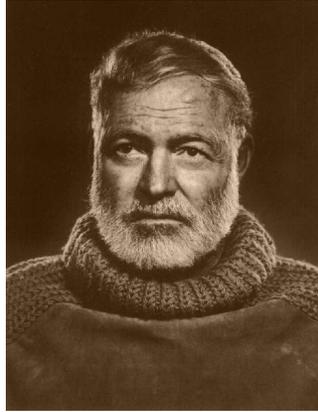


A FAREWELL TO ARMS

by Ernest Hemingway



THE AUTHOR

Ernest Hemingway (1899-1961) was born in Oak Park, Illinois, a wealthy suburb of Chicago, the second of six children of a doctor and his wife. He learned early to love hunting and fishing - a love he never lost throughout his long career. After graduation from high school he tried to enlist in World War I, but was rejected because of poor eyesight resulting from a boxing injury. He volunteered for service in the Red Cross instead and served in Italy, where he was seriously wounded and fell in love with the nurse who cared for him, Agnes von Kurowsky. He proposed to her despite the fact that she was seven years his senior, but she had no interest in a permanent relationship. The firsthand experience he gained there later contributed to his novel *A Farewell to Arms*.

His earliest writing experiences came as a newspaper reporter, first for the *Kansas City Star* and then for the *Toronto Daily Star*. These newspapers contributed greatly to his literary style, which was spare, concise, and simple (Hemingway once said that his fiction was like an iceberg - seven-eighths of it unseen, but giving stability and direction to the part that could be seen). The latter sent him to Paris as its European correspondent. It was there he first met such literary luminaries as Ezra Pound, James Joyce, and Gertrude Stein. During this time, he wrote his earliest short stories. The late twenties saw his greatest literary output, including his first novel, *The Sun Also Rises*, and *A Farewell to Arms*. In 1928 he left Paris and moved to Key West, Florida, where he would live and write for the next twelve years. This era was a period of experimentation and self-promotion - he wrote a bullfighting treatise (*Death in the Afternoon*) and an account of his African safari (*Green Hills of Africa*) that did more to make him a celebrity and to create a public persona than to enhance his reputation as a writer. His best work during these years was his short stories, including *The Snows of Kilimanjaro* and *The Short Happy Life of Francis Macomber*. He traveled to Spain in 1937 to cover the Spanish Civil War, and out of that experience came the material for *For Whom the Bell Tolls*. After the publication of this book in 1940, he published no novels for the next decade, during most of which he lived in Cuba, enjoying deep-sea fishing and even occasionally using his fishing boat to spy on German submarines in the area (he was prepared to drop a bomb down the hatch of one if he had the opportunity, but the chance never arose). He did go to England to report on World War II in 1944, but spent most of his time after the Normandy invasion “liberating” his favorite Paris watering holes.

Hemingway regained the public eye, and won both a Pulitzer Prize for fiction (1953) and the Nobel Prize for Literature (1954), by publishing *The Old Man and the Sea* in 1952. The book not only restored his reputation, but made him wealthy. He used his wealth to travel again to Europe, take in some bullfights, and then return to Africa, where he barely survived two plane crashes, which left him with physical damage from which he never recovered. Word spread that he was dead, and he took great pleasure in reading the obituaries published in major newspapers. His health problems made it increasingly difficult for him to write effectively. In 1960, he left Cuba and bought a home in Ketchum, Idaho, where he moved with his fourth wife. A year later, battling worsening depression, he ended his life by putting a shotgun bullet in his brain.

A Farewell to Arms (1929), Hemingway's first popular success, is both a war novel and a love story. Like many of his other works, it draws heavily on his personal experience as a volunteer ambulance driver in Italy during World War I. To call it a war novel is a bit inaccurate, because, like many other works of this genre, it is really an antiwar novel, illustrating through the lives of a few characters, about most of whom we know little, the futility of war. As a love story, it goes beyond lust and infatuation to portray two people bonded together as one by their mutual commitment and shared hopes. Though it may seem tame by modern standards, when it was first published it was met with demands for censorship because of the protagonist's desertion, his lack of sexual morals, and the language in the book, and it was banned in Italy for almost two decades because of its unflattering picture of the Italian army. That the book is a tragedy is no surprise given Hemingway's worldview, which saw life as essentially meaningless. Hemingway, a careful and fastidious writer, composed forty-seven different endings to the novel before he found one that satisfied him.

PLOT SUMMARY

Chapter 1

The first chapter gives a general description of the landscape, the weather, and the sounds and sights of troop movements and distant fighting, though the time and place are never identified. Rainy winter weather brings cholera, killing seven thousand soldiers in the process.

Chapter 2

The next year the war goes well and the troops move into the town of Gorizia. When the snow comes the fighting stops, and the soldiers talk about visiting places in Italy to take in the culture or other pleasures.

Chapter 3

When the narrator returns from his tour of the country, his roommate Lieutenant Rinaldi, an Italian surgeon, asks him about his travels and tells him that English nurses have arrived in town to staff the new hospital. He is particularly infatuated with one named Miss Barkley. Rinaldi asks his friend for fifty lire to show the nurse a good time. That night the narrator has dinner with his unit's chaplain, a priest, who asks him about his travels and is disappointed that he didn't visit his family home in Abruzzi, but spent his days drinking and whoring.

Chapter 4

The next morning artillery fire is heard nearby and the narrator goes out to inspect the ambulance fleet, of which he has charge. The spring offensive is about to begin and he visits the spots in the mountains where the ambulances will have to be stationed before the battle. When he gets back to his room, Rinaldi invites him to meet Catherine Barkley and help him make a good impression. When the narrator begins talking to her, she tells him that her fiancé was killed the year before in the battle of the Somme. They had been engaged for eight years, but she had not married him out of fear that marriage would somehow distract his mind when he went off to war. While they get acquainted, Rinaldi is speaking with Catherine's friend, a Scottish nurse named Helen Ferguson. When the two men leave, Rinaldi tells the narrator that Catherine seems to have been taken with him.

Chapter 5

The next day the narrator again goes to the place where the Italian and Austrian fronts come together and scouts out the road the ambulances must take. After dinner he seeks out Catherine again. [This is the first time we discover that the narrator's name is Lieutenant Henry.] As darkness falls he takes her hand, puts his arm around her, and tries to kiss her, but she slaps his face, though she afterward apologizes. She then lets him kiss her, and their embrace becomes increasingly passionate. When he returns to his room, Rinaldi asks him how much headway he made with Miss Barkley, and Henry throws a pillow at him.

Chapter 6

After two days visiting the posts near the front, Henry returns and calls on Catherine. By now they are professing love for one another and starting to call one another by their first names, though Henry doesn't really love her; he is looking for what men always look for in such situations. She sees right through him, tells him that he doesn't have to say that he loves her but that she doesn't mind, and leaves him very confused.

Chapter 7

The next afternoon, Henry meets a young American soldier from Pittsburgh who has a hernia. He had thrown away his truss, hoping to make the hernia worse and escape the fighting. Henry tells him to fall down on the rocks and cut his head so he has a real wound, then promises to pick him up later and take him to the hospital, but when he returns, the man's own regiment has already retrieved him. As he fills out his report before dinner, he dreams of taking Catherine to Milan, walking the streets together, and making love in a nice hotel. At dinner, the men tell jokes and Henry and one of the others engage in a drinking contest. Henry acknowledges defeat and leaves because he wants to see Catherine, but when he gets to the hospital, he finds that she is indisposed.

Chapter 8

The next night Henry needs to take some ambulances up the mountain where a battle is expected, but on the way he stops to tell Catherine that he won't be able to see her that night. She

gives him her St. Anthony medal to keep him safe, though neither of them is Catholic. He puts it around his neck in the ambulance.

Chapter 9

As they wait for the battle to begin that night, the drivers talk about the horrors of war. Some think surrender would be the best approach, others insist that only victory will do, but others argue that even victory will not mean the end of war. As they go to dinner, the Austrians begin to shell the camp. While they are eating, a shell hits and kills one of the drivers. Henry is hit in the legs and head, and the others are wounded as well. Soon an Englishman offers to have his men take the ambulances and bring Henry to the field hospital.

Chapter 10

The next afternoon Rinaldi visits Henry in the field hospital and tells him that he is to be decorated, given a bronze medal because of his serious wound. Rinaldi tells him that he might get a silver medal if he did something heroic, but Henry says he was merely wounded while they were eating cheese. Apparently, the battle was a success, with territory gained and prisoners taken, and Rinaldi intends to lobby for Henry to get a silver medal because he insisted that others be treated before him, and to ask the Englishman if he might receive an English medal as well. He tells him that the priest intends to visit and that he will send Catherine.

Chapter 11

That night the priest comes and brings mosquito netting, English-language newspapers, and a bottle of vermouth. The two men talk about war, love and the priest's home in Abruzzi.

Chapter 12

When he is strong enough to travel, Henry is to be sent to the American hospital in Milan. Rinaldi visits again and tells him that America has declared war on Germany, and Henry suspects that they will declare war on Germany's allies soon as well. He also brings the wounded man the welcome news that Catherine is being transferred to the hospital in Milan. The wounded leave the following morning, and the trip to Milan takes two days.

Chapter 13

When they arrive in Milan early in the morning, the hospital is not expecting them and no rooms are ready, so the men carrying Henry just put him in an empty room. The doctor is at a clinic in Lake Como, but the nurses care for him as best they can. He asks repeatedly about Catherine Barkley, but they know nothing of her.

Chapter 14

The next morning the nurse who is attending Henry tells him that Catherine has arrived. He calls for a barber, but the man is very rude while shaving him because he thinks he is an Austrian.

After he leaves, Catherine comes in. He draws her to him, they kiss, and for the first time he feels really in love with her. He tells her so, and they make love in spite of his condition. Afterwards, his usual nurse tells him that the doctor is on the way.

Chapter 15

After the doctors look at Henry's x-rays, they tell him that he will have to wait six months before the foreign bodies in his leg can be removed. He asks for a second opinion, and a doctor from the hospital where he was x-rayed, after flirting with Catherine, promises to operate on him the next morning.

Chapter 16

Catherine spends that night in bed with Henry and in the morning prepares him for his surgery. They discuss his former loves, and they make love once more before the doctor arrives.

Chapter 17

The surgery takes two and a half hours, and that night Henry feels so sick he has no desire to see Catherine. Soon, however, they are spending every night together; Catherine has become very popular with her fellow nurses because she is willing to do night duty all the time. The two befriend another nurse named Ferguson, who carries messages between them and warns Henry not to fight or to get Catherine pregnant. Catherine tires of the constant night duty, so Henry makes her take three days off, but then they resume their previous routine.

Chapter 18

With the onset of summer, Henry is able to get around on crutches and he and Catherine take trips to the park and to local restaurants. As the days pass, Henry proposes that they get married, but Catherine argues that the hospital would send her home if she did because nurses had to be single. So they simply pretend to be married instead.

Chapter 19

Soon Henry no longer needs the crutches, is able to walk with a cane, and begins physical therapy on his knees. The hospital authorities no longer allow Henry and Catherine to go out together during the day because he no longer needs the help of a nurse to get around, though sometimes they manage to get out with Ferguson as a chaperon. Meanwhile the news about the war is not good. While the Italians are driving the Austrians back, the Western front is at a bloody stalemate with no end in sight. America has entered the war, but has not had enough time to prepare and send troops as yet. One day Henry has a few drinks with some of his military friends, who boast about their decorations and advise him to join the American army because the pay is better. That night, he and Catherine sit on his balcony and watch the rain, and she tells him that she is afraid of the rain because she dreamed of seeing one of them dead in the rain.

Chapter 20

One day Henry, Catherine, Ferguson, and another of the patients go to the races. They bet on a few races and pick two winners, but make next to nothing because the races are fixed. In any case, they have a lovely time together.

Chapter 21

Autumn arrives, and the war is going badly. The Italian advance is stopped by the Austrians at the cost of 150,000 men, and the situation on the Western front is even worse. Henry's rehabilitation is almost over and he is ordered to return to the front on October 25. That night Catherine suggests that they take a trip before he has to go back; she also tells him that she is pregnant, due to have a baby in six months. They assure one another that this changes nothing.

Chapter 22

Unfortunately, the next day Henry gets caught in the rain and becomes ill. He comes down with jaundice and is bedridden for two weeks, preventing him and Catherine from getting away together. One day the head nurse finds the liquor bottles in Henry's cabinet and accuses him of causing his own jaundice by drinking to excess in order to avoid returning to the front. As a result she cancels his disability leave.

Chapter 23

On the night Henry is due to leave for the front, he says goodbye to his friends at the hospital and he and Catherine take a walk in the fog. They wind up at a hotel near the train station where they have dinner, make love, and talk about the future.

Chapter 24

Henry and Catherine part at the train station, but when Henry gets on the train, no seats are available, so he has to stand in the aisle and later sleep on the floor.

Chapter 25

When Henry returns to Gorizia, he finds that the town has sustained more damage from shelling by the Austrians. The fighting is over for the year, but things did not go well while Henry was recuperating and his friends are tired of war. After he gets settled, Rinaldi returns from the hospital and examines his knee. He concludes that the surgeon did a good job, but that more therapy is needed to increase range of movement. The two friends banter for a while and then go down to dinner, where they are joined by the Major and the priest. Rinaldi, who is by now very drunk, tries to bait the priest but fails to get a rise out of him, then begins to talk about his fear that he has contracted syphilis.

Chapter 26

The priest accompanies Henry to his room and the two men talk about the war. The priest believes it will end soon, but Henry is not convinced.

Chapter 27

The next morning Henry goes toward the front to relieve Gino, who is in charge of the ambulance corps in the mountains. The two discuss the war. Gino is patriotic and has a love for the land, but Henry has no such feelings. By this time he sees no glory or honor in war at all. During the night the Croatian allies of the Austrians attack in the pouring rain, but are driven off by an Italian counteroffensive. Soon the wounded begin to arrive and are loaded into ambulances for evacuation. Then word comes that the Germans have attacked successfully to the north of their position and they will have to retreat (this retreat, associated with the fall of the Italian town of Caporetto, was an utter disaster for the Italian army and people). The next day they empty the field hospitals and move everyone down to Gorizia, but find the town almost deserted. They load the hospital equipment into the remaining ambulances, get a few hours' sleep, and in the morning head for Pordenone.

Chapter 28

The column of vehicles heading for Udine on the way to Pordenone gets hung up waiting for a bridge to be repaired, and Henry falls asleep, dreaming of Catherine. The rain pours down all night, and in the morning the column moves a little then stops again. Henry realizes the ambulances will need to get off the main road somehow in order to reach their destination. Soon they locate a side road, and after turning onto it, find a farmhouse where they eat breakfast before continuing their journey.

Chapter 29

The decision to leave the main road turns out to be a wise one when Austrian planes start bombing the column in the distance. About ten kilometers from Udine, however, one of the ambulances gets stuck in the mud. Two sergeants who had gotten a ride with them decide to go off on their own and refuse to help when Henry orders them to come back, so he shoots one of them, but the other one escapes. They abandon the car, but soon the other two are stuck as well and they begin to walk toward Udine.

Chapter 30

Eventually they get to a long line of abandoned vehicles at a blown-up bridge. Henry sees a railroad bridge in the distance and thinks they may be able to cross the river there. From the railroad bridge they see another bridge farther up the river, and as Henry cautiously creeps out on the railroad bridge, he sees a German staff car crossing the upper bridge. Soon other Germans follow, and Henry wonders why that bridge was not blown up. They decide to cross the railroad bridge and take secondary roads around the town, but as they do so, one of their men is killed by the panicky Italian rearguard. The rest decide to hide in an abandoned barn and travel by night. Soon

one of the men deserts, reasoning that he would rather be a prisoner than dead, so now Henry is left with only one of his drivers. They slip around north of Udine without incident and link up with the main body of the retreat. Many of the soldiers think the war is over and throw away their rifles, assuming that they are going home. Soon they reach a major bridge over a flood-swollen river. At the far end of the bridge military police are pulling officers out of the hordes of people crossing. They take them aside for questioning, and if they are separated from their regiments, they take them down to the river and shoot them. Henry is pulled aside, but when the opportunity arises, he makes a run for it, leaps into the river, stays under as long as he can, and escapes downstream.

Chapter 31

Henry clings to a piece of timber and floats down the river, waiting for an opportunity to swim to shore. When the timber is caught in an eddy, he pushes off and fights his way to shore. After hours of walking he jumps on a train, then realizes that the car in which he is hiding contains guns. Knowing that the car will soon be examined by the guards, he thinks about how he can get off the train before that happens.

Chapter 32

As the train continues down the track, Henry thinks of Catherine and realizes that, having lost his ambulances and his men, he no longer has any obligations to the war effort. He suspects that the Italians think he is dead and wonders what his family back in the States will be told. He longs to go away with Catherine, but more than anything else he longs for a good meal.

Chapter 33

Henry jumps off the train just before it reaches the Milan station and goes into a wine shop. The proprietor recognizes him as a soldier and offers to give him shelter, and even false papers, if he is in trouble. After leaving the wine shop he goes to the hospital, hoping to find Catherine. He is greeted warmly by his friends, but is told that Catherine has gone to Stresa. He then visits an old friend named Simmons and asks for some civilian clothes and help crossing over into Switzerland - after stopping at Stresa, of course.

Chapter 34

The next day he takes a train to Stresa, books a room in a hotel, and asks the bartender if he has seen Catherine. After a few drinks he goes to the hotel where Catherine and Helen Ferguson are staying and finds them at dinner. Catherine is thrilled to see him, but Fergy is angry, blaming him for making a mess of Catherine's life. Fergy doesn't want Catherine to leave her, but also wants her to be happy, so she encourages her to go away with Henry, but wants them to get married. That night they luxuriate in the delight of sleeping together for the first time in a long time. The next morning they have breakfast in bed and talk about escaping to Switzerland.

Chapter 35

News from the front is not good; the Italian army continues to retreat before the German advance. While Catherine spends time with Fergy, Henry goes fishing with the bartender, but they catch nothing. Catherine and Fergy return for lunch, after which Henry and Catherine spend the afternoon in bed. That evening Henry plays billiards with an old Italian aristocrat who beats him despite giving him a large handicap. After the game they talk about the war and life after death.

Chapter 36

That night the bartender warns Henry that the authorities are planning to arrest him in the morning. He offers to let them use his boat to row up to and across Lake Geneva to Switzerland thirty-five kilometers away, and Henry and Catherine pack quickly. Henry makes the necessary financial arrangements and they set off despite the fact that it is raining.

Chapter 37

Henry rows all night until he is exhausted. At one point they try using an umbrella as a sail and it works wonderfully for a few minutes, allowing them to move rapidly ahead, but soon it turns inside out and is ruined. They desperately want to reach Swiss waters before daybreak so the Italian customs guards don't see them out on the water. Catherine even takes a turn with the oars. Once or twice they see or hear guards in a motorboat, but by sunrise they arrive safely in Switzerland. They make for land and have breakfast in a café, but after breakfast the authorities arrest them. They show their American and British passports and claim that they have come to enjoy winter sports. They are taken to Locarno, where they are given provisional visas and have the freedom to go where they wish and do as they please as long as they stay in the country. They go to a nearby hotel, planning to leave for Montreux in the morning.

Chapter 38

Henry and Catherine take up residence in the second floor of a small chalet in the forest on the side of a mountain overlooking the lake. Sometimes they walk into Montreux, enjoying the amenities of the town. At one point they discuss marriage, but Catherine refuses to get married in her increasingly obvious pregnant condition, arguing that they should wait until she is thin again. They talk about living in America, and Catherine says she wants to see Niagara Falls and the Golden Gate Bridge. Three days before Christmas the first snowstorm finally arrives, coming down heavily for several days. As they snuggle by the fire, they talk about their love for one another.

Chapter 39

Throughout the winter months they stay snug and warm in their chalet. They take walks in the snow and Henry grows a beard.

Chapter 40

As the spring of 1918 approaches, the rains wash all the snow away, leaving slush and mud behind. Henry and Catherine decide to move to Lausanne to be nearer the hospital. They live in a hotel for three weeks while Catherine buys baby clothes and other necessities; meanwhile, Henry goes to the gym and practices boxing.

Chapter 41

One night Catherine begins having labor pains, so Henry takes her to the hospital. When they arrive, Catherine is escorted to her room. As her pains become more severe, Henry prays for her in the hallway despite the fact that neither one of them is religious. The nurse tells him to get some breakfast, and when he returns Catherine is in the delivery room. Lunchtime passes, and she is still in labor. Her condition is very serious, and the doctor sends Henry out of the room. While he waits in another room, he contemplates the possibility that his beloved might die, but cannot allow himself to think such thoughts. After what seems like a long time, the doctor tells Henry that a normal birth will not be possible and recommends a Caesarean. Sadly, the baby boy is born dead with the umbilical cord wrapped around his neck. The nurse sends Henry out for dinner, and when he gets back she tells him that Catherine has had a hemorrhage. Fearing that she is dying, Henry again prays fervently for her life. In a short time, she loses consciousness and breathes her last, after which Henry returns to his hotel.

MAJOR CHARACTERS

- Lieutenant Frederic Henry - The narrator of the story is an American ambulance driver in the Italian army during World War I. He falls in love with an English nurse, deserts the army after facing death at the hands of vigilantes, and flees with his pregnant mistress to Switzerland.
- Catherine Barkley - An English nurse whose fiancé was killed in the Battle of the Somme, she and Henry fall in love. They never marry, but he impregnates her; the baby is stillborn and Catherine dies in childbirth.
- Lieutenant Rinaldi - Henry's roommate, he is an Italian surgeon. At the beginning of the story he is in love with Catherine, but soon yields to Henry's interest.
- The Priest - The chaplain of the unit to which Henry is attached, he and the American officer become friends.
- Helen Ferguson (Fergy) - A Scottish nurse who is a friend of Catherine.

NOTABLE QUOTATIONS

“I explained, winefully, how we did not do the things we wanted to do; we never did such things.” (Henry, ch.3)

“I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards.” (Henry, ch.6)

“What you tell me about in the nights. That is not love. That is only passion and lust. When you love you wish to do things for. You wish to sacrifice for. You wish to serve.” (Priest, ch.11)

“There’s only us two and in the world there’s all the rest of them. If anything comes between us we’re gone and then they have us.” (Catherine, ch.21)

“It is in defeat that we become Christian.” (Priest, ch.26)

“If people bring so much courage to this world the world has to kill them to break them, so of course it kills them. The world breaks every one and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry.” (Henry, ch.34)

“I remember thinking at the time that it was the end of the world and a splendid chance to be a messiah and lift the log off the fire and throw it out where the ants could get off onto the ground.” (Henry, ch.41)

“God please make her not die. I’ll do anything you say if you don’t let her die.” (Henry, ch.41)

ESSAY QUESTIONS

Discuss the following in a five-paragraph essay:

1. Ernest Hemingway’s *A Farewell to Arms* takes place during World War I, while *The Sun Also Rises* takes place in the twenties. Both go beyond a description of the meaninglessness of war to an affirmation of the meaninglessness of life as a whole. Both are also based on the author’s personal experiences. Discuss how the involvement in war portrayed in *A Farewell to Arms* contributed to the malaise pictured in *The Sun Also Rises*. Develop your discussion using incidents and quotations from both novels.
2. Ernest Hemingway’s *A Farewell to Arms* and his *For Whom the Bell Tolls* are both antiwar novels about the realities of war. Compare and contrast the two works, noting how each moves the reader to hate war as much as the characters in the stories do. Which do you consider the more effective critique of war? Support your arguments with specifics from both novels.
3. Ernest Hemingway’s *A Farewell to Arms* and Stephen Crane’s *The Red Badge of Courage* are both antiwar novels about the realities of war. Compare and contrast the two works, noting how each moves the reader to hate war as much as the characters in the stories do. Which do you consider the more effective critique of war? Support your arguments with specifics from both novels.

4. Stephen Crane's *The Red Badge of Courage* was one of Ernest Hemingway's favorite novels, and Crane's Henry Fleming influenced his creation of Frederic Henry in Hemingway's *A Farewell to Arms*. Compare and contrast the two protagonists, especially in terms of how they change as a result of involvement in brutal and pointless wars.
5. Ernest Hemingway's *A Farewell to Arms* and Erich Maria Remarque's *All Quiet on the Western Front* are both antiwar novels about the realities of the First World War. Compare and contrast the two works, noting how each moves the reader to hate war as much as the characters in the stories do. Which do you consider the more effective critique of war? Support your arguments with specifics from both novels.
6. Ernest Hemingway's *A Farewell to Arms* and Boris Pasternak's *Doctor Zhivago* are both love stories that take place during wartime and end in death. Compare and contrast the ways the authors portray the impact of war on the relationships of the central characters. To what extent does war bring the lovers together, and to what extent does it destroy their love? Be sure to incorporate details from both novels in your analysis.
7. Ernest Hemingway's *A Farewell to Arms* and Boris Pasternak's *Doctor Zhivago* are love stories built around immoral relationships. Do the authors view the relationships between the pairs of lovers as immoral? Why or why not? To what extent does the fact that their love takes place outside of marriage contribute to the tragedies with which the novels end?
8. Ernest Hemingway's *A Farewell to Arms* and Leo Tolstoy's *Anna Karenina* are love stories built around immoral relationships. Do the authors view the relationships between the pairs of lovers as immoral? Why or why not? To what extent does the fact that their love takes place outside of marriage contribute to the tragedies with which the novels end?
9. Military retreats play an important part in the plots of both Ernest Hemingway's *A Farewell to Arms* and Leo Tolstoy's *War and Peace*. Compare and contrast the descriptions of the retreat of the Italian army before the invading Germans and the retreat of the Russians as they abandon Moscow to the French under Napoleon. Which gives a more realistic picture of the chaos of war? In your analysis, also consider how the events surrounding these retreats contribute to the plots of the two novels.
10. Many critics compare the doomed lovers of Ernest Hemingway's *A Farewell to Arms* with those in William Shakespeare's *Romeo and Juliet*. Is the comparison a fair one? Are the lovers doomed from the beginning for the same reason? What about the more immediate causes of their respective tragedies? Consider also the role of love in the two stories. In your discussion be sure to cite quotations from both sources.
11. In Ernest Hemingway's *A Farewell to Arms*, the central characters are not religious people, yet twice in the last chapter Frederic Henry prays for the life of his beloved. Why does the author have him do this? Is he suggesting that even unbelievers turn to God in moments of desperation? Does the fact that Catherine dies despite Henry's prayers convey a belief on the part of the author that there is no God in heaven to hear and respond to the prayers of those who are suffering?

12. In Ernest Hemingway's *A Farewell to Arms*, the protagonist is a man searching for meaning in his life. Has he found that meaning by the end of the novel? If so, of what does it consist? How does he change in the process of finding what he desires?
13. In Ernest Hemingway's *A Farewell to Arms*, Frederic Henry and Catherine Barkley never marry, but live as a married couple. In addition, she often speaks of herself as his wife. What does this tell you about the attitudes of the two central figures toward one another? Do they live out the characteristics of commitment, fidelity, and oneness that Scripture ascribes to the married state?
14. Discuss the attitude toward marriage portrayed in Ernest Hemingway's *A Farewell to Arms*. Does the author value marriage or consider it nothing more than a social convention? Support your argument with quotations from the novel.
15. At the beginning of Ernest Hemingway's *A Farewell to Arms*, Frederic Henry tells himself and the reader that he does not love Catherine; he simply sees her as his latest sexual conquest. Later he reluctantly professes love for her, and by the end of the story both are expressing their love in the strongest possible way. Using their exchanges on the subject as a foundation, discuss the author's understanding of what love is. Does his view of the subject correspond with what the Bible teaches about love? Why or why not?
16. Discuss the view of death portrayed in Ernest Hemingway's *A Farewell to Arms*. Does the author believe in life after death or that love in some way transcends death? To what extent does his view of death contribute to the sense that life is meaningless?
17. In Ernest Hemingway's *A Farewell to Arms*, was the protagonist right to desert his post in the Italian army? Why or why not? Discuss the reasons for his desertion and evaluate the morality of his actions. Be sure to incorporate biblical principles into your assessment.
18. Ernest Hemingway's *A Farewell to Arms* is often considered a war novel, but it contains little in the way of actual fighting. Instead, we often come to understand the war by seeing what is going on behind the lines as soldiers move from one place to another and converse with each other. How does Hemingway use these movements and conversations to convey his attitude toward war in general and World War I in particular? Use quotations from the novel to support your analysis.
19. In Ernest Hemingway's *A Farewell to Arms*, the main characters are often frustrated in their desires by events and circumstances beyond their control. Does the author believe that man is a helpless victim in a hostile universe? If so, why does he seem to value acting in an honorable way so much? Why is hedonism for him an inadequate basis for living? Support your analysis with specifics from the novel.
20. Analyze the significance of the title of Ernest Hemingway's *A Farewell to Arms*. It would seem to indicate that the protagonist's desertion from the Italian army is the focal point of the story. Is this true? Why or why not? Could the title have some other symbolic meaning?

21. In Ernest Hemingway's *A Farewell to Arms*, the main characters are often frustrated in their desires by events and circumstances beyond their control. In a universe without God, this should not be surprising. Under these circumstances, how does Hemingway avoid nihilism and hang onto some sense of honor? What is the basis for his definition of honorable behavior?
22. Italy may be a bright and sunny country, but in Ernest Hemingway's *A Farewell to Arms* it seems to rain most of the time. Discuss the symbolism of weather in general and rain in particular in the novel. Does weather control or reflect the emotions of the main characters? Does it convey in some sense the worldview of the author? Support your analysis with specifics from the novel.
23. One of the ideas prevalent in the years following World War I was that of alienation, the profound aloneness of the individual. To what extent is this idea present in Ernest Hemingway's *A Farewell to Arms*? Consider the connection, or lack thereof, of the central couple to the people and world around them, but also pay attention to the ending in relationship to this theme.
24. If, as the Existentialists taught, man is alone in the world, unable to rely on either God or other people, the consequence is that a person must establish his own values independent of the standards of those around him. To what extent is this idea present in Ernest Hemingway's *A Farewell to Arms*? What kind of moral universe does Frederic Henry create for himself? Is Catherine Barkley's moral universe the same as his, or does she have a different set of values?
25. If God does not exist, then hedonism would appear to be the logical conclusion for how life should be lived. After all, if tomorrow we die, shouldn't we just eat, drink, and be merry? Ernest Hemingway, like many of the writers in the period after World War I, rejected God and the Christian system of moral values, yet somehow hedonism did not seem to satisfy either. How does his novel *A Farewell to Arms* illustrate his dissatisfaction with hedonism? With what does he replace it? How does the Hemingway hero bring meaning to a universe without God, or does he simply despair of the possibility of meaning? Support your answer with specifics from the novel.
26. Discuss the meaning of courage as it is portrayed in Ernest Hemingway's *A Farewell to Arms*. Consider not only the battle scenes, but also the scenes in which the protagonist must face and escape from danger and confront the reality of death. To what extent did Hemingway believe that a person's character was defined by those situations in which he was forced to test his courage, especially against overwhelming odds or even against the certainty of death, either his or that of someone close to him?
27. Many critics have pointed out that for Ernest Hemingway, mountains are good and plains are bad. To what extent is this symbolism characteristic of his World War I novel *A Farewell to Arms*? What characteristics of mountains and plains cause him to choose this symbolism? Support your argument with specifics from the novel.

28. Evaluate the character of Catherine Barkley in Ernest Hemingway's *A Farewell to Arms*. Modern critics, especially feminists, dislike Catherine, arguing that she is a relic of a bygone age when all women were intended to do is keep house, raise children, and please their husbands. Do you consider such criticism justified? Is Catherine's attitude toward her "husband" and child and her perception of the ideal life outdated. Be sure to include biblical teachings on the role of women in the family in your analysis. For the sake of this essay you may ignore the fact that Henry and Catherine are not actually married.
29. Use the portrayal of Catherine Barkley in Ernest Hemingway's *A Farewell to Arms* to describe the author's conception of the ideal woman. To what extent does she appear to be a foil to Hemingway's ideal man?
30. Ernest Hemingway gained a reputation as a man's man, and his books and stories glorify a certain type of masculinity. Describe Hemingway's portrayal of the masculine ideal in *A Farewell to Arms*. Choose three characters *other than the protagonist* that display that ideal, describe how they do so, and summarize the salient qualities of masculinity in the eyes of the author.
31. Ernest Hemingway gained a reputation as a man's man, and his books and stories glorify a certain type of masculinity. Describe Hemingway's portrayal of the masculine ideal in *A Farewell to Arms* by analyzing the character of the protagonist, Frederic Henry. Are his most important traits, and how do these demonstrate the author's conception of the ideal man?
32. In Ernest Hemingway's *A Farewell to Arms*, the characters consume enormous amounts of alcohol. What is the significance of this behavior, and how does it contribute, both to the author's view of masculinity and his attitude toward the war?
33. In Ernest Hemingway's *A Farewell to Arms*, what attracts the two central characters to one another besides sexual desire? Discuss the qualities of the two characters that serve as the foundation for the powerful love that eventually develops between them.
34. In Ernest Hemingway's *A Farewell to Arms*, most of the characters seek escape from the horrors of war or the pain of their own lives. What forms of escape do they seek, and how effective are these in relieving their pain? Do any of these forms of escape work in the long run? Why or why not? Consider how the worldview of the author leads him to the conclusion that no escape from pain is possible.
35. In Ernest Hemingway's *A Farewell to Arms*, the protagonist demonstrates no real commitment to the Italian army or the Allied cause. Why do you think he volunteered for the army in the first place? He easily could have stayed home in America, but chose to throw himself into the dangers of a war more brutal than anything that preceded it in human history. Search the novel for clues as to why he chose to enlist in the army and why he finally decided to abandon that commitment.

36. In chapter 6 of Ernest Hemingway's *A Farewell to Arms*, the protagonist says, "I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards." How did this flirtatious and seductive "game" that both parties knowingly played turn into genuine love? Describe the progress of the central characters' affair, including discussions of their emotional states and their commitment to one another.
37. When George Peele, a soldier in the army of Elizabeth I, resigned his post, he wrote a sonnet addressed to the queen titled *A Farewell to Arms*. The last stanza of the poem reads:

And when he saddest sits in homely cell,
He'll teach his swains this carol for a song.
Blest be the hearts that wish my sovereign well,
Curst be the souls that think her any wrong.
Goddess, allow this ancient man his right
To be your beadsman now that was your knight.

Why do you think this poem may have appealed to Ernest Hemingway, who chose its title for his third novel? How does the theme of the poem cohere with that of the novel?

38. In chapter 11 of Ernest Hemingway's *A Farewell to Arms*, the priest distinguishes between lust and love when he says, "What you tell me about in the nights. That is not love. That is only passion and lust. When you love you wish to do things for. You wish to sacrifice for. You wish to serve." Was he right in his analysis of Henry's attitude toward Catherine? Was the distinction he made a biblical one? Why or why not? Support your answer with specifics from the novel and from the Bible.
39. In chapter 26 of Ernest Hemingway's *A Farewell to Arms*, the priest says to the protagonist, "It is in defeat that we become Christian." What did he mean by this statement? Discuss the implications of the priest's words, being sure to bring a biblical perspective to your analysis.
40. In chapter 34 of Ernest Hemingway's *A Farewell to Arms*, the protagonist says, "If people bring so much courage to this world the world has to kill them to break them, so of course it kills them. The world breaks every one and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry." According to Frederic Henry, the silent, impersonal, hostile cosmos is particularly hard on the strong and brave on the one hand and the good and gentle on the other. How well do these descriptions fit the central characters and what happened to them? Is Henry a brave man who becomes strong at the broken places? Is Catherine very good and very gentle?

41. In the final chapter of Ernest Hemingway's *A Farewell to Arms*, the protagonist is talking about an experience he had around a campfire where he saw ants crawling out of a burning log. He says, "I remember thinking at the time that it was the end of the world and a splendid chance to be a messiah and lift the log off the fire and throw it out where the ants could get off onto the ground." What is the point of his illustration, and what does it say about his understanding of the world in which he lives? about his own character? about his understanding of what a messiah does?
42. The typical hero in the novels of Ernest Hemingway is a man in isolation, struggling against the forces of man and nature and often failing in his quest. Compare and contrast Santiago in *The Old Man and the Sea* and Frederic Henry in *A Farewell to Arms* in the ways in which they illustrate the kind of man with whom Hemingway identified. Give attention to their characters, the nature of their isolation, and the ways in which they deal with their circumstances.