

W. H. AUDEN

THE FALL OF ROME

TO C. C.

THE piers are pummelled by the waves;
In a lonely field the rain
Lashes an abandoned train;
Outlaws fill the mountain caves.

Fantastic grow the evening gowns;
Agents of the Fisc pursue
Absconding tax-defaulters through
The sewers of provincial towns.

Private rites of magic send
The temple prostitutes to sleep;
All the literati keep
An imaginary friend.

Cerebrotonic Cato may
Extol the Ancient Disciplines,
But the muscle-bound Marines
Mutiny for food and pay.

Caesar's double-bed is warm
As an unimportant clerk
Writes I DO NOT LIKE MY WORK
On a pink official form.

Unendowed with wealth or pity,
Little birds with scarlet legs,
Sitting on their speckled eggs,
Eye each flu-infected city.

Altogether elsewhere, vast
Herds of reindeer move across
Miles and miles of golden moss,
Silently and very fast.

NOVELIST-PHILOSOPHERS-X

HEMINGWAY¹

ROBERT PENN WARREN

I

THE situations and characters of Hemingway's world are usually violent. There is the hard-drinking and sexually promiscuous world of *The Sun Also Rises*; the chaotic and brutal world of war as in *A Farewell to Arms*, *For Whom the Bell Tolls*, many of the inserted sketches of *In Our Time*, the play *The Fifth Column*, and some of the stories; the world of sport, as in 'Fifty Grand', 'My Old Man', 'The Undeclared', 'The Snows of Kilimanjaro'; the world of crime as in 'The Killers', 'The Gambler, the Nun, and the Radio', and *To Have and To Have Not*. Even when the situation of a story does not fall into one of these categories, it usually involves a desperate risk, and behind it is the shadow of ruin, physical or spiritual. As for the typical characters, they are usually tough men, experienced in the hard worlds they inhabit, and not obviously given to emotional display or sensitive shrinking, men like Rinaldi or Frederick Henry of *A Farewell to Arms*, Robert Jordan of *For Whom the Bell Tolls*, Harry Morgan of *To Have and To Have Not*, the big-game hunter of 'The Snows of Kilimanjaro', the old bull-fighter of 'The Undeclared', or the pugilist of 'Fifty Grand'. Or if the typical character is not of this seasoned order, he is a very young man, or boy, first entering the violent world and learning his first adjustment to it.

We have said that the shadow of ruin is behind the typical Hemingway situation. The typical character faces defeat or death. But out of defeat or death the character usually manages to salvage something. And here we discover Hemingway's special interest in such situations and such characters. His heroes are not defeated except upon their own terms. They are not squealers, welsers, compromisers, or cowards, and when they confront defeat they realize that the stance they take, the stoic endurance,

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