

5-2008

# Damned Woman

Christopher Lamont Chaulk  
*College of William and Mary*

Follow this and additional works at: <https://scholarworks.wm.edu/honorstheses>

---

## Recommended Citation

Chaulk, Christopher Lamont, "Damned Woman" (2008). *Undergraduate Honors Theses*. Paper 825.  
<https://scholarworks.wm.edu/honorstheses/825>

This Honors Thesis is brought to you for free and open access by the Theses, Dissertations, & Master Projects at W&M ScholarWorks. It has been accepted for inclusion in Undergraduate Honors Theses by an authorized administrator of W&M ScholarWorks. For more information, please contact [scholarworks@wm.edu](mailto:scholarworks@wm.edu).

**Damned Woman**

A thesis submitted in partial fulfillment of the requirement  
for the degree of Bachelors of Arts in English from  
The College of William and Mary

by

Christopher Lamont Chaulk

Accepted for \_\_\_\_\_  
(Honors, High Honors, Highest Honors)

\_\_\_\_\_  
**Walter Wenska**, Director

\_\_\_\_\_  
**Hermine Pinson**

\_\_\_\_\_  
**Clay Clemens**

\_\_\_\_\_  
**Elizabeth Barnes**

Williamsburg, VA  
**30 April 2008**

## I

“You try all your life to merge. Falling in love is building the beautiful deception of two in one. But it is a dream. You are always alone. There are thousands of contented [people] who are never bothered by this. Who knows it and...can live with it...is strong... ‘Togetherness’ is not a cup of Lipton tea. It is wordless desperation” – Mary Hemingway (Reynolds, 310).

A considered reading of the endings of several major Hemingway texts reveals the destruction of love in worlds of war. From World War I to the Spanish Civil War, Hemingway’s characters – Jake Barnes in *The Sun Also Rises*, Frederic Henry in *A Farewell to Arms*, and Robert Jordan in *For Whom the Bell Tolls* – all wage physical struggles. War or its effect dominates their lives. Jake suffers from an injured phallus, Frederic from violent front-line confrontations, Robert Jordan from fascistic enemies and Republican strife. Yet the end of each novel suggests another conflict for its protagonists, one that outweighs the others. *The Sun Also Rises* concludes with Brett Ashley in the back of a cab lamenting to Jake – the only man with whom she cannot share herself: “we could have had such a damned good time together” (SAR, 251). The mounted policeman, baton in hand raised before their vehicle, seems to suggest the opposite. No good time will be had by these lovers-in-longing. *A Farewell to Arms* ends with Frederic confronting the deadly hemorrhage that will take his beloved Catherine Barkley and the child she carried. “It’s just a dirty trick,” she says from her hospital bed (FTA, 331). The dirty trick is the idea of a forever love that has failed this husband and wife. For the point at which their union seems to spring anew – the birth of their child – instead kills one if not both of them, leaving Frederic with “nothing to say,” and only feeling that “[e]verything was gone inside of me” as Catherine dies (332; 330). *For Whom the Bell Tolls* closes with Robert Jordan grounded

from a fall off his horse, deciding to go no farther with his troop. He tells his love Maria, “What I do now I do alone...Thou wilt go now, rabbit. But I go with thee. As long as there is one of us there is both of us” (FWTBT, 463). The plunge from his horse stems from his flight of fascists; however, Robert Jordan orders Maria to go, hiding behind words evocative of an eternal love: “I go with thee.” The truth in those words wavers when he begins to question them in his final moments: “Try to believe what you told her;” “[d]on’t get cynical,” he says (FWTBT, 466). Robert Jordan ultimately breaks their bond to choose the path of a solitary death.

The empty state of each man and his prospects for love has roots in something beyond war. Robert Jordan chooses to face death alone rather than leave under the aid of his lover and troops. Frederic Henry, having escaped doom in battle, faces his wife’s death in civilian life. Even Jake and Brett, alive and in the same space, cannot find happiness in each other’s presence. War does not seem the ultimate actor in the fate of their lives, though the external conflict in each novel, the violence and scars of the battles waged, locates all three couples – Jake and Brett, Frederic and Catherine, and Robert Jordan and Maria – in a space of heightened mortality. Death could come at any time, in war zones or bullfight arenas; however, not one of these characters dies in battle on the page.

Each novel ends with love destroyed and unions split apart, but we do not know why a sense of isolation must triumph. Lovers share the same space on the final page – in a hospital, a forest, and a taxi cab respectively – yet the male protagonists only harbor lonesome states. In these Hemingway works, painful wars of desperation and solitude afflict his men from within more than any war that surrounds them. Togetherness, as Mary Hemingway has said, truly seems a state of wordless desperation.

Unlike these novels, Hemingway's *The Garden of Eden* is a story stripped of national crises and conflicts, yet one that leaves the reader recognizing wars within and between its men and women. The worlds of art and sex replace those of international violence and trauma. They are the roots of the desires that destroy lasting love and eternal union for the central characters, the honeymooners David and Catherine Bourne, a young burgeoning writer and his wife.

Hemingway composed this work from “the spring of 1948 through March 1959,” yet most readers are unaware that the two hundred and forty seven page published novel has been edited from a much larger, unpublished manuscript (Burwell, 97). In fact, the manuscript folders contain over a thousand pages of material. Edited by Tom Jenks to nearly a quarter of that length by pushing aside “approximately 130,000 words,” the novel readers know as *The Garden of Eden* (1986) – published twenty five years after Hemingway died in 1961 – has received praise, criticism, but most of all skepticism in the past twenty years scholars have examined it (Moddelmog, 59). Scholars have attacked the publisher's note, citing the “very small number of minor interpolations for clarity and consistency” that Jenks claims to have made as “disingenuous at best” (Publisher's Note; Moddelmog, 59). Barbara Solomon even contends that “Jenks has so significantly changed this published version that the publisher's note” ought to read: “In almost no significant respect is this book the author's” (59). The controversy surrounding the manuscript material makes it rather difficult to incorporate into the classroom. As Debra Moddelmog has pointed out, access to the manuscript pages remains open only to those with the time, approval, and backing – hardly disposable for most undergraduates in the state of Virginia – to pore over the “shelves of the Hemingway Collection in the John F. Kennedy Library” in Boston, Massachusetts where they reside (90). Blessed with the time during my summer vacation to travel north by train, with the library's approval and guidance,

with financial assistance from an Oxford college, and with the bed of a kind William and Mary alumnus, I pored over those shelves with the limited hours – 8:30 am to 3:30 pm for one week – that I had, filling my laptop with copious notes.

I contend that the manuscript of *The Garden of Eden* alters our understanding of the material in its complex treatment of the struggles of Catherine Bourne, the wife of the male protagonist and writer, David Bourne. We can approach the text without focusing solely on the male artist who so preoccupies much of the scholarship of this and other late Hemingway texts, from *Garden* to *A Moveable Feast*. As Rose Marie Burwell has said of the posthumous Hemingway material: all “of the writing is, at one level, about the cost of the creative process to the artist and to those whose lives are united with his” (Burwell, 2). Catherine holds one of those important lives.

Through an analysis of Catherine Bourne, I wish to demonstrate how love disintegrates in the unpublished manuscript; art has more value than the marital bond for both David and Catherine. The rich journey she takes, a journey edited and thus incomplete for the reader of the published novel, stimulates a consideration that she is more than just a set piece as David struggles to write. “Catherine has been desperately competing with David, trying to assert some comparable form of creativity and self-importance” (Spillka, 307). She chases artistic and sexual desires that will empower her, yet separate her from David, and oppose the quest of the Bournes to forge a lasting union. This union, for David, can only thrive on female subservience to his craft. The deep and differing desires of David and Catherine Bourne prevent love from enduring. In her endeavor to create and to explore herself, she is a crucial beacon for a story about the nature of art, sexual identity and the struggles in male-female relationships, thus emerging as quite unlike any woman we have seen among Hemingway’s works. Catherine

informs the reader of a world in which love fails, not because of war, rather because no room exists for the female presence to violate or dominate a masculine, artistic world – David’s world. Catherine’s inventions emerge from newly discovered artistic powers, but her rejection of the sexual knowledge achieved through her art cripples her quest. It becomes an opportunity for David to spurn her. Their union dies. In the manuscript of *The Garden of Eden*, the greatest call is to serve and empower oneself through art, whatever the cost. Hemingway emphasizes Catherine’s journey in the manuscript, yet limits the power and success she can achieve. For Hemingway, the world of the male artist must endure, as much as Catherine tries to change it.

Catherine primarily engages in an artistic conflict with her husband David. She is a woman bent on achieving a degree of creativity to rival her artistically successful writer/husband. If David can create, if he can realize power from achieving identity as a fame-bound writer, so can I, Catherine seems to think. Moreover, she tries to break from the submissive position her sex as a woman inscribes upon her to become something new, to become a creator herself. “If the pen is a metaphorical penis,” as critics Sandra Gilbert and Susan Gubar ask, “with what organs can females generate texts?” (Gilbert, 7) David chooses the blank page as his canvas; Catherine chooses the human body. Upon it she generates newness through haircuts, tanning, and role reversals. Significantly, in a section from the first chapter of the manuscript with which the novel makes no mention, she generates a provocative blend of sexuality and art into their relationship, drawing upon a sculpture of lesbian lovers in their nighttime acts – the ‘Damned Women’ of Rodin’s *The Metamorphosis of Ovid*:



“Please understand and love me. Do you remember the sculpture in the Rodin museum?”

[Catherine]

“Which one?” [David]

“That one.”

“Yes.”

“Now try and be good and not think and only feel. Can you see me?”

“Only just see you.”

“Don’t think,” she said. “Don’t think at all.”

He lay back and did not think at all.



“Are you changing like in the sculpture?”

“No.”

“Are you trying to?”

“No.”

“Will you try?”

“No.” [*Garden of Eden* manuscript: 422.1 [1 of 37] pg. 20]

This scene represents the first of many attempts for Catherine Bourne to seize artistic power from her writer/husband to generate sexual newness. She forces David to submit to a sexual reversal in which he becomes a woman for her to make love to. This image symbolizes her struggle over the course of the text, as she tries to imprison David with her inventions, joining him to her as if they were the female figures in *The Metamorphosis of Ovid*.

Ultimately, these inventions only push these lovers and artists apart. David will return to his art at the moment Catherine loses control and focus on him; her multiple desires, for men and for women, complicate her understanding of who she is:

“Oh thank you Catherine so much. Please know I never made love to a girl before. Please understand.” [Catherine] [Manuscript: 422.1 (1 of 37) pg. 21]

Unable to reconcile her heterosexual relationship with her homosexual desires, Catherine is swallowed up in a sexual crisis that cripples her. Her breakdown and descent reinstate David as the central, powerful artist of the narrative, as the triumphant masculine writer he wants to be. An allusion to *The Metamorphosis of Ovid* suggests that Catherine’s collapse results from her failure to balance this public heterosexual image with her private homosexual desires:

“The Ovidian text behind the image describes a metamorphosis of gender that carries a warning against homosexual love. In Ovid’s story, Iphis, a girl brought up as a boy

because her father did not want a female child, falls in love with another girl, Ianthe, but is saved 'from abnormality when Iphis is transformed into a man on the eve of her wedding'. Iphis herself has perceived her love for Ianthe as a 'strange unnatural passion...In all the world of beasts no female ever takes a female' (Comley, 54).

Catherine will publicly disavow homosexuality in her artistic endeavors. However, she struggles to heed the warning against sexual "exploration;" she only pushes her desires away for so long, eventually pursuing territory she fails to accept as true to her identity. Sexual exploration emerges as a central link in all her endeavors to challenge David's artistic rule. Her failure to accept what the exploration reveals allows Hemingway to remove Catherine from David's world in the manuscript.

The published novel curtails Catherine's sexual journey, her pursuit of homosexual desires through art that yield marital and self-destruction. It denies the reader the opportunity to confront Hemingway's message that art reflects identity, that art presents a mirror to the artist of who they are, and that art can destroy marital love. The text does concern David's artistic journey; however, Catherine's is just as prominent. Husband and wife are linked as artists engaging in creative endeavors that teach them who they are. Their challenge is whether or not they can accept what their art reveals. As Hemingway wrote in his manuscript notes, "Nobody knows how anyone else is. They're lucky if they know how they are themselves. Or unlucky" (Manuscript: 422 pg. 7). Catherine's sexual art reveals itself as being founded on homosexual urges she does not fully understand and that she tries to conceal. She unravels as she struggles to acknowledge them. She cannot focus her assault on David's art as she simultaneously grapples with sexual knowledge she has striven to but can no longer avoid. David discards her for another woman named Marita, one of Catherine's inventions, who assumes a sexually stable and

subordinate role. Hemingway does not allow Catherine to achieve permanence in the text, though he gives her much complicated depth and meaning. She is a rich force not to be ignored nor avoided, though she never unsettles David from the place he owns as a Hemingway male protagonist.

## II

“Do you think I married you because you’re a writer?” (Hemingway, 39)

The opening manuscript chapter reveals the crucial artistic and sexual themes displayed in Catherine’s actions and omitted from the published novel. Catherine asks David in bed to assist her in re-interpreting the figures of a Rodin sculpture they have seen in a museum. The Rodin sculpture, excised from the published novel, provides the centerpiece, not only for this important first chapter, but for the entire manuscript. While suggesting sexual intimacy, the sculpture’s female figures hint at the failure and destruction that are to follow: these entwined lovers are known as the ‘Damned Women.’ From the very beginning the reader senses the doom that awaits Catherine. The image of interlocking bodies suggests a pursuit of physical union, a theme which dominates in this and much Hemingway literature. However, twisted in this message is the truth that deeper and enduring bonds are never forged for David and Catherine or for other Hemingway couples, for sexual connections, though powerful, do not fill their voids or fulfill their other desires. The manuscript of *The Garden of Eden* offers the failure of love for the Bournes in a particular context. Sex and the body are a platform for Catherine to explore her artistic potential as well as her homosexual desire, suggested in Rodin’s female figures. The sculpture of *The Metamorphosis of Ovid*, this image of entwined lovers re-interpreted by the Bournes in bed, offers a context in which to consider all of Catherine’s games as part of an

artistic war she wages against her writer/husband, as well as part of her sexual journey of self-discovery.

The absence of the image of this sculpture in the published novel for the reader alters our understanding of Catherine's actions and journey. In the novel's first chapter, Catherine unsettles David when she hints at her plans: "Because I'm going to be changed...I'm going to...It's for you. It's for me too...It was such a wonderful dangerous surprise...I'm going to do it" (Hemingway, 12). She then slips out of bed, literally leaving David, and the reader, alone to contemplate what such change and surprise might entail or where it may have originated. As this novel's first chapter continues, we and David observe the change upon her return, in which he thinks to himself, "Her hair was cropped as short as a boy's" (14). She says, "That's the surprise. I'm a girl. But now I'm a boy too" (15). Catherine's physical change leads to a role reversal for each spouse in a sexual episode in the first chapter, in which she becomes a boy and he becomes a girl: "I'm Peter. You're my wonderful Catherine" (17). It is the first of several surprises over the course of the novel, followed by her endeavor to tan David and herself dark, as dark, she says, as an Indian or African. She will even push David to have his hair cut just like hers. In her final major surprise, in the change that will irreparably damage their bond, she offers David another woman, the sexual delight named Marita, to share as his new girl.

When we consider the Rodin sculpture in the manuscript, though, I believe we can understand Catherine's actions as creative endeavors to challenge David as a dominant male artist – and later, as attempts that ultimately lead her to collapse under her moments of sexual self-discovery. Shortly after the haircut in the first chapter in the manuscript, Catherine says:

"Please understand and love me. Do you remember the sculpture in the Rodin museum?"...

“Now try and be good and not think and only feel.” ...

“Don’t think,” she said. “Don’t think at all.”

He lay back and did not think at all.

“Are you changing like in the sculpture?” [*Garden of Eden* manuscript: 422.1 [1 of 37]  
pg. 20]

In the published novel, we can only detect the role reversals she initiates – “No. I’m Peter. You’re my wonderful Catherine.” – whereas in this manuscript segment, Hemingway constructs Catherine as an artist and David as her physical model, a malleable form through which she generates her sexual art.

Catherine’s desire to create reflects a fear that David has grown too powerful and too isolated in his own artistic endeavors. Catherine uses her art to combat the effects of his. She uses her husband’s body as if it were a blank page or canvas upon which she conducts her sexual art. In this scene, David is her clay more than he is her husband. She tells him in the manuscript not to think, only to be, as if his main function in this scene depends upon his body, not his mind or his heart:

“He lay there and felt something and then her hand holding him and searching lower and he helped with his hands and then lay back in the dark and did not think at all and only felt the weight and the strangeness inside and she said, ‘Now you can’t tell who is who can you?’” (Hemingway, 17).

We see her engaged like an artist, as she gets her hands on and even *in* the physical material, literally penetrating David.

The manuscript and novel versions of this opening chapter, furthermore, present Catherine’s focus on her actions in significantly different lights. When David asks her in the

published novel, “how long have you thought about that?” – referring for the reader only to the role reversals which the novel offers – she replies, “Not all the time. But quite a lot” (18). The Rodin sculpture, available only in the unpublished manuscript, layers and enriches Catherine’s action. We observe how much more influential *The Metamorphosis of Ovid* has been since she first witnessed it. The manuscript, in fact, suggests it is for her an obsession:

“But how long have you thought about that?”

“Ever since we were there that day in the Rodin.” [*Garden of Eden* manuscript: 422.1 [1 of 37] pg. 22]

In this passage, one work of art has caught hold of Catherine, consumed her as one female body attempts to do to its female counterpart in the Rodin sculpture. This image suggests that more is at stake than a battle between two artists. These entangled lesbian figures known as the Damned Women suggest a sexual struggle, a crisis that begins to seize Catherine from the first chapter of the unpublished manuscript.

The sculpture lays bare Catherine’s homosexual desires. Later encounters will only strengthen the connections weaved in the manuscript between her creations and her homosexual urges. This introductory image establishes for the reader sexual desires from which Catherine will not be able to free herself. She is as seized by them as the Damned Women of the sculpture are by one another’s embrace. This image offers a collision of those desires and her artistic pursuits, manifesting in a wholly new production of sexual art, indeed, a creation that Catherine can fully call her own, one that locates her as a true artist.

Catherine creates and promotes change. All of her games, her re-imagining of the Rodin sculpture, her hair cuts, her tanning projects, and her introduction of Marita, represent attempts to truly become an inventor and a person of power. In the novel, she provides insight into how

significant these actions are: “Maybe we’ll be us. Only changed. That’s maybe the best thing. You see why it’s important?” (Hemingway, 30) She revels in her role as a creator, in her rise to something more than the wife of an artist. At the sight of her husband and the new girl Marita together in the published novel, she remarks: “You look wonderful together and I’m so proud. I feel as though I’d invented you” (191). As artistic inventions, these examples provide sources of empowerment and identity for Catherine to challenge her husband, who holds and seems to have held more power than his wife as a successful and productive artist throughout much of their relationship.

We must examine how David’s writing impacts his marriage, for it sets the artistic tension that spurs Catherine’s games. The reader learns of his prominent artistic identity in the second chapter of the published novel, which introduces the reader to the clippings of reviews of his new book, a significant source of value for David: “The point was that the book could not have been better received” (Hemingway, 23). Beginning with a conversation the couple has with a waiter, Hemingway illustrates how the literary recognition David values stirs anxiety in Catherine:

“Is Madame also a writer?” [waiter]

“No,” the girl said not looking up from the clippings. “Madame is a housewife.”

The waiter laughed proudly. “Madame is probably in the cinema.”

They both read the clippings and then the girl put the one she was reading down and said, “I’m frightened by them and all the things they say. How can we be us and have the things we have and do what we do and you be this that’s in the clippings?”

“I’ve had them before,” the young man said. “They’re bad for you but it doesn’t last.”  
(Hemingway, 24)

These matters do not go away; despite David's remark, they endure throughout the text:

"Nobody said anything about worrying if you wrote. Did they?" [Catherine]

But somewhere something had been said and now he could not remember it because he had been thinking ahead. (Hemingway, 27)

"So make your own, you clipping reader," she said.

"What was that?" the young man said to her.

"I didn't say it."

But she had said it and he said to her, "Why don't you just shut up about the clippings."

"Why?" she said, leaning toward him and speaking too loudly. "Why should I shut up? Just because you wrote this morning? Do you think I married you because you're a writer? You and your clippings." (Hemingway, 39)

In these exchanges, we observe Catherine's fear and David's ignorance at how deeply his art has infected their marriage. He does not see how his actions have engendered fear in his wife, a fear that may recede for a time, but will never go away completely. The clippings reinforce the success and prominence of his identity as a writer, not as Catherine's husband. They "represent a public identity for David, an identity that (at least Catherine believes) does not represent his authentic self and undermines her desire to create complex identities for them both," through artistic creations which draw David into her dark, inventive world, creations such as the reinterpretation of the Rodin sculpture (Strong, 195). David will only drift from Catherine, who already feels her connection and importance slip away. In the first chapter of both versions of *Garden*, he offers the reader the code to which he commits, a code that pushes Catherine to initiate her own artistic endeavors, that pushes the bond of the Bournes to break:



“It would be good to work again but that would come soon enough as he well knew and he must remember to be unselfish about it and make it as clear as he could that the enforced loneliness was regrettable and that he was not proud of it” (Hemingway, 14).

David acknowledges the cost of his commitment to his writing. It pushes him from Catherine, yet he never flags in his quest to become a writer. His trade, more than anything else, informs him of his meaning, his person.

Catherine and David's divide grows. They realize their selves in desires far more personal and artistic than communal or marital. David's public fame and his recognition of himself as a writer – fueled by the reviews and clippings – empower him. They are a means to self-awareness. Catherine remarks, “If the reviews had said it [his work] was worthless and it never made a cent I would have been just as proud and just as happy” (Hemingway, 25). David thinks to himself, though, that “I wouldn't...But he did not say it” (25). David recognizes himself as an artist, and crucially, the necessity of art and the success of that art for his life to have value. Distance from Catherine, however lonely it makes him, moves him closer to his vision. It is acceptable for the good of the art, for art's sake. In his understanding and acceptance of the sacrifices resulting from his artistic choice, he condones the destructive effect of his decision on his marriage. “His unwillingness to admit the deep importance of” the reviews, as Strong adds, “contributes enormously to Catherine's growing sense of alienation and dividedness” (Strong, 196). While David nurtures the seeds of his art in turning to the blank page, he also nurtures the seeds that destroy his bond with Catherine, leaving her only to realize herself as a solitary housewife to a work-driven artist, a woman whose identity grows from the distance between her and her successful husband, not the love that brings them together.

The image of the Rodin sculpture serves as an ironic reflection of the distance Catherine and David are each putting between themselves. The internal drive for power, the need to fulfill artistic desire, wedges David and Catherine apart. David chooses his writing, willing to sacrifice marital closeness for his artistic pursuits. Catherine, too, pursues her new-found artistic senses, an attempt to challenge David as the sole artist, an opportunity to find identity within her own endeavors. Though she needs David for much of that art to come to fruition, the reader perceives how alienating her creations are for their marriage. The entwined bodies may seem to promote an idea that Catherine's real motivation is the pursuit of a more full and realized union with her husband, for Catherine's actions physically join David and her together. Whether with similar short hair cuts, similar darkened tans, or multiple gender identities, their bodies shift and shape, physically moving towards an idea of oneness, of sameness, and of firm union, echoed by the merging bodies in *The Metamorphosis of Ovid*: "Now you can't tell who is who can you?" she says (Hemingway, 17). As Catherine insists, "we're us against all the others" (37). But as David's thoughts at the end of the first chapter foretell, their love is neither now Edenic nor safe: "He held her close and hard and inside himself he said goodbye" (18). Physical closeness does not equate with enduring love.

The metamorphoses Catherine initiates in the first chapter of the manuscript instill a psychological and emotional distance that no physical role reversal or sexual union can repair. At Catherine's insistence that David change like in the sculpture, he denies her three times before finally consenting. When she discusses her preoccupation with the sculpture after sex, while David holds her tightly, the voice of his heart weeps farewell. At the moment of highest physical bonding, David and Catherine are completely alone. David would rather not lose his happy, stable, and uncomplicated artistic garden for the excitement and danger that his wife beckons

him towards. Indeed, building on those biblical images, he calls her Devil throughout the novel and manuscript: “What did you do, Devil?” (Hemingway, 45) From David’s point of view, the “anything and anything and anything” she has worked towards and made as her own by virtue of her changes, ultimately only serves her artistic desire. David recoils. His world of artistic commitment and tranquil male control cracks with every new game of Catherine’s. As the novel and her inventions continue, David’s anxiety grows:

“The cut,” David said. “I don’t think I’ve had a haircut in a month.”

“Please make it as short as mine,” Catherine said.

“But shorter,” David said.

“No. Please just the same.”

When it was cut David stood up and ran his hand over his head. It felt cool and comfortable.

“Aren’t you going to let him lighten it?”

“No. We’ve had enough miracles for one day.”

“Just a little?”

“No.”

David looked at Catherine and then at his own face in the mirror and walked over then and sat down. The coiffeur looked at Catherine.

“Go ahead and do it,” she said. (Hemingway, 81-82)

This example, when Catherine asks David to receive a similar haircut, again shows him thrice denying her her wish, before finally granting it. Before the coiffeur’s mirror we see Catherine’s artistic world flower, David merely an object or material in it.

Catherine cannot accept her plight, her starvation in the presence of this inventive and successful male artist, who pushes her away in order to tend to his world. The novel follows his artistic struggles to convey literature from thought to page. Yet, as the manuscript helps demonstrate, Catherine struggles to invent herself. More than any enduring union, Catherine brings David into her artistic world to help her realize her potential as an artist, not as a wife, not as the lover in David's arms. To achieve her potential identity and power, she does not seek the merging of two bodies. Rather, Catherine Bourne seeks to empower herself by challenging every notion and tradition that stands in her way to becoming a successful artist and an independent woman. Art and its power are not David Bourne's alone.

### III

"I'll be useful if I can," the girl [Marita] said. "I hope I'll find out how to be." (Hemingway, 98)

Catherine elevates her games to a dangerous, inventive level in chapter eleven of the published novel. However, the meaning in this section is only partly accessible to the reader. After considering what it offers, we shall examine the unpublished manuscript, for it develops Catherine's character and her journey more fully. Catherine introduces Marita as an endeavor to assault David's artistic focus; however, as the Rodin sculpture scene suggested, lurking homosexual desires have begun to seize Catherine. Her sexual journey in the manuscript brings knowledge she recognizes but continues to disavow. Her crisis reverses what the invention of Marita initially marked: another attempt to unsettle David from his art and to elevate Catherine's creative powers in their relationship. The power in Catherine's art will extend beyond its

intrusive and captivating effect on David. It reflects for Catherine strong sexual urges that begin to captivate her. Her art seizes both Bournes.

Catherine's games, from the Rodin sculpture to tanning to haircuts, have impacted David: "He shut his eyes and did not think...and it had gone further now and he could tell and feel the desperateness" (Hemingway, 56). However, he maintains control and focus on his craft. The reader finds that, even when Catherine pushes David to focus his writing on a narrative of his life with her, he still retreats. David shifts her off the page of his artistic world for a story that reinforces his masculine, artistic identity: "He left the ongoing narrative of their journey where it was to write a story that had come to him four or five days before...He knew it was bad to interrupt any work he was engaged in but...he thought he could leave the longer narrative and write the story which he believed he must write now or lose" (93). It is at this point that Catherine seizes a chance encounter as her next attempt to reverse the artistic power structure in their relationship, to find success where she has so far come up short.

When David returns from the seclusion of his work in the eleventh chapter, his wife initiates: "Look who I brought for you" (95). Catherine offers Marita as a new girl, a new treat for David and herself. The Bournes have just met this girl in the preceding chapter at a café with a friend of hers. Catherine has now offered Marita a place to stay with them, as well as a space in her and David's sexual and emotional lives. While Catherine may seek to accomplish several tasks with this change, none of them quite succeed or successfully last as she may have hoped. Her artistic and sexual reversals are short-lived, for this game offers more than an assault on David. Catherine is unable to confront and master the desires behind her own endeavor. Her art offers an opportunity to discover her sexual self; indeed, its power lies in its ability to teach her who she may be. Eschewing that, Catherine becomes the victim of her own game.

Catherine tries to make her inclusion of Marita in the life of the Bournes innocent at first. “I just ran into someone that I liked and thought you would like,” she says (Hemingway, 100). David, however, opposes Catherine vehemently, for he understands her game as something more sinister, as a passive aggressive attack aimed at destabilizing the conditions and focus that he requires to craft his art. We need only look to the preceding action to learn from where Catherine’s motivations spring. It is the separation David engenders between himself and his wife and the solitude he chooses for the sake of his art that sparks Catherine’s new game. She will realize power in detaching him from his work for the sake of the new sexual world she shapes. Her need to express thrives on her need to control David and to weaken his artistic power.

David and Catherine have encountered Marita in a café. When David reencounters her with Catherine, significantly, it is only after he decides to return from the secluded space of his craft: “He was tired and happy from his work when he found Catherine’s note that she had not wanted to disturb him” (Hemingway, 94). However, he does not immediately return to his wife at this point. He remains isolated, reading a paper for “an hour [until] he started to miss Catherine very badly” (95). While in the process of creating his art, David can maintain equilibrium; he can be happy though his work can be draining and tiresome, sometimes even frightening: “only its bones were dead and scattered and behind him” (94). The glory of the work suffices even with a loneliness that always comes. Only outside of that artistic world, for example while reading a simple sports paper, does loneliness completely take over. Leaving his work behind, the need of David as the lover overtakes his need as an artist.

Catherine invites Marita into their world as a means to destroy, or at the very least to undercut David’s ability to retreat to that artistic shelter. We are not sure of how lonely

Catherine feels because of David's choices, but we can detect how focused she is on loosening the bond David nurtures between himself and his work, the one bond that he has continued to feed for much of their relationship in the novel. In drawing him into a sexual triangle with another woman, she attempts to force David to leave the space he shares with one muse for a more open space with Catherine's new muse – Marita. In the space of their house or other public locations, Catherine exercises much more control over Marita and David, and consequently, over David's ability to retreat to his craft. Removing him from that space is the means to more control for Catherine, and thus, to more power. It is as if – when Catherine shaped David in bed in the first chapter – he and Marita are her materials once more, figures placed in Catherine's world at her will, puppets to be moved only by her hands:

“Please stay a few days,” Catherine said [to Marita]. “David and I would both love to have you. I've no one here to keep me company while he works. We'd have good times the way we did this morning. Tell her David.”

The hell with her, David thought. Fuck her. (97)

David senses the threat that Catherine wishes to impose on his world, even more so than on their world as husband and wife, to the point that David cannot hide behind the closed door to which he so often retreats. As when Catherine penetrated David in the first chapter, he senses her piercing him again. Marita is little more than window dressing in these pages that introduce her to the reader. She waits, ready like an actor to serve her director's commands: “I'll be useful if I can,” she says (99). It is Catherine who undercuts David in small but significant ways in chapter eleven, hinting at her motivations, prodding David until he can no longer conceal the intense thoughts that emerged in the aforementioned conversation:

“I think she’ll be comfortable,” Catherine said. “Of course the best room beside our own is the one at the far end where you work.”

“And I’m going to keep it,” David said. “I’m going damn well and I won’t change my work room for an imported bitch!”

“Why are you being so violent?” Catherine said. “No one asked you to give it up. I just said it was the best. But the two next door to it work out very well.” (99)

Catherine uses Marita as a sexual temptation to wreck the artistic garden to which David retreats and which he nurtures with so much commitment. His violent tone springs from the participation she requires of him in this new game, from the distance it creates between him and his garden. Catherine shapes their house into an unsettling space from which David cannot avoid the effects of her actions. Marita and Catherine often hover quite near: “He heard the Bugatti start and the noise came as a surprise and an intrusion because there was no motor noise in the country where he was living” (Hemingway, 128). Catherine offers more work for him to tend to: “He had been disappointed not to find the girls returned and he missed them and began to worry” (133). However, this does not reinforce a notion of Catherine’s dependency on David, on the condition of his consent in order that her art be fulfilled. Rather, Catherine raises her artistic prowess by removing David from his isolated, literary world. Though he still often seeks its shelter, his girls are never far away. Drawing him from his solitary confinement, or penetrating his consciousness with the sex and love they offer gives Catherine the means to rise above him; he can no longer hide in his room or behind the page. The sexual attraction of another woman loosens the hold he has on his writing space. It unsettles his focus. Though he does not immediately give his heart to Marita, he cannot avoid her: “I’m in love with you also...Is that all



right?" she asks (98). Marita's dialogue confirms her presence as a rather malleable female figure for David's pleasure.

Marita is not the only malleable form Catherine establishes in this endeavor. We earlier detected a reversal in the Rodin sculpture, where the physical union suggested by its female figures failed to hold in the case of the Bournes; Catherine led David to a state of emotional distance, not an emotional connection. Catherine's endeavor to offer another girl as a sexual object for David becomes another kind of reversal. Catherine serves him a sexual banquet: "How can you lose with two girls?" she asks (Hemingway, 103). However, it remains a guise for her to unsettle his artistic self. David's hysterical outburst offers evidence of his discomfort at her penetration of his artistic world. Marita's arrival seemingly marks Catherine's attempt to bring another girl into their relationship, but it conceals another intention of her sexual art. She makes David her girl. Her attempt to penetrate David's artistic solitude confirms this sexual reversal.

Bored with her housewife status and the confines of her feminine gender, Catherine strives to replace herself with David. The intrusion on his work room serves as a violent act, a kind of penetration or castration. She undercuts his art, the core of his masculine, stoic character. She assumes the tranquil, reserved figure in their conversation. It is Catherine who must ask David to hold it down. David is the one making the scene. David looks cornered, fearful, and unsettled. The masculine authority he holds as a writer wavers. The artistic world he falls back on, the one that defines who he is, faces destruction at Catherine's hands.

Removed from his locked sanctuary, David exudes a desperation and Catherine a sense of control, reversing the two images the published novel opened with. Catherine has upended the artistic and gender expectations established at the outset of the text. We began with David

admiring silently and succinctly the reviews that meant so much to him. Catherine, on the other hand, could not bottle her frustration. She lashed out: "Why should I shut up? Just because you wrote this morning? Do you think I married you because you're a writer?" (Hemingway, 39)

The success one artist garners and the threat assumed by their counterpart has now flipped. Catherine maintains a calm, masculine center while David can only cry out as her frustrated, feminine subordinate. Power rises and falls as if on a seesaw for these artists, this man and this woman. Catherine's introduction of Marita has initially turned the artistic balance in her favor.

Marita's arrival draws David into Catherine's world. He cannot avoid the tantalizing 'girl' his wife has offered. However, Marita also signals a shift whereby Catherine achieves a distance from David, a necessary distance for her to realize a sense of independence and power in her art. David's hysterical response confirms his sense of fear over the power change that has begun. In introducing a new girl, Catherine effectively replaces herself with Marita: "I brought you a dark girl for a present. Don't you like your present?" (Hemingway, 103) Her invention comes between them, for she eventually pushes this new girl into David's heart: "There had been too much emotion, too much damage, too much of everything and his changing of allegiance...was a grave and violent thing" (238). This is a necessary cost for Catherine. Her new surprise establishes the power and pride she has so long sought after: "You look wonderful together and I'm so proud. I feel as though I'd invented you" (191). Hemingway solidifies Catherine's independence in designating her solely as Catherine, not as 'the girl' we initially encountered alongside 'the man' in the opening pages of *The Garden of Eden*. With Marita's arrival, in fact, a distinction arises in the nature of how the characters appear on the page itself:

"Did you work well, David?" the girl asked.

"That's being a good wife," Catherine said. "I forgot to ask." (109)

In this small exchange, Catherine teaches Marita how to fit the role she wishes to cast off. Catherine is Catherine, not the good wife, not the good girl. She has found someone else to fit that role for her. Catherine seems well on her way to becoming a new artist and a new woman.

In a symbolic image that recurs throughout the novel and the manuscript, mirrors in the Bournes' home and the hair salon suggest the surface by which Catherine can track the progress of the identity shifts she initiates, for herself and for David. The reflection in the mirror reinforces the independence her inventions have yielded, as well as David's submission to her games. In the glass, Catherine now sees neither David's wife, nor an artist still starving for attention and creative success. She finds her newly capable self. She sees not only what she has done but what she has become. Though subtle, Catherine's dialogue informs the reader of how significant that recognition of a new identity is: "A bar's no good without a mirror" (Hemingway, 102). What good are her changes if she cannot see how her world looks after she's shaped it? "Catherine watched him come in by looking at the mirror. She did not look at him, only at his reflection in the mirror" (219). It seems as if her gaze into the glass distances herself from David, turns him into some kind of artistic material. He is neither her lover nor even very human. He is a form, material changed and shaped and affected by her actions, something beheld in a mirror but not beyond it.

The house mirror, furthermore, is but one of several mirrors that draw the reader's attention. When Catherine receives her new haircut from the coiffeur, Hemingway describes the following action: "She looked in the mirror as though she had never seen the girl she was looking at" (81). "I like it so much," Catherine says (81). The coiffeur's mirror offers a simple, everyday reflection, yet, for Catherine, it is a means to seeing a new self, a self rendered through her artistic inventions. Even David must conform to the master that his wife has become, to the

image in the glass that cannot be denied: “You can’t fool a bar mirror,” as Catherine says (103).

The mirror is the inescapable reminder – delightful for Catherine and crushing for David – of the permanent change her art has brought about:

“So that’s how it is,” he said to himself. “You’ve done that to your hair and had it cut the same as your girl’s and how do you feel?” He asked the mirror. “How do you feel? Say it.”

“You like it,” he said.

He looked at the mirror and it was someone else he saw but it was less strange now. (84)

David consents to her world and to liking the change she has unleashed in it. In submitting to the mirror, he submits to her art, to her power and control. “From the point of view of the mad, self-assertive Queen,” someone much like Catherine Bourne, “conventional female art *kills*” (Gilbert, 40). Catherine’s art must crack David’s “very simple world” for her to save herself from convention, from ‘girlhood’ status (Hemingway, 14). Though “he had never been truly happy in any other,” Catherine attempts to kill it (14). “I had to, David,” Catherine tells him; “I’m sorry if you don’t understand” (224). She casts aside the choice to submit to his world, to be his traditional girl. Bored, confined, restricted, she must affect change in order to survive and find a sense of liberation.

In drawing David toward her, Catherine removes him from his art and the world in which it comes to life. Changed by Catherine, he is captured in the glass. This act becomes one of separation, not of union, despite the shared haircuts visible in the coiffeur’s mirror. Catherine makes David an object, considers him a figure for her molding or a puppet even, strung and pulled as she likes. The pull is in the direction of Marita. Each mirror and each game serves as another step that elevates Catherine as an artist, inventive and independent. She looks with pride upon David and Marita as a sculptor does her work. In the mirror, we observe through

Catherine's and David's eyes the consequences and effects of Catherine's artwork. David loses control, loses a sense of self as his masculine authority and artistic identity slip away. Marita becomes the girl, the cover that allows Catherine to make these changes. The invention of Marita cements Catherine as her own artist and helps her become her own woman.

Despite these accomplishments, however, Catherine unleashes irreparable consequences for her sexual identity and her relationship with David. Marita's presence unlocks deep sexual attractions in Catherine, attractions that only the manuscript prepares us for, including the provocative section on the 'Damned Women' of Rodin's *The Metamorphosis of Ovid*. Confronted with her desire for Marita, Catherine can no longer conceal her attraction. It is the direction her art has ultimately led her to, but a direction that unsettles her beyond repair. The 'dark present' of Marita and the manuscript passages teach us how Catherine has conducted her sexual art as a means to effecting more than simply an end to David's place atop the hierarchy in their relationship. In manuscript material that includes totally excised characters – chiefly a woman named Barbara – Hemingway shifts the narrative to Catherine and the sexual desires surrounding her art and games. Catherine arrives at the peak of this journey when Marita appears. When she confronts her homosexual desires, she tries to push past them. She wants to ignore this knowledge, to return to a state of innocence, whatever will distance her from her uncomfortable truth. David isolates his wife, instead allying with Marita. Catherine's disavowal leads to marital and self-destruction. She simultaneously tears herself and her most important relationship apart. Her struggle cripples the focus she had applied to David with her art. It frees him from her games, and gives him the chance to return to his work and to secure himself alongside a more docile, supportive female presence. Exploring Catherine's encounter with Barbara grounds the reader in the sexual elements of her actions. Sexual discovery through art

shares an important place for Catherine alongside her creative competition with David; it confirms art's ability to reflect one's deepest self.

#### IV

“It was just a simple delight or ecstasy. It was private but I made it public. That's the danger. The necessary danger. And I didn't know things took possession of you. That's when you've gone wrong of course.” -- Barbara [Manuscript: 422.1 (5 of 37) pg. 8]

Our consideration of the manuscript material of Catherine's sexual journey hinges on an exploration of her relationship with Barbara, the excised character from the above passage. But it begins by returning to the significant Rodin sculpture in the first chapter. An analysis of both prepares the reader for Catherine's encounter with Marita in the published novel. The tension regarding her sexual identity in each encounter precipitates a breakdown that leads Catherine to turn to destructive acts that will cast her out of the Bournes' garden.

Recalling that introductory chapter, we see Catherine ask David to transform into a female figure from *The Metamorphosis of Ovid*: “Do you remember the sculpture in the Rodin museum...Now try and be good and not think and only feel.” Additionally, the manuscript follows with Catherine's tense comments:

“Will you change and be my girl and let me take you? Will you be like you were in the statue? Will you change?” [422.1 (1 of 37) pg. 21]

“Oh thank you Catherine so much. Please know I never made love to a girl before. Please understand.” [pg. 21]

In the published novel, the reader is led to believe that a heterosexual relationship exists, not merely because Catherine is a woman and David is a man “in reality,” but because their sexual identities “in the imagination,” locate them as different genders too (Moddelmog, 69). In reversing roles, David and Catherine are still of the opposite sex: Catherine becomes Peter, David her “wonderful Catherine” (Hemingway, 17). In reality and in the imagination, David’s and Catherine’s different genders seem to secure an understanding of a heterosexual nature of the union between the Bournes.

The sculpture in the manuscript, however, suggests Catherine’s desire that they both become women, despite her contention in the novel “Don’t call me girl” or “now I’m a boy too” (Hemingway, 17; 15). Her anxious confession after the change reveals a strange tension to the reader, a tension that does not concern David’s hesitation to participate in Catherine’s sexual game. This passage offers Catherine nervously defending herself, tensing as if under attack, though David has not even questioned the motivations behind her game, let alone her desires. She says: “Please know...Please understand” that “I never made love to a girl before.” These comments suggest that Catherine is waging a war within herself, with a part of her whom she does not want to believe in and whom she must convince of her heterosexual identity. Some part of her questions whether or not this change is her attempt to make love to a woman, to enact lesbian desires. The urge to satisfy her homosexual attractions – offered through the Rodin sculpture – and her effort to suppress those urges from discussion with David – offered through her nervous dialogue – stir Catherine, but she manages to control these competing desires. Rather than simply an attempt to challenge David’s artistic core, this first manuscript chapter illustrates a potentially different struggle, one of conflicting sexual identities.

Catherine can combat this struggle with sexual identity by maintaining a distance from her homosexual desires. In this scene she constructs a safety net, a defense mechanism, as Debra Modellmog has described it, which protects those desires from expanding into public knowledge, a sphere she can neither fight nor control. What is said there cannot be taken back. Catherine has nothing to confess to David yet, for though the homosexual desire is suggested, it is not the only detectable one. Catherine's role reversal, as Modellmog states, "becomes an opportunity to situate" her and David "as both male and female...to explore...heterosexual desires" (Modellmog, 70). In "Catherine's and David's sex changing," she says, "sexual desire is represented as multiple and gender identity as fluid" (70). The varying identities and desires hinder a direct conclusion for the reader about the homosexual nature of this encounter.

However, Catherine's encounter with Barbara makes her desires more explicit to the reader. An excised second manuscript book – book meaning section, as the novel is divided into four books or sections – offers a couple in Paris named Barbara and Nick who give each other haircuts. As many scholars have contended, the section mirrors the games and changes engaged in by the Bournes: "‘Let's think of something fun to do that we've never done that will be secret and wicked,' the girl had said" [Manuscript: 422.1 (3 of 37)]. The two couples intersect in the third manuscript book, when David and Catherine stop at a café. Catherine's intense reaction to these new characters strikes the reader:

“They're beautiful,” the girl said.

“She's always been beautiful.”

“Maybe we shouldn't stop.”

“Why? They're very nice.”

“I'm frightened,” the girl said.



“Jesus,” the young man said.

“Did I ask to be?” the girl said. “Do you think I am on purpose?”

“No,” the young man said. “Do you want to go over or not?”

“Of course I want to go over.” [Manuscript 422.1 (4 of 37) pg. 2]

This brief exchange reveals not only Catherine’s attraction, but a sense of the possession Catherine’s desires have on her, a possession that will ultimately grow beyond Catherine’s control. When Catherine acknowledges their beauty, David immediately directs the focus onto the woman (“She’s always been beautiful”), as if perhaps he knows she draws Catherine more powerfully. Catherine states her attraction and fear, acknowledging a pull toward these figures as if she had no choice in the matter: “Did I ask to be...Do you think I am on purpose?” She cannot stop where these urges are leading her, even if she maintains control of them in Barbara’s presence.

The women direct and dominate the conversation. The reader observes Catherine speak again as if someone has questioned her desires, a defense that echoes her claims in bed with David. The dialogue only concerns haircuts, but a clear tension emerges from the attraction between the two. Catherine tries to brush it off:

“Do you think it makes me look like a boy? That’s why I had it cut that way.”

“In the face. Yes.”

“I’m glad,” she said. “I’m awfully glad. But I don’t like girls so you don’t have to worry about that.”

“I won’t worry about that,” Barbara said. “That must be a great relief to you, Dave.”

[Manuscript 422.1 (4 of 37) pg. 4]

Catherine moves to quell any homosexual attraction to Barbara: “I don’t like girls so *you* don’t have to worry” (my italics). We fail to discover a point in the conversation that could precipitate this dialogue. She strives to maintain a public heterosexual identity before David, Nick, and most clearly, Barbara. It is her sense of worry that takes the reader’s notice. Catherine says that she is not a homosexual. The reader can recognize her claims as manifestations of her fears, for Catherine, at war with herself, realizes this may not be the case. Girls, as her games continue to demonstrate, are the very thing she wants.

The hair cuts represent another defense mechanism Catherine constructs to protect herself. Fearing the label of homosexuality, Catherine can paint over her lesbian urges with traditionally masculine physical traits, namely a short boy’s haircut. In resembling a man, she can pursue women, yet convince herself and perhaps others that she holds no attachment to homosexuality. Her public, physical self taking on a more masculine mold, she may find her desire to make love to a woman somehow heterosexual. The gender change she achieves in reality can serve as a basis for altering an understanding of her identity in the imagination. Engaging in a kind of metamorphosis with her identity to the point that observers struggle to ascertain who she is, Catherine protects herself even more.

The anxiety and brimming anger in her dialogue below reflect the failure of this artistic construction. Her encounter pushes to the surface her most tensely held emotions. Barbara has unsettled Catherine’s heterosexual façade:

“Mine was a real invention. You’ll see. Everybody will do mine and nobody will do hers but queers.” [Catherine]

“They’re not queers.” [David]

“I know. We said all that.” [Catherine] [422.1 (1 of 37) pg. 11]

Catherine lumps Barbara with ‘queers,’ gives her the label of homosexual. In separating herself from Barbara, she disavows what their interaction has begun to reveal. Catherine attempts to build another protective layer around her sexuality by isolating Barbara as queer, for she has broken down Catherine’s defenses. Catherine’s fear manifests in an attack on the woman who not only attracts her but has begun to break past the walls around her sexual identity. Whatever means Catherine uses to protect herself, the manuscript still confirms her pursuit of this woman, this desire:

“I apologize for everything. Now I want to try to make Barbara understand.” [Catherine]

“Why don’t you just leave it alone? Nick will tell her.” [David]

“I think Nick would like it if I did it.”

“All right. Go ahead.” [Manuscript: 422.5 (5 of 16) Chp. 8, Pg. 1]

Catherine has tried to push Barbara and notions of homosexuality away; it is her means to self-preservation, to stability in professing public heterosexuality. Her need to return to Barbara demonstrates how tenuous a hold Catherine has on that public image.

Only Barbara will acknowledge what Catherine eschews, what she maintains a distance from. Catherine says she does not go for girls, that her games are not queer. In Catherine’s words, Barbara is the only artist pursuing homosexual desires in her games, the only one held by a lesbian attraction. Indeed, Barbara does recognize these attractions, accepts them in conversation with David. She makes public what she can no longer hold only in her private mind:

“Do you love her very much?” [Barbara]

“Yes. Why?” [David]

“Then get her out of here.” ...

“It’s the damned perfect ears so beautiful set close to the head but with no lobes. And the wonderfully shaped head and the nose that’s so much better than mine and then – Oh hell. The cheekbones like mine only better and not Slavic and the lioness eyes. Then that color that nobody has any right to –” [Barbara]

“You forget the mouth.” [David]

“No I don’t. It’s indecent. Mouths like that ought to be forbidden. You know no man ever looked at her that didn’t have an erection. I don’t know what women have but whatever it is I have it.”

“She doesn’t like girls.”

“Of course. She just goes around perfectly innocently not knowing or caring whether she is a boy or a girl and you better get her out of here.” [Manuscript 422.1 (5 of 37) pg. 7-8]

Barbara voices what Catherine ignores. The female object of Catherine’s attraction is the only one to accept these feelings. Granted no reciprocity, Barbara unravels:

“It was just a simple delight or ecstasy. It was private but I made it public. That’s the danger. The necessary danger. And I didn’t know things took possession of you. That’s when you’ve gone wrong of course.” [Manuscript 422.1 (5 of 37) pg. 8]

The quest to realize art shifts into a struggle to maintain control over desire, beyond the creative urges Catherine and Barbara both evince (a shared interest in pursuing boys’ haircuts, for example). Their sexual urges are beginning to take “possession”; Barbara has given herself over to them, while Catherine maintains form, keeping her sexuality locked in the privacy of her mind. Barbara foreshadows the doom that will befall Catherine later in the manuscript. She holds a mirror for Catherine to see what she is doing, what she is becoming, but Catherine fails to hear her message:

“Do you have the faintest idea how beautiful you are or what you are going to do to people?”

“I only want to do it to David.”

“Well you’ll do it to plenty of other people and you’ve done it to me.” [Manuscript 422.1 (5 of 37) Chap. 7 Pg. 3]

Catherine’s art has only unsettled other characters. David and Barbara have both displayed unease, in thought and conversation, respectively. The role reversals and hair cuts to Catherine are simple and coy delights. For the people she impacts, they are sexually grave encounters. In approaching but never fully addressing where her artistic inventions go, she perpetrates a lie that distances her husband and destroys Barbara. The next encounter will reverse this trend, for Catherine is the one who is seized. Though she has “done it” to “plenty of other people,” Marita will be the one to do it to her, to spark desires from private to public, from controlled to possessive. Catherine’s carelessness foreshadows her sharp fall: “Then be careful all around,” David says. “I won’t be careful but I’ll be good” [Manuscript: 422.5 (2 of 16) Chp. 2 Pg. 3].

Catherine introduces Marita as a fairly innocent, innocuous creature into the Bourne’s Eden. Perhaps she is another game that David and Catherine can handle together: “She laughed and it was like the old days before anyone had mixed in their life” (104). The idea of Marita loving David does not strike Catherine as odd. Indeed, it charms her, makes her proud for it is a bond she has invented (“I brought you a dark girl for a present”). The conflict shifts when Marita proposes that she has come here to pleasure Catherine as well:

“I hope you still like having two girls,” she said. “Because I am yours and I’m going to be Catherine’s too.”

“I don’t go in for girls,” Catherine said. It was very quiet and her voice did not sound right either to herself or to David.

“Don’t you ever?”

“I never have.”

“I can be your girl, if you ever want one, and David’s too.”

“Don’t you think that’s sort of a vast undertaking?” Catherine asked.

“That’s why I came here,” the girl said. “I thought that was what you wanted.”

“I’ve never had a girl,” Catherine said. (105)

It does not strike Catherine as a vast undertaking for David to have two girls, but any notion of Marita loving or making love with Catherine – not David – sparks her into the defensive position we have seen twice before. The reader finds some troubling emotion or sensation surface in Catherine’s dialogue; seemingly in control, she is caught off guard. However, the reader of the published novel must seem somewhat perplexed. It does not offer Catherine’s defenses in the face of Barbara or in bed with David. The manuscript builds tension in Catherine’s sexual inventions, making this encounter with Marita an inevitable crossroads, as well as a shift in power and control within their triangular relationship. In the novel, we have encountered Catherine initiating games in which David becomes the girl and she becomes the boy, in which they both receive boys’ haircuts and tan to resemble each other’s physical appearance. It has not prepared us for the implications of lesbian desires being pursued or even fulfilled by Catherine through her sexual art.

In the above scene, Catherine denies three times ever having been with a woman. No other message comes across clearer in the conversation, nor does Catherine let the subject go, even when Marita is not around: “I never should have let you in for any of it. Not for any part of

it,” Catherine says to David in bed (105). She realizes that her artistic games may be beyond the point of her control. Her desires can no longer be relegated to the private and the imagination. Catherine’s desire possesses her in a way that mirrors Barbara’s struggle earlier in the manuscript. What at first seemed coy for Catherine has exceeded her simple expectations. The power in her sexual art suddenly leaves her without the dominance displayed in her earlier games. Catherine is becoming powerless, helpless in her attempt to quell urges she would rather not confront. But the desires resurface: “It might have been something worse. Maybe to go through with it and get rid of it that way is best” (105). She couches her homosexual desire in a way that allows her to avoid acknowledging any attachment to her sexual attraction for Marita. What has been privately held for so long, Catherine can now only publicly speak of as a negative or sick feeling, something she will engage in only to ‘get rid of.’

In the next chapter, Catherine ‘gets rid of’ her desire, then relives it for David. It is the longest piece of dialogue attributed a character in conversation in the published novel. Among the details of the experience she relates:

“I kissed her and she kissed me and we sat in the car and I felt very strange...we stopped on the way home and she said it was better if I was her girl and I said I didn’t care either way and really I was glad because I am a girl now anyway and I didn’t know what to do. I never felt so not knowing ever...I only kissed her but I know it happened with me...I kissed her before we came in and we were happy and I liked it and I still like it” (113).

David says he would rather she “skip it,” but Catherine insists on reliving the excitement of kissing Marita, of “not knowing ever” (113). The passion she exhibits pushes her farther from David, even as they “lay side by side on the bed in their room” (113). Catherine is caught between different sexual bonds, in different unions.

Catherine acknowledges her capture under Marita, in the same way Barbara accepted Catherine's hold on her: "you've done it to me." Her expectations have changed; instead of getting rid of her desire, she realizes that her wish to pursue it remains strong: "I liked it and I still like it." Prolonged instability follows, for Catherine, seized by disparate emotions, cannot make up her mind. Fear alternates with excitement. Without control of either emotion, the reader and David realize that this is not an isolated incident for Catherine:

"So now you've done it," David said carefully, "and you're through with it."

"But I'm not. I liked it and I'm going to really do it."

"No. You don't have to."

"I do and I'm going to do it until I'm through with it and I'm over it."

"Who says you'll be over it?"

"I do. But I really have to, David. I didn't know I'd ever be like this."

He did not say anything. (113-114)

Catherine returns to an understanding that her homosexual attractions are a sickness to get past, to get rid of, rather than an aspect of her identity to be embraced, or a truth her art has displayed. She describes the scenario, furthermore, as if she has no choice in the matter. Homosexuality is simply something to go "through with," something one would "really have to" do, that one "didn't know" one would "ever be like." Catherine wavers between acknowledging her attractions and labeling them as only passing whims. But she advances. Her desire culminates in a union with Marita: "It was what I wanted to do all my life and now I've done it and I loved it" (Hemingway, 120). What follows only locates her in a state of 'not knowing' and mental destruction: "Wouldn't it be wonderful if I wasn't crazy?" (137)



Her sexual identity begins its fracture, a fracture informed by her struggles and encounters in the manuscript, developed so fully that their absence in the published novel must be addressed. Catherine's journey toward sexual discovery informs us of the very complex nature of oneself and the ability of art to release this knowledge. Furthermore, Catherine's failure to assess this knowledge destroys everything she has created, everything around her. The best the published novel can offer the reader of the buildup toward this climactic revelation is a vague hint at Barbara and her past, discussed briefly after the Bournes have just met Marita: "Well I can't help it if she is [in love] with me," Catherine says. "It isn't the first girl that ever was and a lot of good it did them" (91). This comment is hardly enough to imply the manuscript material shared by Catherine and Barbara, and the themes and messages evoked.

We began with the conflict between David and Catherine over who held artistic power in their relationship. We now discover the failure of love and union in this Hemingway text emerging just as permanently through the discord felt within Catherine, felt because she does not accept what her art reveals. Faced with a mirror of whom she might be, she avoids it, erasing all the gains and work she had previously made on David's art and her independence. Art reveals privately held desires in Catherine's work. Her inability to accept or reconcile them precipitates her dramatic fall.

All three manuscript episodes or encounters unite under a shared core of sexual and artistic desires for Catherine. Moreover, they represent one woman's attempt to gain control over other people. In bed with David, in conversation with Barbara, or in several situations with Marita, power struggles emerge. Only in the former two, though, does Catherine take and maintain a sense of power above her partner. Its significance among these characters cannot be overlooked. Scholarship on the historical context of the novel in Hemingway's own time

informs us of the potent yet grave draw of sex, of its exploration in the author's surrounding world. Sex and power share a deep link:

“What had happened in the early twentieth century to make sexuality a topic deserving of attention and study was the recognition that sex was pleasure, that sensuality was healthy and that human relationships benefited from sexual exploration. The underside of this recognition was that some people learned that knowing how to pleasure their lovers was a means to power” (Wagner-Martin, 54).

Without control over her own sexual desires, however, Catherine loses her ability to subject David to her games. Catherine's “expression through statues, hairstyles, and conversations...convey controlling female power” (Spillka, 288). Sex is her vehicle to that power but the means to her own unraveling, a result of her ignorance of the knowledge conveyed through her art. Catherine has failed to heed Barbara's words. What has been stewing in her private bedroom, in private contact with her husband, or in coy conversations, now emerges fully before her. Unable to find acceptance of her fractured sexual identity in others, she acts as if turned upon: “You can't go away,” she says to David (Hemingway, 114). However, a major root of this fall out remains Catherine's unstable balancing of her sexual desires. What she wishes in the imagination and pursues in reality have now become confused. She has certainly felt the power in her games, but it has not before reached a state of dangerous possession: “It's only something that I have to do” (114). David, unsettled by her conflicted state, leaves: “she stood a long time and looked at the bed and then went to the bathroom door and opened it and stood and looked in the long mirror. Her face had no expression and she looked at herself from her head down to her feet with no expression on her face at all” (115). Everything she has created, the world she observed in bed or a coiffeur's mirror has unraveled. No longer does David reside

within her grasp, subjected to her inventions. The sanctuary that art has been for Catherine, indeed, has devolved into the base of her self-destruction.

V

“We’ve been burned out,” he said. “Crazy woman burned out the Bournes.”

“Are we the Bournes?” [Marita]

”Sure. We’re the Bournes. It may take awhile to have the papers. But that’s what we are.”

(Hemingway, 243)

Catherine’s inventions have carried much homosexual tension, tension finally released in her union with Marita. However, Catherine is still unable to reconcile that desire and behavior with her fear and need to reject its place in her identity. Left by David, she finds herself isolated, powerless and directionless. Free from the dominant influence of her sexual art, David secludes himself in his craft: “If you cannot respect the way you handle your life,” David says to himself, “then certainly respect your trade. You know your trade at least” (Hemingway, 148). Moreover, David finds sexual and artistic nourishment in Marita, the one person able to fulfill the role of the girl that Catherine denounces: “I love your work and it’s your master and we are its servants” [Manuscript: 422.5 (6 of 16) pg. 19]. Catherine still tries to reassert her place in David’s life, first in drawing him back to the creative world of the coiffeur:

“I wish you could see yourself,” Catherine said.

“I’m glad I can’t.”

“I wish you’d look in the glass.”

“I couldn’t.”

“Just look at me. That’s how you are and I did it and there’s nothing you can do now. That’s how you look.”

“We couldn’t really have done that,” David said. “I couldn’t look the way you do.” ...

“Yes we did. You knew it too. You just wouldn’t look. And we’re damned now. I was and now you are. Look at me and see how much you like it.” (177-178)

“He did not think that he could go on with the story that morning and for a long time he could not. But he knew that he must and finally he had started” (179).

Catherine succeeds in forcing David to submit to her games once more, but she never succeeds in piercing his artistic core, “an inner core which could not be split nor even marked nor scratched” (Hemingway, 183). She has considered breaking into his work space, even penetrated him, yet no metamorphosis Catherine has sparked has wholly subverted their relationship.

Catherine does not replace David atop the artistic hierarchy, whether she has made him her girl or her artistic material. Revealed for the reader are the limitations of Catherine’s most creative endeavors, however sexually and artistically powerful they may have been. David maintains authority over the world of this text.

Catherine decides to mount one final assault, yielding the most direct destruction in the narrative, in an act akin to theft and murder. She burns David’s manuscripts, attacking his most prized creation and possession. The only thing she leaves is the narrative of their honeymoon life together, which she has earlier exhorted him to write: “Then write for me too...No matter if it’s where I’ve been bad put in how much I love you” (Hemingway, 77). The latter half of *The Garden of Eden* offers David instead crafting a different manuscript, one of a boyhood tale involving hunting in Africa with his father. Its completion marks a moment of supreme achievement, as well as of deep bonding with Marita that severely isolates Catherine: “When she

finished reading Marita put her arms around David and kissed him so hard that she drew blood from his lip...Catherine was doing whatever she was doing and would do whatever she would do” (203, 204). David continues to separate himself from Catherine in new ways, first in maintaining the sanctity of his writing space, then in casting aside a tale of him and his wife for a wholly masculine, violent narrative:

“I’m through with the narrative,” David said.

“That’s dirty,” Catherine said. “That was my present and our project” (188).

Catherine has tried to entwine her husband, to achieve the submission elicited in her reinvention of the Rodin sculpture in the first manuscript chapter. But David and his new girl protect him and his work. Marita foils Catherine’s plans, serving David by serving his work: “You know I love you but I care about the writing as much as I do about you. Can you understand how that is?” [Manuscript: 422.5 (7 of 16) Pg. 6] Marita helps David push Catherine away, helps him realize the threat she poses to the part of him they both love so much: “She’s jealous of your work...truly she was jealous” [Pg. 9, 10]. Marita will be the girl Catherine cannot, subservient and nurturing so that he can focus so that his art may grow:

“Tomorrow he had to go back into his own country, the one that Catherine was jealous of and that Marita loved and respected. He had been happy at being able to be intact all day with Marita. She was the only woman he had ever been able to communicate with about what he really cared about and being able to communicate had been a great luxury and he had tried not to abuse it” [Manuscript: 422.5 (8 of 16) Chp. 36 Pg. 2].

Catherine tries to destroy that country. She rips apart his belief that “nothing can touch you as long as you work” (Hemingway, 211). She tries to make him understand her motivations: “He traded everything he had in on those stories...He used to have so many things. I certainly hope

you like stories,” she tells Marita (214). David’s commitment to his art has left Catherine feeling jilted more than any affair ever could. Not just any art, but the male African stories; David has replaced their shared narrative with a work devoid of Catherine’s name or presence. As Mark Spillka has noted, it signifies his resistance in submitting to “complicity in things feminine by writing manly tales about African wars and hunting expeditions” (Spillka, 299). Catherine has only found failure in her endeavors, for his resistance never ends. Her ignorance of her sexual crisis crippled the power she did gather, limiting her artistic gains all the more. Hemingway addresses Catherine’s journey in the manuscript in ways readers of the published novel do not see. He nevertheless demonstrates that the female presence cannot last, that it has no place in a masculine world of masculine stories, of women relegated to roles of nurse and support.

Catherine’s act serves as her most direct attempt to destroy David’s identity and world. Hunting the tangible work of his labor, she kills a central part of him, for his African manuscripts signify the “male authorship and authority” that offers him “privilege and power,” that gives him meaning, identity and control (Strong, 197). With her creative world fallen apart, Catherine tries to reclaim influence in David’s life. Through this act of artistic destruction, she draws him back to her: “Catherine watched him come in by looking at the mirror. She did not look at him, only at his reflection in the mirror” (Hemingway, 219). In burning David’s most important work, Catherine imprisons him under her domain. “David is stripped of his former authority” (Strong, 199). She chooses only to see him in the world of the glass; the mirror again offers David under Catherine’s subjection. The desire to remove David from his writing has fuelled Catherine’s artistic quest, but Hemingway never grants Catherine that victory. No act of creation or destruction secures Catherine more than momentary control. Her sexual art has drawn David

toward her, empowered her in her creativity. However, David never failed to cast Catherine aside, to seek the shelter of his work space and the blank page.

The published novel leaves the reader with the understanding that David could recover everything Catherine burned, for her efforts have been as limited as Marita's have been beneficial: "He wrote on a while longer now and there was no sign that any of it would ever cease returning to him intact" (Hemingway, 247). With Marita to nurse David, Catherine cannot succeed in penetrating his artistic world and usurping his power. The end of the manuscript significantly alters our understanding of David and Marita's relationship, though, for not only Marita's inner thoughts but the narrative itself offers the couple engaging in the kind of role reversals and behavior that reflected Catherine's homosexual endeavors:

"All the things she did to him. I was jealous of everything. That was why she showed me the narrative...We must do that too...We'll find out sometime in the dark" [Marita]  
[Manuscript: 422.5 (15 of 16) Chp. 45, Pg. 14].

"I wanted to look like your African girl and this is how it turned out." [Marita]

"You look like Africa," he said. "But very far north and you mixed up the genders."  
[David]...

"Anyway you look wonderful." [David]

"No. Say what you think." [Marita]

"I said it" [David] [Manuscript: 422.5 (15 of 16) Chp. 45, Pg. 1, 2].

This manuscript passage reveals that David and Marita perpetrate sexual inventions similar to those that have left Catherine rejected and isolated. Scholars have considered what statement Hemingway may have been making on David's sexuality with this material. His ability to recover the stories may in fact imply that his artistic energy has roots in the homosexual elements

of the games he conducted with Catherine, those games he now too conducts with Marita. He may still engage in these games because he needs them for his artistic self. It is possible to see in David a mirror of Catherine, of one artist denying their self, though their actions suggest a different identity, specifically a conflicting sexual one. What we can assert with stronger certainty is that only a girl who willingly chooses her place beneath David can find acceptance, a girl who does not challenge David's art.

The manuscript impresses a cyclical sensation upon the reader. For the happy, stable bond between the new Bournes in the published novel denies for the reader a powerful, complicated image in the manuscript. Marita serves a similar, mirroring function to Catherine. Though she cares for his writing as Catherine did not, she reintroduces her sexual games, games that may empower Marita as they empowered Catherine. Catherine, ironically, has replaced herself with someone just like her. Such empowerment may threaten David's "very simple world," something Catherine did many times, something that would send Marita out of the garden David has recast (Hemingway, 14). The manuscript ends, or rather it stops, with the possibility that not only is David and Marita's Edenic union ambiguous, but that he may uncover a sexual identity that will challenge his public heterosexual image ("You look like Africa," he said. "But very far north and you mixed up the genders." "Anyway you look wonderful."), the kind of struggle Catherine faced. In the published novel, he has chosen Marita because she doesn't challenge his world. In the manuscript, the reader has to question whether or not she will accept that condition, and whether David will face his own sexual crisis.

Catherine did not accept David's place above her, the authority of his work or the confines of her gender. Her homosexual attractions distanced her from David and fractured her identity. Her failure, even after her destruction of the work of David's masculine, artistic



identity, precipitates her banishment from the text. Isolation again defines the state of the Bourne, as it has other Hemingway lovers. Togetherness evaporates, the union ends, but not because of death or violent war. The manuscript builds a narrative of lovers drifting apart, lovers who sometimes seek art, sometimes seek sex, but never truly pursue each other:

“I thought I’d get to Carcassonne.” [Catherine]...

“I’ll drive with you,” he said. “I should.”

“No, please. It’s important that I do this by myself. It really is. I wouldn’t have you.”

“All right,” he said. “But I ought to go.”

“Please don’t. You must have confidence in me, David... You mustn’t worry. You’re sweet to let me go,” Catherine said. “But you always did. If I did anything I shouldn’t I hope you can forgive me. I’ll miss you terribly. I miss you already. Next time we’ll drive together” (Hemingway, 227, 228)

Catherine Bourne has done more than threaten David’s identity. In destroying his manuscripts, she has violently assaulted it. Catherine has so far failed to assert herself, to realize an independence from David or to transport the role of successful artist onto her own identity, despite the alternative games and creations she enacts. Catherine drives out of town, leaving behind David and Marita, the one girl who submits to a union in which she is imprisoned in his masculine texts. David continues to write, even continues to engage in the sexual inventions Catherine began. Her sexual art threatened “a very simple world” for David, one of masculine artistic pursuits and sexual privacy (Hemingway, 14). In pursuit of liberation at the cost of David’s identity, Catherine pushed too far. David may love Catherine, but he only has room for a dark present like Marita, achieving a false union with a false woman, one whose inner thoughts (“All the things she did to him. I was jealous of everything”) suggest the seeds of a lurking envy

and a hunger for power all too familiar, those seeds of Catherine's that already frightened and threatened David's existence.

Catherine Bourne's fall confirms the failure of the endurance of a strong, independent female presence in *The Garden of Eden*. David has not destroyed her creations, but he has ignored her, a violent omission that sends their marriage to a violent end. Her journey of creation, resistance and destruction is not available for the reader to wholly consider in the published novel. In the manuscript, the reader better understands that Hemingway has chosen to remove her for a feminine presence that accepts, but does not challenge David. Catherine Bourne is a force we have not encountered in Hemingway's very simple worlds. She exists, but the male authors – fictional or real – do not accept her. We learn that Hemingway leaves his male artist intact. However, Catherine's journey (and even David's new relationship with Marita) demonstrate that things suppressed, ignored, or cast out cannot be entirely removed. Division of the self thwarts union with another.

## Works Cited

- Burwell, Rose Marie. *Hemingway: The Postwar Years and the Posthumous Novels*. 'A frame for Hemingway's portrait of the artist' pp. 1-13. 'The Garden of Eden' pp. 95-128. Cambridge University Press, 1996
- Comley, Nancy R., Scholes, Robert E. *Hemingway's Genders: Rereading the Hemingway Text*. 'Mothers, Nurses, Bitches, Girls, and Devils' pp. 21-72. Yale University Press, 1994
- Hemingway, *Garden of Eden*. Scribner, New York, NY, 2003. Preface by Charles Scribner, Jr. Garden of Eden: Manuscript. Folders in John F. Kennedy Library in Boston, Massachusetts.
- Gilbert, Sandra M., Gubar, Susan. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. 'The Queen's Looking Glass' chp. 1. Yale University Press, 1979.
- Moddelmog, Debra. *Reading Desire: In Pursuit of Ernest Hemingway*. 'Casting Out Forbidden Desires from *The Garden of Eden*: Capitalism and the Production of Hemingway' pp. 58-90. Cornell University, 1999. Cornell University Press.
- Reynolds, Michael. *Hemingway: the Final Years*. W. W. Norton & Company, New York, NY, 1999.
- Spillka, Mark. *Hemingway's Quarrel with Androgyny*. 'Papa's Barbershop Quintet' pp. 279-314. University of Nebraska Press, 1990.
- Strong, Amy Lovell. "'Go to Sleep, Devil": The Awakening of Catherine's Feminism in *The Garden of Eden*' pp. 190-203. *Hemingway and Women: Female Critics and the Female Voice*. Ed. Broer, Lawrence R. 2002, 2004, University of Alabama Press.
- Wagner-Martin, Linda. 'The Romance of Desire in Hemingway's Fiction' pp. 54-69. *Hemingway and Women: Female Critics and the Female Voice*. Ed. Broer, Lawrence R.

2002, 2004, University of Alabama Press.

SAR: Hemingway, Ernest. *The Sun Also Rises*. Simon & Schuster, New York, NY, 1926

(Charles Scribner's Sons)

FTA: Hemingway, Ernest. *A Farewell to Arms*. Simon & Schuster, New York, NY, 1929

(Charles Scribner's Sons)

FWTBT: Hemingway, Ernest. *For Whom the Bell Tolls*. Scribner, New York, NY, 2003 (1940,

Ernest Hemingway)