

# Stein, Cubism, and Cinema: The Visual in *In Our Time*\*

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*In Our Time* is one of the most experimental works written by Hemingway in Paris in the 1920s. Although its characteristics can be described in various ways, the aim of this paper is to analyze *IOT* by focusing on the visual elements in it, and thus draw an analogy with two other visual arts — painting and film. This can be viewed as quite a straightforward approach to works written by a representative Modernist writer, since the influential connection between visual arts and writing in the Modernist era has been recognized by critics. This paper, however, seeks to throw light on this aspect in terms of Hemingway's relationship with his then-mentor, Gertrude Stein.

As is described in his Paris memoir *A Moveable Feast*, Hemingway often visited Stein at her studio, and learned various things from her. There he saw paintings by Cezanne, Picasso, Matisse, Braque, and Gris. He saw Picasso's portrait of Stein in which the face showed the features which were to become characteristically Cubist. There was a portrait of Madame Cezanne and Stein told Hemingway that she wrote her *Three Lives* under the intense influence of the painting, applying its technique to her writing. Needless to say, Stein talked much about writing, "many truths about rhythms and the uses of words in repetition that were valid and valuable" (*MF* 17).

This thesis will explore the visual in *IOT*, which was crafted under Stein's influence. In order to show what Hemingway learned from Stein, this paper first focuses on two aspects of Stein's instruction which are closely connected with the visual elements in *IOT*: that is, the importance of vision and applying techniques from visual art. After showing how Stein affected the creation of *IOT*, this thesis attempts to draw an analogy between *IOT* and Picasso's Cubist painting, and between *IOT* and cinema in terms of the point of view technique.

### Privileging the Visual: The Visual Prototype of *IOT*

Of what Hemingway learned from Stein, “the importance of vision” seems to be profoundly significant to creation of *IOT*, for the prototype of *IOT* was an assemblage of visual sketches. Stein thought “vision” as something crucial in the process of writing a story. Stein interpreted it as “seeing” brought forth in writing. Stein taught this to Hemingway, and under her instruction, he wrote the short visual sketches that were the prototype of *IOT*. In other words, *IOT* was created from the idea that privileges vision. Although Hemingway never mentioned this instruction, we are able to find a valuable piece of evidence in *The Autobiography of Alice B. Toklas*. In *The Autobiography of Alice B. Toklas* — Stein’s work written by Stein herself but seemingly narrated by her partner Alice B. Toklas, the author “Alice” narrates Stein’s idea of the importance of vision in writing:

Gertrude Stein never corrects any detail of anybody’s writing, she sticks strictly to general principles, the way of seeing what the writer chooses to see, and the relation between that vision and the way it gets down. When the vision is not complete the words are flat, it is very simple, there can be no mistake about it, so she insists. It was at this time that Hemingway began the short things that afterwards were printed in a volume called *In Our Time*. (202)

Although there is no account that Stein “taught” her principles to Hemingway in this scene, the quotation is from part of nine pages of recollections of Hemingway in Paris (*The Autobiography of Alice B. Toklas* 200–08); and she suggests that Hemingway wrote “the short things” for *IOT* under her instruction regarding vision.

It is quite probable that Hemingway became so conscious of the importance of vision under Stein’s instruction since the “short things,” the six prototypical sketches of *IOT*, are all narrations of visual experiences. As Stein mentions, after having received her instruction, Hemingway completed the sketches by the early summer of 1922.<sup>1</sup> These are reportage of “what the narrator saw”; three of the sketches start with the sentence “I have seen” and two with “I have watched,” and thus descriptions of the visual experiences of the narrator.<sup>2</sup> Hemingway headed them “Paris 1922” as if they had been dispatches to the newspaper. These six visual sketches became the foundation “in

form and idea” (Baker 108) for the six “prose sketches” that were printed in *The Little Review* in the spring of 1923, and then later collected in the Paris version of *in our time*. When the American version of *IOT* was published in 1925, the six prose sketches appeared as six of the fifteen interchapters: that is, Chapters I, II, III, IV, V, and IX. Thus, *IOT* started with the visual sketches that were created under Stein’s instruction which privileges vision. In a sense, from its beginning, *IOT* was destined to draw an analogy with visual art.

### **Breakdown of Art Genres: Borrowing Techniques from Visual Art**

In addition to the importance of vision, Hemingway was most likely to perceive — from Stein — that techniques could be borrowed from other art forms, and applied to writing. As mentioned above, Stein told Hemingway that she had written *Three Lives* under the intense influence of Cezanne’s portrait of Madame Cezanne, applying its technique to her writing. Stein and her brother Leo started living in Paris in 1903 and the following year, they went to buy their first Cezanne and other paintings from Vollard, the only picture dealer who had Cezannes at that time. After purchasing a few Cezannes, they finally bought the portrait of Madame Cezanne [Fig. 1] which was crucial for Stein’s writing: “It was an important purchase because in looking and looking at this picture Gertrude Stein wrote *Three Lives*” (*The Autobiography of Alice B. Toklas* 31). Stein was much inspired by the painting of Cezanne, and attempted to apply the technique of the painting and gain some of the effects achieved in the painting. This is the essential practice for the representative Modernist writer, for “borrowing techniques from other art form” was a primary feature of the Modernist movement.

As Maurice Beebe observes in his “What Modernism Was,” the Modernist movement was an aesthetic revolution which saw a “breakdown of genres as writers, painters, and composers sought to borrow techniques and achieve effects like those in the other arts” (1072). The initial impetus for this was the artists’ attempts to break through the limitations of form imposed by specific kinds of art. Cubist painters tried to show the many facets of a three-dimensional object all together on a canvas, and thus to escape the limitations of two-dimensional form in their art. Likewise, Modernist writers aimed to go beyond the time-bound limitations of writing and to achieve an effect of



100. SUZANNE CÉZANNE À L'ÉCRITEUR. Begun 1876; retouched 1890-98. 82.5 x 73 cm.

Fig. 1. Paul Cezanne, *Madame Cezanne*

simultaneity like that achieved in the visual arts.

When Hemingway arrived in Paris in 1921, these cross-border artistic experiments were very much in vogue. In the profile of Hemingway's Paris friends Gerald and Sara Murphy, *Living Well is the Best Revenge*, the author Calvin Tomkins describes the artistic situation in Paris when the Murphys (and the Hemingways) arrived in 1921:

[The Murphys] had arrived in Paris at a moment when the twentieth-century revolution in the arts . . . was taking a variety of fresh new forms, and when the activity in all fields of art was intense and closely linked. The Cubist juggernaut had been succeeded by the inspired madness of Dada and the aggressive eroticism of the Surrealists. Intellectuals had fallen in love with the popular arts — the movies, the circus, *le jazz hot*. All the arts seemed poised on the verge of a new Golden Age, the product of postwar energies and a sense of personal freedom that encouraged limitless experimentation. (8–9)

As Tomkins indicates, Paris then was actually like a big laboratory where every artist attempted something new and experimental, some of them borrowing techniques from other art forms. Musical composer Erik Satie wrote poetry, poet Jean Cocteau drew pictures, and another of Hemingway's mentors, Ezra Pound, attempted to take the visual element in to writing and to create a kind of pictorial poetry. They were all Stein's guests for Saturday meetings that were renowned as a salon for artists from 1905 to the 1920s. Stein's salon perfectly embodied the breakdown of art genres. Frequent guests such as the Mattisses, dancer Isadora Duncan, Picasso, and Picasso's "Bohemian" friends from Montmartre created an "avant-garde" atmosphere in the salon.

Suitable for a representative Modernist, Stein attempted to go beyond the time-bound limitations of writing and to achieve effects like those in the other arts. Although Stein is famous for the repetition of words and its auditory effect, she was also enthusiastic about bringing visual elements into her writing. Besides applying Cezanne's techniques to her writing, for example, she attempted some "portraits" in her writing: "Cezanne," "Matisse," "Picasso," "Erik Satie" and others. There is even a portrait of Hemingway, written in 1923, entitled "He and They, Hemingway." Some of these verbal portraits were originally published in the August 1912 issue of *Camera Work*, a magazine for photography. This publication history is a typical portrayal of the mixture of writing and the visual in the Modernist era. In one sense, Stein's "collaboration" with Picasso also represents the vital Modernist mixture of painting and writing. Stein posed for her portrait for Picasso and during the long sitting sessions, Stein produced sentences for her story *Melanchtha*, the second story of *Three Lives*. [Fig. 2] As a result of their collaboration, Stein



Fig. 2. Pablo Picasso, *Portrait of Gertrude Stein*

contends that Picasso entered the Cubist period, while her story *Melanctha* became the “first definite step away from the nineteenth century and into the twentieth century in literature” (*The Autobiography of Alice B. Toklas* 50).

In her verbal “portraits” and also in her novel *The Making of Americans* that Hemingway proofread, however, Stein also intended to achieve “cinematic” effects. In “Portraits and Repetition,” one of six lectures Stein prepared for her

1934–1935 American tour, she refers to her cinematic experiments. Stein says that in her portraits and *The Making of Americans* she was doing “what the cinema was doing”: “I was making a continuous succession of the statement of what that person was until I had not many things but one thing . . . . In a cinema picture no two pictures are exactly alike each one is just that much different from the one before . . . .” (176–77). Here she refers to her well-known notion of the “continuous present” (“Composition as Explanation” 518). To understand what Stein intended, for example, the following is the beginning of her portrait “Picasso”:

One whom some were certainly following was one who was completely charming. One whom some were certainly following was one who was charming. One whom some were following was one who was completely charming. One whom some were following was one who was certainly completely charming. (“Portraits and Prayers” 17)

Robert Haas gives a clear explanation of Stein’s cinematic style: “Each statement made is uniquely felt, uniquely formed in the present, and is succeeded by another, slightly different, like the successive frames of a film that build an image which seems to prolong itself in the present for a given period of time” (49). As Haas elucidates, with the notion of the “continuous present,” Stein aimed to capture the momentary “now” as in a movie. Thus, by taking visual elements into her writing, Stein aimed to break its time-bound limitations and to achieve a greater degree of simultaneity, as opposed to the traditional sequential narrative.

### **Multiple Vision and Cubism: The Organization of *IOT***

It is quite possible that Hemingway was influenced by Stein’s experimental aims, that is, the borrowing of techniques from other art forms and realizing simultaneous effects in writing. The idea is clearly detected in Hemingway’s words. In a letter to Edward J. O’Brien on 12 September 1924 — a month after the letter to Stein referring to Cezanne and “Big Two-Hearted River” — Hemingway writes about his intentions regarding the composition of *IOT*. According to the letter, in *IOT*, Hemingway aimed to break through the temporal nature of writing and to achieve effects like those in other arts through

its organization:

I have written 14 stories and have a book ready to publish. It is to be called *In Our Time* and one of the chapters of the *In Our Time* I sent you comes in between each story. That was what I originally wrote them for, chapter headings. All the stories have a certain unity, the first 5 are in Michigan, starting with the *Up In Michigan*, which you know and in between each one comes bang! the *In Our Time*. It should be awfully good, I think. I've tried to do it so you get *the close up* very quietly but absolutely solid and the real thing but very close, and then through it all between every story comes *the rhythm* of the in our time chapters. (*SL* 123; emphasis mine)

Here Hemingway refers to the visual effects in *IOT* by using the phrase “close up,” and also the musical ones by “rhythm.”

Among the effects aimed at in the organization of *IOT*, Hemingway was most especially intent on realizing the visual one, since the original hard cover of Paris version *iota* was a “collage.” [Fig. 3] Collage was a major technique of Cubism, and we are tempted to think that Hemingway was highly conscious of Cubist painting when he published *iota* and organized its developed form *IOT*. With its fragmentary composition, of 15 stories and 16 interchapters in the 1925 edition, *IOT* as a whole is organized exactly like a Cubist painting, attempting to create a picture of “our time.” To be specific, *IOT* as a whole closely resembles Picasso’s Cubist painting in two decisive ways: first, *IOT* started to make a true picture of visible things as Picasso tried in his Cubist paintings, and second, both *IOT* and Picasso’s painting realize “multiple visions.”

The originator of Cubism, Picasso, painted his models “from all sides at once” in his monumental Cubist painting *Les Femmes d’Alger*. [Fig. 4] It was painted in 1907, one year after the portrait of Stein. In this unique painting, the woman squatting in the bottom right is definitely unique: we cannot tell whether she is facing in or out. However, this was the way he actually saw a model. When Braque, who later also became a Cubist, first saw this painting, he was speechless, and Picasso said to him, “But Braque, noses are like that” (Everdell 248). Stein explains Picasso’s attempt in his Cubist paintings in this way in her *essay* “Picasso”:



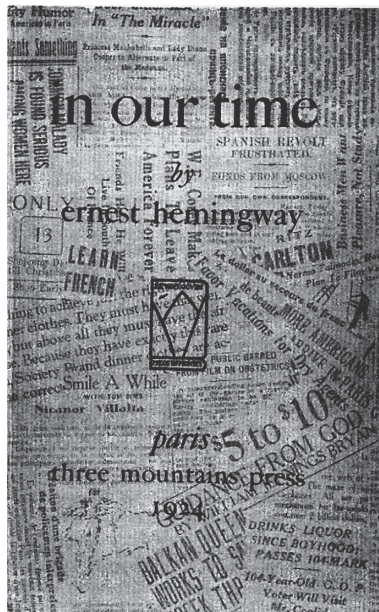


Fig. 3. Hard cover collage for Hemingway's *in our time*

... but Picasso when he saw an eye, the other one did not exist for him and only the one he saw did exist for him and as a painter, and particularly as a Spanish painter, he was right, one sees what one sees, the rest is a reconstruction from memory and painters have nothing to do with reconstructions, nothing to do with memory, they concern themselves only with visible things and so the cubism of Picasso was an effort to make a picture of these visible things . . . (15)

As Stein explains, Picasso painted his Cubist paintings as he actually saw things, and consequently, came to realize “multiple visions” in them.

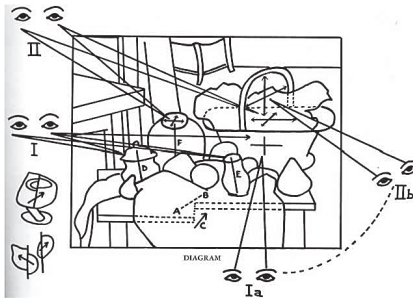
It was French painter Cezanne who foreshadowed Picasso. It is now well known that Cezanne had great impact on the following Abstract painters. Figs. 5 and 6 show the painting by Cezanne *Still Life with Fruit Basket* and an accompanying diagram; and the painting reveals the source for many of the devices used in Abstract painting, including Picasso's. The painting features several eye levels — multiple vision. In other words, the painting is painted



Fig. 4. Pablo Picasso, *Les Femmes d'Alger (O Version O)*

from several opposing points of view. The painting is painted as the painter actually saw the models, and the result is a “greater sense of three-dimensionality” (Loran 76).

Multiple vision is the opposite of the perspective method, which “makes the single eye the centre of the visible” (Berger 16). Perspective, more specifically, linear perspective was Renaissance art’s primary method to represent depth in painting. The principle of linear perspective is easy to understand. As illustrated in Fig. 7, the width between lines changes gradually in the vertical direction, giving an impression of depth: the upper end is far and the lower end



Figs. 5 and 6. Paul Cézanne, *Still Life with Fruit Basket*

is near. We feel as if these two vertical lines will cross at the far end and vanish; this point is called the “vanishing point.” A more elaborate way of imparting linear perspective was established by the artist and architect Alberti in 1436; that is, “Alberti’s window.” “Alberti’s window” is a technique for drawing pictures in proper perspective. The device for this method is quite simple. To depict a three-dimensional object accurately on a two-dimensional canvas, a painter uses a pane of glass, looks through it with one eye in a fixed position, and draws the outline of the object on the glass with a grease pencil. [Figs. 8 and 9] Thus, linear perspective enabled one to achieve realistic perspective on a flat canvas. However, linear perspective was not sufficient to represent the

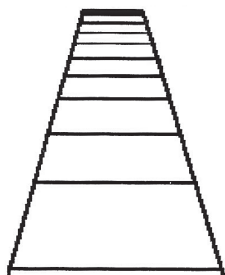


Fig. 7. A diagram to show the principle of linear perspective

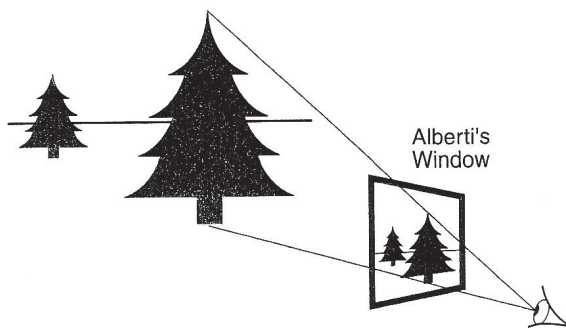


Fig. 8. Alberti's Window



Fig. 9. Practical application of Alberti's window

real three-dimensional space. Actually, the perspective technique makes the space “geometrically isotropic, rectilinear, abstract, and uniform” (Jay 6) with its illusion of “homogeneous three-dimensional space seen with a God’s-eye-view from afar” (Jay 16–17). Its incomplete representation is apparent especially in large-scale landscapes. For example, in Leonardo da Vinci’s “Mona Lisa,” the mountains and trees in the background look unrealistically small, far and flat. [Fig. 10] Although they are arranged correctly according to linear perspective, the scene does not conform to human perception. As John Berger puts, in linear perspective paintings, “everything converges on to the eye as to the vanishing point of infinity. The visible world is arranged for the spectator as the universe was once thought to be arranged for God” (9).

Both Cezanne and Picasso sought to organize their compositions outside of the perspective method, the canonical method of Western art. They tried to gain a greater sense of three-dimensionality, that is, to paint what they actually saw. To accomplish this, they introduced multiple visions into their paintings, and fled from the single controlling eye of perspective. Similarly, to create a new way of narration that mirrors the new view of the God-dead world after World War I, Modernist Hemingway needed narration that was definitely different from the typical rhetorical style of the nineteenth century, where an omniscient narrator controls the narrative like a God.

What Hemingway has done in *IOT* can be compared to what Picasso and Cezanne did in their paintings: the rejection of the single controlling eye and the introduction of multiple visions. As the prototype of *IOT* attempted to provide visual experiences, consequently, all the stories and interchapters in *IOT* fundamentally present “what is seen.” They mainly focus on “the sequence of motion and fact” (*DIA* 2) rather than explaining characters’ feelings or introducing a certain moral code. Each story and sketch offers a detailed picture of the time, introducing “multiple visions” in the work. Each story and sketch provides different experiences of different characters at different times, achieving an effect of simultaneity, and each picture is integrated to make the whole narrative world. Although Nick Adams is the only character who appears in several stories intermittently, the background facts of Nick are not given sequentially. The reader is supposed to read these Nick stories as they see a painting, putting each story side by side in their mind. That is, putting boy





Fig. 10. Leonardo Da Vinci, *Mona Lisa*

Nick in Indian Camp and war veteran Nick in Big Two-Hearted River on the same surface of the canvas. Thus *IOT* attempts to visualize and *spatialize* “our time” by writing “all sides at once.”<sup>3</sup>

There is one interesting anecdote about Hemingway and Cubism: it was in

an airplane, with multiple visions, when Hemingway came to understand Cubist painting in an epiphany. In his dispatch to *The Toronto Daily Star*, September 9, 1922, entitled “A Paris-to-Strasbourg Flight,” Hemingway writes about his trip by airplane to Strasbourg. From the airplane, he saw the ground like a collage, when he “began to understand cubist painting”:

We headed almost straight east of Paris, rising in the air as though we were sitting inside a boat that was being lifted by some giant, and the ground began to flatten out beneath us. It looked out into brown squares, yellow squares, green squares and big flat blotches of green where there was a forest. I began to understand cubist painting. (206)

In addition to the collaged ground, Hemingway must have experienced multiple visions, changing viewpoints at every moment, and understood truly what Cubism intended. Viewing the world from different eye positions — it was exactly what Hemingway realized in *IOT*.

### **“The Viewer is more important than the Subject Viewed”: The Impressionist Paradigm Shift**

On the relationship between the increased focus on vision and the Modernist way of narration, Beebe offers a critical opinion by dating the age of Modernism from the time of the Impressionists: “The Impressionists’ insistence that *the viewer is more important than the subject viewed* leads ultimately to the solipsistic worlds-within-worlds of Modernist art and literature” (“Ulysses and the Age of Modernism” 175; emphasis mine). As Beebe presents it, Impressionists were less interested in “how the world actually is” than “how the world looks like to the eyes of the beholder.” The appearance of Impressionist painters in the late nineteenth century was a major attack on the perspective method in the Western art world, followed by Cezanne a little later, and Picasso and others in the twentieth century. Impressionist painters focused on the stimulus of light on a sense organ and tried to grasp objects in silhouette. Their departure from traditional realism stemmed from this new “view” — how the world appears from the perspective of the viewer. Their focus on the appearance of the world inherent in the viewer, surely prepared the way for Modernist writers to focus on the consciousness of the viewer who narrates the story:

To a considerable degree the history of Modernist literature could be traced in terms of a progression in three stages from the early Impressionist focus on the external world *as seen* to the tendency of turn-of-the-century literary impressionists like James, Conrad, and Crane to put more emphasis on the observer than on what he observes to a final stage of complete immersion within the internal consciousness of the “I” who tells the story or one of his characters. (“Ulysses and the Age of Modernism” 184)

We can also understand Stein and Hemingway’s primary focus on vision in this broader context, and one more visual element in *IOT* as well: that is, the point of view techniques. Hemingway developed the techniques while writing *IOT*, mainly as an attempt to foreground the consciousness of the viewer/characters, something that can be compared to the technique of cinema — the art form which cuts out the appearance of the world inherent in the viewer/camera.

### **Switching Vision: Focusing Point of View Techniques in *IOT***

Among the point of view techniques that Hemingway developed while writing *IOT*, this thesis would like to briefly touch on one of his focusing point of view techniques, his most unique, which I have termed “changing focus.”<sup>4</sup> It is a technique accomplished by switching personal pronouns. By switching pronouns, the narrative momentarily immerses itself into the consciousness of the characters, foregrounding their feelings, and emphasizing the inner experience of the characters. For example, in “Big Two-Hearted River,” at one point, a reader suddenly hears the voice of Nick directly by changing pronouns from “he” to “I.”

Nick knew the trout’s teeth would cut through the snell of the hook. The hook would imbed itself in his jaw. He’d bet the trout was angry. Anything that size would be angry. That was a trout. He had been solidly hooked. Solid as a rock. He felt like a rock, too, before he started off. By God, he was a big one. By God, he was the biggest one *I* ever heard of. (*IOT* 150–51; emphasis mine)

This foregrounding of the character’s consciousness has naturally confused critics; Smith states that the story is written from an omniscient point of view



(85), while Wells refers to it told “in the third person” (131).

“Changing focus” has long been recognized by Hemingway critics. For example, as Robert Scholes implies in his inspiring book, *Textual Power: Literary Theory and the Teaching of English*, the technique is noticeable in Chapter VII (Scholes 28–29). In the middle of the first sentence of the sketch, which is narrated by an effaced narrator, the narration abruptly focuses in on the consciousness of the soldier with the pronoun “he” switching with “me”:

*While the bombardment was knocking the trench to pieces at Fossalta, he lay very flat and sweated and prayed oh jesus christ get me out of here. Dear jesus please get me out. Christ please please please christ. If you'll only keep me from getting killed I'll do anything you say. I believe in you and I'll tell every one in the world that you are the only one that matters. Please please dear jesus. The shelling moved further up the line. We went to work on the trench and in the morning the sun came up and the day was hot and muggy and cheerful and quiet. The next night back at Mestre he did not tell the girl he went upstairs with at the Villa Rossa about Jesus. And he never told anybody. (IOT 67)*

After the first sudden foregrounding of the consciousness of the soldier in the first sentence, the reader notices the two set changes in the sketch. The first set change occurs between the sentences “please please dear jesus” and “the shelling moved further up the line.” By this set change, the pronoun “I” moves on to “we” as the shelling moved away: the soldier comes out of the trench he “lay flat” in and starts to work as part of the group of soldiers. Here, the focus of view moves from the soldier to the soldiers, zooming out. In this stage, the narration no longer reveals the internal consciousness of “I,” although the perspective still stays with “I” as a part of “we,” and the description of the day suggests his (their) relieved feelings by the phrase “cheerful and quiet.” The second set change continuously occurs between the sentences “we went to work on the trench . . . and the day was hot and muggy and cheerful and quiet” and “the next night back at Mestre he did not tell the girl . . .” At this set change, the pronoun returns to “he” again. In the last stage, the effaced narrator observes the soldier from a farther position, without slipping into his consciousness. By these changes of pronouns — from “he” to “I” to “we” to “he” — the view that once suddenly foregrounded the consciousness of the

soldier gradually zooms out. In the sketch, by the sudden incursion into the soldier's consciousness, a reader closely feels the fear of the soldier. Because of this reader's momentary identification with the soldier who entreats to God seriously to help him down in the trench, the ironic effect on the reader is heightened in the following scene which observes the soldier with a prostitute upstairs at the "Villa Rossa."<sup>5</sup>

This dynamic focusing vision in *IOT* reminds us of the zooming and close-up techniques of the cinema, the characteristic art form of the twentieth century. The short silent film, "Grandma's Reading Glass," produced in 1900, has been recognized as the first movie that used the close-up technique. Many film works followed it, and the close-up technique became one of most important techniques of film in the twentieth century. With this technique, a movie can show a character's facial expression in detail, and this enables a viewer to feel the inner experience of that person.

As Tomkins recollects, "intellectuals had fallen in love with the popular arts — the movie, the circus, le jazz hot" (9), the movies had become a part of popular culture in Paris when Hemingway arrived in Paris in 1921. Interestingly, Hemingway uses the rhetoric of the lens to explain *IOT* in the letter to Edmund Wilson on October 18, 1924:

Finished the book of 14 stories with a chapter on [of] In Our Time between each story — that is the way they were meant to go — to give the picture of the whole between examining it in detail. Like looking with your eyes at something, say a passing coast line, and then looking at it with 15X binoculars. Or rather, maybe, looking at it and then going in and living in it — and then coming out and looking at it again. (*SL* 128)

An analogy between Hemingway's writing and cinema seems to be a natural result when considering these factors: the emphasis on vision, a breakdown of art genres, borrowing techniques from visual art, and — last but not least — the influence of Stein. As mentioned before, Stein attempted to gain cinematic effects in her writing, especially in *The Making of Americans* that Hemingway proofread. There is no decisive evidence that Hemingway learned the cinematic techniques in writing from Stein or from a specific movie work. He rather expresses his distaste for movies in "On Writing": "The movies

ruined everything. Like talking about something good. That was what had made the war unreal. Too much talking" (*NAS* 237). Nevertheless, Hemingway must have been influenced by the spirit of the age, that is, as Stein calls it, the spirit of "the period of the cinema":

I of course did not think of it [a continuous succession of the statement] in terms of the cinema, in fact I doubt whether at that time I had ever seen a cinema but . . . *this our period was undoubtedly the period of the cinema, and series production.* And each of us in our own way are bound to express what the world in which we are living is doing. (Stein, "Portraits and Repetition" 177; emphasis mine)

Hemingway was also a part of the period that created cinema even though he was not conscious of its influence. Actually, Hemingway's focusing techniques make these things possible in the narrative: the use of speedy set changes without lengthy explanation and quick focus on characters' internal consciousness in order to create the effects of simultaneity. These can be called "cinematic."

It was during this period of the cinema and the new vision that Hemingway finished writing most of the stories and interchapters for *IOT* in 1924, and published the book on October 5, 1925. In 1923, the revolutionary Soviet film director Dziga Vertov celebrated the gaining of a new dynamic vision with a movie camera and proudly declared "I'm an eye": "I'm an eye. A mechanical eye. I, the machine, show you a world the way only I can see it . . . Freed from the boundaries of time and space, I co-ordinate any and all points of the universe, wherever I want them to be. My way leads towards the creation of a fresh perception of the world. Thus I explain in a new way the world unknown to you" (Berger 17). What Vertov expressed in his delight of the new vision, could also be applied to Hemingway as he attempted his visual experiments in *IOT*, creating writing with elements of both painting and film.

#### Notes

\* This paper is based on the paper presented at the Hemingway Society, the 12th international conference in Ronda, Spain, June 25–30, 2006.

1 According to Baker, Hemingway had begun writing the sketches from the beginning of the year 1922, before he met Stein. However, Hemingway completed the sketches by the early summer; that is to say, he had kept writing them while having

"lessons" by Stein. The sketches should unfailingly reflect Stein's instruction.

2 *I have seen* the favourite crash into the Bulfinch and come down in a heap kicking, while the rest of the field swooped over the jump . . . . *I have seen* Peggy Joyce at 2 A.M. in a Dancing in the Rue Camartin . . . . *I have watched* the police charge the crowd with swords . . . . *I have seen* the one legged street walker . . . . *I have watched* two Senegalese soldiers . . . . (Baker 90–91; emphases mine)

3 Stein also understood Picasso correctly, and Cezanne as well. She explains Cezanne's composition in an interview in 1946:

Up to that time composition had consisted of a central idea, to which everything else was an accompaniment and separate but was not an end in itself, and Cezanne conceived the idea that in composition one thing was as important as another thing. Each part is as important as the whole, and that impressed me enormously, and it impressed me so much that I began to write *Three Lives* under this influence . . . . ("A Transatlantic Interview 1946" 15)

Certainly, Stein discovered a new composition in Madame Cezanne, which is out of perspective and has no "central idea." Consequently, she wrote *Three Lives* eliminating an omnipotent point of view, in which she placed the three individualized characters side by side and tried to paint the narrative like Cezanne: "each part is as important as the whole." Stein correctly perceived the essential in Cezanne's "out of perspective" paintings that foreshadowed a new way of narration in the twentieth-century.

4 In the study of Hemingway's point of view techniques in *IOT*, I have categorized them into "Mere observation" and "Focusing in," further dividing "Focusing in" into three subcategories: "soft focus," "changing focus," and "sensory focus." In the following, only "changing focus" is referred to, which is one of the techniques used to foreground the consciousness of the viewer/characters. See Ogasawara, 97–119.

5 "Changing focus" is also seen in "Cross-Country Snow," "Cat in the Rain," and "On the Quai at Smyrna," although the last was not included in the stories collected in the 1925 version.

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