer in the ambulance corps during some of the bloodiest battles of World War I. He came to Spain after his enlistment was over and lives on a modest inheritance. Murray loves Barbara Sheldon.

Andy and the Bournes discuss Proust, painting, the Sheldons and Spain. David awkwardly apologizes to Andy about his new-found wealth. Murray tells David that he should take better care of Catherine and not allow her to drink Pernod and drive alone on Spanish roads.

> It was bad enough before you married. All that un-roped glacier skiing and the rest of it... but you have no right to do that sort of stuff to other people. (3/11/8)

Bourne protests that Andy has allowed his paranoia to distort his sense of reality. "Don't talk like an old

woman...Just because you got spooked in the war don't get confused about everything"(3/11/7). The exchange offers an exterior perspective on David Bourne that the published novel lacks.

Andy and Catherine also fail to get along well. Andy wants Catherine to appreciate and enjoy flamenco music. Annoyed, Catherine accuses him of wanting her to like the music the way, "Barbara had felt about it...I can't be Barbara for you and I'll care about flamenco if and when I care about it"(3/11/12). Catherine grows increasingly hostile toward Andy Murray throughout the Madrid section. His presence becomes stifling for her. "I'm tired of him. He suffers. He worries too...He's so well meaning he stinks"(3/13/3). Catherine's aggressive interaction with Andy Murray and Barbara provides valuable insights into Hemingway's vision for her character.

Andy Murray narrates the concluding pages of the Eden manuscript. Murray's oral narration to Marita relates the story of his adulterous affair with Barbara, Nick's death in a bicycle accident, and Barbara's subsequent suicide in Venice. Andy's narrative begins in Paris during April and picks up again that August in Hendaye after he leaves the Bournes in Madrid.

Murray describes meeting Nick at a cafe in Paris. Nick expresses his reluctance to comply with Barbara's plans for androgynous haircuts. Nick asks Andy if he looks "like some

bloody sodomite?"(Folder 39/5) Nick, like David, would prefer not to make private sexual changes public by wearing androgynous hair styles. Andy assures Nick that a haircut means nothing and that he does not look like a "sodomite." Obviously worried and depressed, Nick tells Andy, "Don't ever start anything you can't finish"(Folder 39/5). A forboding mood envelops Andy's brief narrative of his encounter with the Sheldons in Paris.

Four months later at Hendaye, Andy again spots Nick and Barbara sitting at a cafe. Hemingway introduces nearly every character in the Eden manuscript by means of accidental meetings at cafes. Nick tells Andy that the worries he suffered in Paris have passed. The three drink absinthe and Barbara begins to talk wildly. She depicts her life as an enormous sand castle, bracing for a high tide. Nick finally confesses to Andy that he worries about Barbara's sanity. Andy steps out of the narrative to tell Marita that, "it was the first time since I had known them that they seemed to really want someone to be with them and I was touched and sad too"(Folder 40/14).

One day while Nick is off on a bicycle ride, Barbara and Andy make love. A car strikes Nick on his bicycle and he dies before he reaches the hospital. Murray relates Barbara's severe mental collapse. She does not talk for weeks. They travel to Paris and then Venice. Barbara begins to show signs of recovery in Venice. But on a day with a

huge tide, Barbara leaves a suicide note and drowns herself in a canal. In the letter, Barbara explains her action.

> I don't know how I was so stupid not to remember to do this before. I was dead Andy of course and it was kind of you to make me well so I could see what I should do...I'm so much better really well now so I know this is intelligent and proper...But I must do it and not put it off in case I should get stupid again and forget...This is a really beautiful tide and very clean...It really could not be a better day. I really have to go now.
> Your best friend,
> Barbara (Folder 42/27)

The Bournes' story ends on a Riviera beach. Returning from a hospital in Switzerland, Catherine states she will follow Barbara and drown herself before falling back into insanity. The Bournes then head out for a swim.

Clearly, insanity and suicide weighed heavily on Hemingway's mind while writing The Garden of Eden. Hemingway's horror of enduring years of fading health, intellect and sanity surface in Barbara's suicide note. Suicide preoccupied Hemingway throughout his life and fiction. His father's suicide haunted Hemingway all his life. In For Whom the Bell Tolls Robert Jordan decides, "Dying is only bad when it takes a long time and hurts so much that it humiliates you"(468). Tom Jenks' excision of the suicides elides a traditional Hemingway theme.

Hemingway's characterization of Andy Murray displays a good deal of hostility. Depicted as nervous, unskilled with women, bent on categorizing things to the point of stifling

spontaneity, Hemingway vented the same sort of wrath on Andy Murray that he reserved for Robert Cohn in The Sun Also Rises. Murray's adulterous affair with Barbara and Nick's simultaneous death further condemn his character. As an ex-ambulance driver, Andy Murray may well be the fictional representative of John Dos Passos, whom Hemingway raked over the coals as the infamous "pilot fish" in A Moveable Feast.

Choosing Andy Murray as his final narrator reflects the structural problems Hemingway faced in integrating the Bourne and Sheldon stories. The Bournes and Sheldons come together only at Hendaye during the Eden manuscript. Bourne does not witness Andy's affair with Barbara, her suicide, or Nick's death, so he could not realistically include their stories in the main narrative. Tom Jenks solved the problem by excising Andy, Barbara and Nick from the novel, and leaving David to a sunny life with Marita. Jenks' editorial decisions were probably motivated in part by the unfinished, skeletal development of the Sheldons, and Andy Murray. However, nothing in the Eden manuscript justifies Jenks' replacing the Bournes' probable double suicide with the happy ending of the published novel. Short of publishing the whole Eden manuscript, Scribners and Jenks should have at least left the Sheldons and Murray as periphery characters. Retaining the Sheldons at Hendaye, and Murray at Madrid and as the final narrator would have kept the published novel far closer to the spirit of the manuscript. The editorial

excisions of Andy, Nick and Barbara impoverish The Garden of Eden, leaving a barren, threadbare novel.

Afterword

The published version of The Garden of Eden represents an editorial disaster. Contrary to the publisher's note, The Garden of Eden is not the novel Hemingway wrote. Tom Jenks failed to bring the ambivalent soul of the Eden manuscript to the published novel. Whether directed by Scribners, the Hemingway estate, his own subjective concept of what Hemingway "really meant to write," or plain incompetence, Tom Jenks turned androgyny into the clear, unmistakable enemy of writing in the published novel. Jenks deleted the most artful and interesting aspect of the Eden manuscript, Hemingway's profound moral ambivalence and anguished social commentary on the post-war 1920's.

The published novel never reveals Catherine's brilliance, her struggle for self-discovery, or her existential ethics. Nor does the published novel relate the connection between Bourne's complicity in androgyny with his growth in self-knowledge and creativity. Jenks deleted Marita's androgynous interests in order to restore David to a "normal" sexuality and masculine control. The editor seems to have felt that Bourne's successful return to writing must coincide with his

rejection of androgyny. Finally, one wonders how Tom Jenks could transform a probable double suicide into the published novel's sunny ending and still claim, "in every significant respect the work is all the author's." Jenks' editorial failings should serve as a grim reminder to future posthumous editors.

The Eden manuscript reveals Hemingway venturing into fresh and promising literary terrain. My thesis in no way explores all the implications of the excised pages. Reading the holograph, one constantly feels lured to formulate new interpretations and compare the characters to Hemingway's real life contemporaries. Hopefully, as scholars pour over the Eden manuscript, a consensus as to Hemingway's creative vision for the work will emerge.

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