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Honor in the Face of Death: Hemingway's Moral Code in *Death in the Afternoon* and *For Whom
the Bell Tolls*

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English Honors Thesis

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Speaking of *For Whom the Bell Tolls*, Hemingway once told a friend that “it wasn’t just the civil war I put into it.... It was everything I had learned about Spain for eighteen years” (qtd. in Josephs 238). To the reader who is unfamiliar with Spanish culture, *For Whom the Bell Tolls* may indeed seem to be just another epic love story during a time of war; however, as Hemingway concedes himself, the novel contains much more than romance and violence. Hemingway was famous for writing according to his theory of the iceberg, that “what the writer intentionally leaves out actually strengthens the writing” (Josephs 233). The strength of the writing comes from the idea that you can suggest the whole of something if you can truly represent a part of the whole (*Death* 278). This means that in order to understand the “whole” of *For Whom the Bell Tolls* – the Spanish way of life that Hemingway had discovered during eighteen years of visiting the country – it is necessary to be able to recognize the “part of the whole” that is “truly represented” in the novel. In this paper I will show how Hemingway can represent what he learned about the entire Spanish way of life by dramatizing the honor system that defines this culture, an honor system that privileges courage, specialized skill, grace under pressure, and passion for or commitment to a cause. I will use Hemingway’s nonfiction work on bullfighting, *Death in the Afternoon*, as a “sourcebook for *For Whom the Bell Tolls*” (Baker, *The Writer as Artist* 148) by analyzing the way this book argues that these same virtues help the matador give emotionally-moving performances in Spanish bullrings. The emotion that is given to Spanish spectators by a proper bullfight proves the deep connection that these virtues have with Spanish culture, which explains how, by dramatizing these virtues in *For Whom the Bell Tolls*, Hemingway can represent “everything [he] had learned about Spain for eighteen years.”

I. HEMINGWAY’S INTENTIONS AND FAILURES IN *DEATH IN THE AFTERNOON*

Death in the Afternoon is a work of nonfiction in which Hemingway describes the Spanish cultural institution of bullfighting “and attempts to explain that spectacle both emotionally and practically” (*Death* 517). His main thesis in this work is that bullfighting is not a sport but a tragedy that is “so well ordered and so strongly disciplined by ritual” (8) that it is capable of giving the audience a great deal of cathartic emotion. If the bullfight is executed correctly, that is, if the matador adheres to the proper honor system (if he possesses courage, skill, grace, and a passion for the ritual of bullfighting, or *aficion*), the audience will experience a catharsis, or relieving of emotional tensions, by seeing the agent of the ultimate reality of death, the bull, controlled and dominated by the mortal man in a highly stylized manner. The catharsis involved is a temporary feeling of transcendence of mortality. In *Death in the Afternoon*, Hemingway analyzes the honor system in bullfighting and explains how it contributes to the cathartic and emotional feeling of transcendence of mortality.

By explaining the virtues and the emotions that are involved in bullfighting, Hemingway hopes to be able to express the cultural way of life of which bullfighting is an integral part. He writes in the final chapter, “if I could have made this enough of a book it would have had everything in it” (270) and then goes on to describe distinct memories in vivid detail of his experiences in Spain. Allen Josephs agrees that his “real subject was not just toreo itself but his discovery of Spain and the Spanish way of life that were best exemplified in toreo” (232). The fact that describing the honor system of a cultural institution such as bullfighting indirectly describes the honor system that defines that culture should not be so hard to accept if we realize that cultural institutions such as bullfighting come into being in the first place because the people are looking for a way to express the values that define their culture; however, by explaining this honor system through exposition, Hemingway did not have as much success in conveying the

Spanish way of life as he had hoped. For artists like Hemingway, it is easier to explain how virtues create emotion in fiction, as opposed to expository writing, because they don't actually have to use the terms and rely on their vague denotative meanings. They can show these virtues through the actions of their characters and rely on their actions to convey the emotion. As Hemingway states in the opening pages of *Death in the Afternoon*, his goal as an artist was always to "put down what really happened in action; what the actual things were which produced the emotion that you experienced" (2). By relying on exposition in *Death in the Afternoon* to explain how honor, courage, skill, grace, and *aficion* contribute to the emotion of bullfighting, he falls into the same trap that he hints at in his second major novel, *A Farewell to Arms*. Frederic Henry describes his experience in World War I:

I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it. There were many words that you could not stand to hear and finally only the names of places had dignity. Certain numbers were the same way and certain dates and these with the names of the places were all you could say and have them mean anything. Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates. (185)

In other words, Hemingway falls into the trap of trying to explain the emotions of bullfighting by using abstract terms such as honor, courage, skill, grace, and *aficion*. In this passage, Henry denounces abstract words in favor of the names of concrete places because, unlike abstract words, names of places are able to evoke concrete images that convey real emotions and real meanings; concrete images have this power because they are tied to one's individual experiences

and memories. Abstract words are problematic for Henry because they do not refer to anything concrete and therefore the meaning and emotions that they cause are vague and questionable. Because Hemingway relies on the denotative meanings of these virtues to convey emotions and because these denotative meanings are vague, he ultimately fails in *Death in the Afternoon* to demonstrate clearly why and how the virtues of honor, courage, skill, grace, and *aficion* contribute to the emotion of bullfighting and therefore does not succeed in giving the reader a true sense of how intimately these virtues are connected with the Spanish culture.

In order to attempt to clarify how deeply the honor system of bullfighting is connected with the Spanish culture, I will first explain the meaning of honor as Hemingway uses this term. Then I will describe some relevant information about Spanish culture. Finally, I will give some background on Hemingway himself. All of this will help to explain what the Spanish culture considers to be honorable and why. This will lead into a discussion of how the honorable actions cause emotion in bullfighting, which will prove how deeply connected these values are to Spanish culture. Then it will be clear how Hemingway suggests an entire way of life in *For Whom the Bell Tolls* by basing the honor system of his novel on these same virtues.

II. WHAT IS CONSIDERED HONORABLE IN SPAIN AND WHY

Honor is generally understood to mean an allegiance to one's moral principles. The first thing to note from this definition is that honor is what we might call a meta-virtue. The degree of someone's honor is dependent on the possession of a number of other virtues. Later we will see that this fact is important to realize because it will help the reader of *Death in the Afternoon* understand the implications of the statement Hemingway makes that "the degree of brilliance in the [bullfight] is left to the fighter's honor" (*Death* 91). If the reader can realize that honor is dependent on other virtues, he or she will more readily accept the claim that there can be

different levels honor, and therefore different levels of brilliance, or different levels of emotion given by the bullfight. I will treat this subject more in depth later. First I will focus on another implication of the meta-virtue-nature of honor.

Understanding that honor is dependent on a number of other virtues also points out the fact that the meaning of honor is relative to what virtues the individual values, which in turn points to a more essential definition of honor that is helpful to understand when reading *Death in the Afternoon*. Since honor is an allegiance to one's moral principles, since moral principles are dependent on the achievements that an individual values, and since the achievements that an individual values are dependent on his or her outlook on life, a more essential definition of honor is an allegiance to the achievements one values as determined by one's outlook on life. In other words one can maintain his honor by comporting himself in a way that makes it possible for him to achieve these goals (it is important to realize that actual achievement of the goal is not necessary for maintaining honor but that intention always counts). Furthermore, since people's moral values usually align with the moral values of their culture, a more general definition of honor is an allegiance to the achievements that the culture values. This is the definition of honor that I will be using for the rest of this paper. According to this definition, one maintains one's honor by comporting himself in a way that makes it possible for him to achieve the goals that are valued by his culture.

Because honor is dependent on an attempt to achieve a certain goal that is valued by a culture, in order to determine what actions and virtues are considered honorable in Spain, one must first know what achievements are valued in Spain. Since achievements are judged valuable depending on the culture's outlook on life, as I have explained above, I will first describe Spain's fascination with death and how this influences their acute appreciation for life. Then I will

explain how this outlook on life leads them to value the achievement of transcendence of mortality. Finally I will explain how the valuing of the achievement of transcendence of mortality leads to the valuing of the virtues of courage and grace and why this means that courageous and graceful actions under pressure of death are honorable in Spain.

In *Death in the Afternoon*, Hemingway does not explicitly state that the Spanish have an acute appreciation for life, but he hints at this outlook through a description of the Spanish fascination with death. He explains that the people of Spain have common sense and are impractical and because of this common sense and impracticality, “they are interested in death” (264). By calling the Spanish impractical, Hemingway means to say that their daily life is not solely concerned with matters that will help them keep on living in the most comfortable way such as “material things, family, security, position and money” (265). Rather, they are more concerned with what comes after life because they know that death is the “the unescapable reality, the one thing any man may be sure of; the only security” (266). They feel as though their time is best spent on those things that are most true, and since death is “the one thing any man may be sure of” they view life as best spent by meditating on the mystery of this ultimate reality.

The Spanish interest in meditating on death is proven by the phenomenon of village bullbaiting. During these occasions, the town square would be made into an improvised arena by blocking off the entrances with piled-up carts. Anyone wishing to “show their courage” (*Death* 23) or to have the “retrospective pleasure, of having shown their contempt for death” (23) would be allowed to enter the arena and expose himself to the danger of a bull that had already been used in a professional bullfight. Hemingway explains that this sport would not occur anywhere else because no one else is more “fascinated by death, its nearness, and its avoidance” (22) than the people of Spain. Indeed, the fact that the people of Spain attempt such a dangerous activity

out of which there is “absolutely nothing for them to gain except the inner satisfaction of having been in the ring with a bull” (24), an animal that is “consciously trying to kill you” (24), proves that the Spanish have such a high interest in meditating on death. It is this national and cultural fascination with contemplating and meditating on the mystery of death that leads them to go to the most extreme and dangerous circumstances in order to get a feeling of mortality. The value placed on meditating on death in their culture is shown by the fact that they gain actual pleasure in the “strange feeling” that comes from seeing “the oncoming of the lowered horn that [the bull] intends to kill [them] with” (24). In fact, it gives the people of Spain enough pleasure that the prospect of this pleasure alone is enough motivation to risk death in a village bullbaiting session.

Hemingway clearly explains that Spanish people have a fascination with death and with meditating on the mystery of death by showing how they deliberately put themselves in danger in order to experience the threat of death. This description of Spain’s fascination with death implies that the Spanish have a more acute appreciation for life than do other cultures’ people who do not appreciate the reality of death as fully. In order to gain a better understanding of why a cultural appreciation for death causes the people of that culture to have a more acute appreciation for life, it is helpful to look at an individual example of someone with these same appreciations. Hemingway is such an example. By looking at the individual case of Hemingway through his biography and his fiction, we can see how an individual comes to know the reality of death and then how he transforms this appreciation for death into a fuller appreciation for life. Finally we can see how this particular outlook on life leads to valuing transcendence of mortality. We can then take the individual as a representation of the culture that shares his views and conclude that Spain values the achievement of transcendence of mortality for the same reasons as Hemingway.

Hemingway came to have a greater understanding of the reality of death when he worked as an ambulance driver during World War I on the Italian Front. One night he was delivering chocolates to Italian soldiers in the trenches when he was wounded by the shrapnel of a trench mortar bomb from the Austrian side. A soldier next to him was more seriously wounded than he was, so he picked him up and began to carry him to the first aid dug-out. While he was carrying the soldier, he was hit in the legs by machine gun fire. Somehow he managed to get himself and the soldier he was carrying to safety. Later, Hemingway was transported to a hospital in Milan where he underwent a convalescence of several months. Jeffrey Meyers, one of Hemingway's biographers, said that "this wound was ... a major turning point in his life" (Meyers 30), and many other Hemingway scholars would agree. His wound gave him a new outlook on life. It forced him close enough to death to appreciate the "unescapable reality" of death. This appreciation is shown by his admiration of the Shakespeare quote from *The Second Part of Henry the Fourth*: "By my troth, I care not; a man can die but once; we owe god a death... and let it go which way it will, he that dies this year is quit for the next" (qtd. in Baker, *Ernest* 54). With this understanding of the reality of death, it is clear that Hemingway is not like the English or the French who "live for life" (*Death* 265) and who "spend their lives avoiding the thought of [death] and hoping it does not exist only to discover it when they come to die" (264). Rather, he is like the Spanish who realize that death is inescapable and therefore that there is no use in fleeing from it or being afraid of it. In his fiction, Hemingway expounds upon this view by synthesizing the benefits of recognizing the inevitability of death and of standing up to your fear of death with courage and grace.

Although his characters are not meant to stand for the whole complex man that Hemingway was, they do act as a "projection of certain kinds of problems Hemingway [was]

deeply concerned to write about” (Young 35). These problems chiefly concern his wounds. The Russian critic, Ivan Kashkeen, a contemporary of Hemingway, once remarked that “the very mirthlessness of his spasmodic smile . . . betrayed the tragic disharmony inside Hemingway, a psychic discord that had brought him to the edge of disintegration” (Baker 277). Hemingway’s wound clearly affected his life and mental state in a debilitating way, and nowhere was the influence of his wounding expressed in such depth than in his writing. Hemingway’s writing is an expression of his troubles and desires due to his wounding, and in this writing he attempts to solve some of the problems that men are faced with as a result of their mortality.

Many scholars have picked up on the fact that the psychological and physical damage that Hemingway sustained during the war is portrayed throughout his literature in the same recurring hero. Kashkeen wrote that “‘you read the joyless tale of Hemingway’s favorite hero . . . ever the same under his changing names’” (qtd. in Baker 277), and Philip Young says that “the Hemingway hero is to be a wounded man, wounded not only physically but . . . psychologically as well” (12-13). Young traces the development of the Hemingway hero from Nick Adams, who has been physically wounded by the war and psychologically wounded by the rest of his “violent, evil, or unsettling” (26) experiences in life, to the heroes of his later short stories such as “The Short and Happy Life of Francis Macomber” and the “Snows of Kilimanjaro,” who suffer from the knowledge of their incompetence and long for a way to regain their integrity. The Hemingway hero suffers from the physical and psychological damage done to him during his life and searches for some way to cure this damage and redeem his morally broken character.

In his writing, the solution to his hero’s problems is illustrated by what Young calls the “code hero” (36). The “code hero” is the character other than the protagonist who exemplifies the code of grace under pressure, honor, and courage. He helps to “bind the wounds” (35) that

the hero's debilitating experiences have given him by offering a model of those virtues that help a man confront his fears and regain his dignity once it has been lost due to a confrontation with his fears. In "The Short and Happy Life of Frances Macomber," Frances Macomber is the protagonist who suffers from shame because of his cowardice in the face of a lion, and Wilson, the hunting guide, is the code hero who teaches the protagonist the code. Macomber shows his cowardice when he runs away from the lion. Wilson stands his ground and kills the lion, and his courage, grace, and honor to stand up to the charge of the lion acts as a model that Frances Macomber can emulate. Young writes that "under the tutelage of the hunter Wilson, [Macomber] learns courage and honor and to embrace the code" (42). This is shown by Macomber's courage later in the story when he shoots a buffalo with no fear at all and "becomes a man in the process" (Young 42). The interaction between the protagonist and the code hero therefore "delineates an imagined solution to that problem [of fear]" (42-43). The solution to the problem of fear is to confront your fear and to stand up to mortal danger. By doing this, you can eliminate all the suffering inflicted upon you by your fear of dying.

We can see that through Hemingway's experience with war he gained an appreciation for the reality of death. This appreciation for the reality of death caused him to gain a fuller appreciation for life because it forced him to realize the temporality of life. This new outlook on life – involving a fuller appreciation for its temporality – caused him to want to live life more fully. He had to figure out a way to do this though. As evident in his fiction, the way he believed someone could live life more fully was to have no fear of dying. He realized that the reason why people do not live fully in the first place is that they are restricted by their fear of death. Although they try to ignore the reality of death, they are nevertheless dominated by their instinctual fear because they go through life subconsciously considering the consequences of

every action they make because they are innately afraid that their actions might lead in some way to death. If they had no fear, they would not have this feeling of restriction, and they would be able to live fully and happily in every moment of their life. This release from the restrictions that the fear of death places on the individual is what I call transcendence of mortality because the person who has achieved such a release has in effect broken away from the restrictions that mortality seems to have placed on all mortal beings. Therefore, the Spanish fascination with death leads to an appreciation for life, which leads to the valuing of transcendence of mortality. This transcendence can be achieved through courage and grace under pressure, and since honor is dependent on an attempt to achieve that which the culture values, any courageous or graceful action under the pressure of death done with the intention of achieving transcendence of mortality is honorable in Spain.

III. HOW AND WHY COURAGE, SKILL, AND GRACE GIVE EMOTION IN BULLFIGHTING AND HOW THIS PROVES THAT THESE VIRTUES ARE INTIMATELY TIED WITH THE SPANISH CULTURE

Up until now I have explained that Hemingway believed that grace and courage were honorable in Spain because they helped the people achieve something that they value as a culture – transcendence of the restrictions of mortality imposed on them by their natural fear of death. Now, in order to show how deeply these virtues are rooted in the Spanish culture and prove that they help define the Spanish way of life, I will demonstrate how these virtues contribute to the emotion of bullfighting as described in *Death in the Afternoon*. Bullfighting is the perfect subject to analyze in order to explain the importance of grace, honor, and courage to Spanish culture because it is in this spectacle that the use of these virtues has been ritualized. It is in the matador that “‘grace under pressure’ is epitomized” (Young 68), and it is the matador who is

able to use his grace, honor, and courage to achieve a ritualized transcendence of mortality that gives the audience a catharsis, or emotional purge. Before I explain how these virtues contribute to the transcendence of mortality and the emotion of bullfighting, it is first necessary to understand that there are different levels of transcendence and emotion that a matador can evoke with a performance and that this “degree of brilliance in the performance is left to the fighter’s honor” (*Death* 91). This means that a low level of emotion can be evoked by a matador who possesses a relatively low level of honor shown by his low level of courage and grace.

The first step in achieving an emotional bullfight for a matador who does not have a high degree of courage or natural grace is to have the desire to maintain honor. This is the first and most important step because without a concern for maintaining honor, the matador will not have enough motivation to risk his life in the bullring and attempt the actions (which I will explain later) that are necessary for giving emotion. When a matador does have this desire to maintain his honor, he will do everything he can to try to hide his fear. By hiding his fear he can show that he is not a coward, and this is important because “once [cowardice] has been shown, truly and unmistakably shown, honor is gone” (91). If a matador succeeds in hiding his fear by having the “ability temporarily to ignore possible consequences” (58), then it will appear as though he is confronting the object of his fear with ease. Even if it is not in fact easy for the matador to confront the bull, it appears as though it is if he hides his fear because our ability to decide what looks easy is dependent on our own experience of what makes actions easy for us. We know that if we are not afraid of something we are able to confront it with ease, so if we believe that someone else is not afraid of something then we assume that he too is confronting the thing with ease. Finally, this appearance of confronting the lethal bull and surviving with relative ease evokes a positive emotion in the crowd because it appears as though the matador has actually

succeeded in transcending the law of mortality – that death will always overcome mortal beings. This appearance of transcendence gives emotion in Spain because the people are witnessing something that they long to achieve themselves and that they meditate on throughout their life. They are watching something occur in real life that they commonly fantasize about, so they are able to have a feeling of catharsis, or emotional release, that comes from having abstract thoughts given a more concrete meaning. It is important to realize that this catharsis only comes if the people are deeply concerned with transcendence of mortality and the virtues that help achieve this. The fact that this catharsis occurs in the Spanish people therefore verifies the profound significance of these virtues to their way of life.

Once we recognize that the amount of emotion that a matador gives is dependent on how much the matador appears to transcend the law of mortality and that the degree of his appearance of transcending this law is dependent on the amount of ease he shows in confronting his fear, then we can say that the easier it is for the matador to pass the bull and avoid his own death, the more emotion that will result. There are three qualities that can make a bullfight easier for a matador and therefore make it possible for him to achieve the highest degree of emotion. The first is having a bravery that not only allows him to ignore the possible consequences of passing a bull, but that gives him the “ability not to give a damn for possible consequences; not only to ignore them but to despise them” (58). This “more pronounced degree of bravery” (58) increases the appearance of ease in confronting the bull for a matador who possesses this bravery because the fact that he doesn’t have to battle his fears makes it actually easier. Without this type of bravery that makes a matador “not give a damn for possible consequences,” the matador may still “be as brave as the bull himself to face any danger [but] by his nerves, be unable to face that danger coldly” and be able to “see the bull come calmly” (167). As Hemingway says, “nerved-

up bullfighting is sad to watch” (167) because even though there is honor in being willing to nerve yourself up enough to face the charge of the bull, it does not allow the matador to truly dominate the bull, which is what the crowd has come to watch. Having the ability not to give a damn for consequences allows the matador to be calm in the ring, which gives him the potential to dominate the bull.

The second quality that will help a matador make his confrontation with the bull easy is an understanding of bulls and their tendencies in the ring and the scientific skill to pass the bull correctly that comes with this understanding. If the matador has the bravery to face the bull calmly and not be nervous, his skill and knowledge of bulls will help him fulfill his potential to dominate the bull. Hemingway says that “the matador must dominate the bull with knowledge and science” (21). Knowledge and science can help him dominate the bull because they allow him to control the amount of danger that he encounters in the ring:

the matador, if he knows his profession, can increase the amount of the danger for death that he runs exactly as much as he wishes. He should, however, increase this danger, *within the rules provided for his protection*. In other words it is to his credit if he does something that he knows how to do in a highly dangerous but still geometrically possible manner. (21)

The matador dominates the bull in this way because he takes away the power of the bull. The bull’s power used to be in his ability to control the danger that the matador faced when he entered the ring. But when the matador uses his skill and understanding of bulls to “increase the amount of the danger of death that he runs exactly as much as he wishes,” he takes the power to control the danger of death away from the bull and keeps it for himself. By taking away the power to control the danger of death from the bull, the matador transcends the law of mortality.

For this reason, a bullfight in which the matador dominates the bull with skill gives a greater degree of emotion than a bullfight in which the matador has only the courage to face the bull but not the skill to pass him in the correct manner to control the danger to himself. If he does not have the proper skill, he will always be on the defensive, which means that the bull is dominating him and not the other way around. He still might be able to seemingly exempt himself from the law of mortality if he manages to avoid a goring, but he does not transcend it to the degree that the skillful bullfighter who takes the power of controlling death into his own hands transcends it.

The importance of knowledge of bulls and of skill and technique to giving emotional and brilliant performances is demonstrated by the example of Manolo. Manolo's father started Manolo's training when he was four years old. He learned to fight bulls that were not yet mature during his childhood. This background in bulls gave him an understanding of bulls that would be beneficial in his later career. At the age of sixteen he became a professional bullfighter and, as a result, had to take on mature bulls. Understandably, his first year was a failure:

The transition from working with the immature to the mature bulls; the difference in speed of charge; the responsibility; in short the insertion of constant danger of death into his life robbed him of his style and boyish elegance. He was too visibly solving problems and impressed by his responsibility to be able to give a good afternoon of bulls. (166)

He was not able to give emotional performances because his lack of skill in passing mature bulls made him unable to make his passes look easy, and he was not able to control the amount of danger that he encountered. However:

In the second year, with a sound scientific education in bullfighting behind him, a training that started when he was four years old, a complete knowledge of how to execute every suerte in bullfighting, he had solved the problem of the mature bulls and triumphed

in Madrid on three successive occasions, triumphed in the Provinces wherever he went, with bulls of all breeds, sizes and age. He showed no fear of bulls because of their size, he understood how to correct their defects and how to dominate them and he has done work with the biggest kinds of bulls, work of extreme brilliance (166)

This excerpt clearly shows that Manolo's skill, which includes the knowledge of how to "execute every suerte" and "correct [the bull's] defects," is what caused his ease in confronting the bull and therefore the "extreme brilliance" of his performances, for it gave him the confidence and courage to be calm in the ring, and it allowed him to dominate the bulls. His skill allowed him to achieve transcendence of the law of mortality.

The knowledge and skill of the bullfighter allows him to transcend the law of mortality by giving him the ability to confront the agent of death with ease as evidenced by his ability to control the danger to himself and therefore take the power of death into his own hands. The next quality, grace, increases the ease with which the matador can control the danger to himself, given that he has skill as well, so grace increases the emotion from a bullfight even more. Hemingway hints at the ability of grace to increase the emotional effect that skill can give when he says that "in the measure in which this domination is accomplished with grace will it be beautiful to watch" (21). In other words, if the domination that is achieved by skill can also be graceful, this domination will give so much emotion that it will be beautiful and will become a work of art.

Indeed, grace is what is "capable of producing the intensest degree of emotion in the spectator" (12). Grace in bullfighting is the quality inherent in any pass that brings the bull dangerously close with an ease, effortlessness and purity of line that is beautiful to watch. The grace of the bullfighter is made evident when he is passing the bull with either the cape – the stiff sheet of silk and percale that the matador uses to draw the bull away from a picador who has

fallen off his horse during the first act of the bullfight – or the muleta – the scarlet cloth that hangs over a stick that the matador uses to pass the bull during the third and final act of the bullfight preparatory to the killing of the bull. The grace in these passes is made possible by a natural “wrist magic” as Hemingway calls it. The “wrist magic” of those matadors who are born with this natural aesthetic sense allows them to swing the cape and the muleta in such a manner that controls the bull’s charge close to his body slowly and effortlessly and with purity of line. In order to demonstrate the graceful effect that this “wrist magic” has on bullfighting, Hemingway first describes a series of passes that is exceptionally difficult to execute without this “wrist magic”:

The greatest pass with the muleta, the most dangerous to make and the most beautiful to see is the natural. In this the man faces the bull with the muleta held in his left hand, the sword in his right, the left arm hanging naturally at his side, the scarlet cloth dropping in a fold over the stick that supports it and which the man holds as you see in the picture.

The man walks toward the bull and cites him with the muleta and as he charges the man simply sways with the charge, swinging his left arm ahead of the bull’s horns, the man’s body following the curve of the charge, the bull’s horns opposite his body, the man’s feet still, he slowly swings his arm holding the cloth ahead of the bull and pivots, making a turn of a quarter-circle with the bull.... I have seen it done six successive times; the man seeming to hold the bull with the muleta as though by magic. (208)

It is exceptionally difficult to execute a series of consecutive naturals because of the degree to which the matador exposes himself to the bull’s horns and because of the balance needed to pass the bull several times “without moving the location of the feet” (209). In order to execute this series successfully – passing the bull close to the body with purity of line – and to prevent the

occasion of looking awkward or foolish or being gored, it is necessary to possess the “wrist magic,” as he explains below:

To do [the series] well, without contortion, keeping the lines of the figure with the horn of the bull so close to the man’s waist that they would only have to move up an inch or two to gore, controlling the bull’s charge by the movement of arm and wrist and keeping him centred in the cloth, stopping him with the wrist flick at just the proper moment, repeating this three or four or five times takes a bullfighter and an artist. (209)

From this quotation it is evident that the movement of the wrist is what allows the bullfighter to pass the bull with grace because it keeps the bull in the correct position the whole time, which allows the matador to keep from becoming contorted and losing his purity of line with the charge of the bull. Furthermore, the wrist action is what enables the matador to stop the bull at the proper time, which allows him to set up properly for the next pass. In both cases, the “wrist magic” contributes to the grace of the bullfight because it allows the bullfighter to execute dangerous and difficult passes with an ease and effortlessness and purity of line that is beautiful to watch.

The grace of these dangerous passes made possible by the “wrist magic” increases the emotion that comes from the domination of the bull through skill because when skillful passes are made graceful, the domination of the bull appears even easier than the domination of the bull from skill alone. The increased ease from grace results in what we might call a surplus of ease. In other words, grace makes difficult and dangerous passes appear almost too easy to execute. The result is a sense of arrogance in the matador that creates the most intense degree of emotion because not only does the matador seem to transcend the law of mortality, but he seems to own this law in a godlike sense. Hemingway describes the arrogant ease that can result from grace

when he describes the competition among artistic bullfighters:

The matadors rival with each other in invention and in seeing with what purity of line, how slowly, and how closely they can make the horns of the bull pass their waists, keeping him dominated and slowing the speed of his rush with the sweep of the cape controlled by their wrists; the whole hot bulk of the bull passing the man who looks down calmly where the horns almost touch, and sometimes do touch, his thighs while the bull's shoulders touch his chest, with no move of defense against the animal and no means of defense against the death that goes by in the horns except the slow movement of his arms and his judgment of distance; these passes are finer than any cape work of the past and as emotional as anything can be.... it is the modern cape work, supremely beautiful, supremely dangerous, and supremely arrogant that has kept bullfighting popular.... (175)

First of all, this passage explains how the purity of line and closeness of the bull's charge to the matador, which are evidence of grace, are related to his domination of the bull and are controlled by his wrists. Secondly, this passage demonstrates how the calmness and apparent lack of concern in confronting the danger of the bull as a result of this grace leads to the sense of arrogance in the matador. Finally, it shows that the arrogance and grace in these passes is capable of producing the highest possible degree of emotion. The reason grace is capable of producing this degree of emotion is that, as stated above, the arrogance of a graceful matador shows the surplus of ease that he has in dominating the bull, and this surplus of ease implies that the matador not only transcends the law of mortality but that he governs it. Therefore, if the matador possesses the virtues of courage, skill, and grace he will be able to evoke a sense of his immortality. He will be able to execute a performance that:

takes a man out of himself and makes him feel immortal while it is proceeding, gives him

an ecstasy, that is while momentary, as profound as any religious ecstasy; moving all the people in the ring together and increasing in emotional intensity as it proceeds, carrying the bullfighter with it, he playing on the crowd through the bull and being moved as it responds in a growing ecstasy of ordered, formal, passionate, increasing disregard for death that leaves you, when it is over, and the death administered to the animal that has made it possible, as empty, as changed and as sad as any major emotion will leave you. (206-207)

The fact that the virtues of courage, skill, and grace evoke such a profound emotion in the Spanish spectators of bullfighting proves that these virtues have a special significance to them and to their culture as a whole. However, there is still one last quality that is necessary for an emotional bullfight as hinted at by the definition of honor that I gave above. The reader may recall that I defined honor as an allegiance to one's moral principles, or more generally as an allegiance to the values of one's culture. So far I have shown how the values themselves contribute to the emotion of bullfighting. Now I will show how a demonstrated allegiance to these values contributes to the emotion. After this discussion, it will become evident that an allegiance to these values not only contributes to the emotion of bullfighting but that it is essential to the emotion of bullfighting.

IV. THE IMPORTANCE OF *AFICION*, OR PASSION FOR BULLFIGHTING, IN GIVING EMOTIONAL PERFORMANCES

Hemingway explains in *Death in the Afternoon* that "in Spain honor is a very real thing. Called pundonor, it means honor, probity, courage, self-respect, and pride in one word" (91). The part of honor I am focusing on now is probity, or honesty and integrity demonstrated by an allegiance to the values of Spain. The importance of honesty to bullfighting is expressed when

Hemingway writes, “when [the audience] have learned to appreciate values through experience what they seek is honesty and true, not tricked, emotion and always classicism and the purity of execution of all the suertes” (12). That the matador must have honesty in order to evoke emotion stresses the priority that the subjective experience of the individuals in the crowd plays in determining the emotional success of a bullfight. The matador may have all the courage, skill, or grace in the world, but if the crowd does not believe that he is using these qualities to bring the bull as closely to himself as he possibly can without being gored – therefore truly dominating the bull and achieving transcendence of mortality – there will be no emotion, and the matador will lose his honor.

It is because of this supreme importance of honesty that Hemingway says “until a matador has undergone [a] severe wound you cannot tell what his permanent value will be” (*Death* 166). Gorings have a tendency to instill fear in a matador because they make the consequences of passing the bull closely seem more real and probable to the matador. As a result, the gored matadors are sometimes too afraid to do the “real part of bullfighting, the man deliberately passing the bull’s horns as close and as slowly as he can past his own body” (215), so they “substitute a series of graceful tricks ... for the sincere danger of the faena itself” (215). These tricks are meant to simulate danger while keeping the matador still relatively safe. A goring therefore tests the honesty of a matador because it gives him a temptation to be dishonest. Only the honest matadors are truly valuable because they will never give up on performing according to the true purpose of bullfighting and therefore will always have the potential to execute an emotional bullfight.

The case of Nino de la Palma is an example of how honesty, or a commitment to and passion for the unspoken rules of the ritual of bullfighting, is the final crucial quality that a

bullfighter must have for an emotional bullfight. It also demonstrates how this final quality cannot be evident in the matador until the matador has sustained a goring. Hemingway explains that Nino de la Palma used to be “sincerity and purity of style itself with the cape” (89) and that he killed “several times recibiendo, receiving the bull on the sword in the old manner and he was beautiful with the muleta” (89). Nino de la Palma clearly possessed courage, skill, and grace and because of these qualities he was able to execute beautiful and emotional bullfights. However, his honesty and respect for the unwritten rules of bullfighting – a respect that is characteristic of all matadors with *aficion*, or passion for bullfighting – had not yet been tested by a goring, and therefore the true significance of these emotional performances could not yet be known.

Unfortunately, his first goring proved that he was not as valuable a performer as he seemed at first: “What had happened was that the horn wound, the first real goring, had taken all his valor. He never got it back” (90). As a result, he could not bring himself to pass the bull closely to his body and give honest emotion for the sake of the passion of bullfighting alone. Instead, he was given to “purely cynical performances dosing his effort, only creating danger for himself when there [was] financial need for improving his standing and obtaining contracts” (91). It is easy for a crowd with *aficion* to recognize these cynical performances, so even if the performances appear to be courageous, graceful, and skillful, the aficionado crowd will not receive any emotion from them because they disapprove of the matador’s cynicism and lack of *aficion*.

Therefore, it is not enough to merely have courage, skill, and grace; the matador must show a commitment to using these qualities to their fullest potential. Indeed, “a bullfighter is not always expected to be good, only to do his best” (91). One might also say that a matador is only expected to be passionate about bullfighting, for it is the passion and respect for the emotional and spiritual significance of bullfighting that causes a matador to always do his best to give

honest emotion. The importance of having *aficion* is implied in *The Sun Also Rises* when Jake, the narrator, explains that “Montoya could forgive anything of a bull-fighter who had *aficion*. He could forgive attacks of nerves, panic, bad unexplainable actions, all sorts of lapses” (137). Montoya could forgive anything of a bullfighter with *aficion* because it is this *aficion* and commitment to the unwritten rules of bullfighting that gives emotional integrity to a bullfighter’s courageous, skillful, and graceful work with the bull. If and only if a bullfighter has *aficion* in addition to courage, skill, and grace will he be able to give the ultimate feeling of emotion – an emotion that is “as profound as any religious ecstasy” (*Death* 206).

To prove that the ideal matador exists and that the ultimate emotion is possible, Hemingway provides the example of Maera. Maera was an accomplished bullfighter, for he had “a valor that was so absolute” (78), he was skillful because of his “complete knowledge of bulls” (78), and he “got to manage the muleta beautifully” (78). In other words, Maera had courage, skill, and grace. What truly led to his success in giving emotional performances, though, was the fact that “he was gored badly twice but ... paid no attention to it” (79). Indeed, he would continue to kill his bulls “high up between the shoulders, going in as a man should, over the horn, following the sword with his body” (81) – the most dangerous way to kill the bull. Because he refused to let the gorings have any effect on the way he executed his bullfights, he showed that he was truly committed to the emotional and spiritual potential of bullfighting that the passion for bullfighting is based on. As a result he drew the approval of the crowd and was able to “[give] emotion always” (79).

In Maera, Hemingway saw the ideal matador. He possessed *aficion* and the courage, skill, and grace necessary to dominate the bull and achieve transcendence of mortality. I have stated above that the fact that these virtues help an individual achieve transcendence of mortality

and the fact that Spain values this transcendence means that being loyal to these virtues is honorable in Spain; however, the degree to which Spanish culture values transcendence of mortality and therefore the degree to which it values the virtues of courage, specialized skill, and grace still remained to be determined. Now that I have shown the profound emotion that results in the crowd when a matador such as Maera achieves this transcendence by these virtues, I have proven that the Spanish culture is deeply affected by matters concerning transcendence of mortality and the exhibition of courage, skill and grace – so deeply affected that these virtues can be said to form the honor system that defines the Spanish culture.

V. HOW *FOR WHOM THE BELL TOLLS* SUGGESTS AN ENTIRE WAY OF LIFE

Because these virtues form the honor system that defines Spanish culture, any work, either fiction or nonfiction, that relies on these virtues to give it meaning can effectively give a sense of what Spanish culture is like. Indeed, through the explanation of the spectacle of bullfighting “both emotionally and practically” (*Death* 517) in *Death in the Afternoon*, the “initial esthetic impulse [of bullfighting] grew outwards, without losing its esthetic significance, to suggest the outlines of a whole culture” (Baker, *The Writer as Artist* 147). In other words, through its “straightforwardly reportorial” (149) account of how the virtues of honor, courage, skill, grace, and *aficion* contribute to the practice and emotion of bullfighting, *Death in the Afternoon* conveys the Spanish way of life. However, as mentioned above, Hemingway’s strength was in his artistic fiction and not in his exposition. Through creative ways of showing these virtues and not just explaining them, Hemingway could give an even more powerful suggestion of a way of life. In *For Whom the Bell Tolls*, Hemingway does just that. To be sure, the virtues that are seen in *Death in the Afternoon* have “been transferred out of the manual and into the novel, always with a gain in dramatic intensity” (Baker, *The Writer as Artist* 148). In

other words, “the novel has completely assimilated the reportorial elements to the needs of art.... we are not told: we learn by experience so sharp that it hardly seems vicarious” (149).

Hemingway uses the virtues that are deeply connected with the Spanish culture to inform the actions of his characters, and through the dramatization of these virtues we are not only shown an entire culture, we actually seem to experience the entire Spanish way of life.

Integral to this artistic achievement is the setting of the novel. Because *For Whom the Bell Tolls* is a novel that takes place during the Spanish Civil War, the characters are in the almost constant presence of danger. Therefore, their honor is tested in much the same way that a bullfighter who is in the constant presence of danger has his honor tested. Just as matadors must show an allegiance to courage, skill, and grace under pressure, so must the guerrillas in *For Whom the Bell Tolls* show an allegiance to these same virtues in order to maintain their honor. The important thing to realize is that in both cases honor is dependent not only on having these virtues but on having the honesty and integrity to use these virtues in a commitment to a cause that is expected of them. As shown by my analyses of *Death in the Afternoon*, the matador is expected to show a commitment to the rules that the passion for the ritual of bullfighting is based on. As a result, his ultimate goal is to achieve a feeling of transcendence of mortality. He is expected to attempt to achieve this goal by attempting to dominate the agent of death, the bull, with courage, skill, grace and *aficion*. In *For Whom the Bell Tolls*, the guerrilla soldiers’ honor is dependent on their level of commitment to the cause of the Spanish Republic. Unlike the case of the matador, this expectation does not stipulate that the guerrilla must achieve transcendence of mortality (although, as we will see later, transcendence is a side effect of fulfilling this expectation, which has implications as to the value that Spain places on maintaining honor). It does, however, require that the guerrilla use his courage, skill, and grace to attempt to blow a

bridge during an offensive that will prevent the enemy from delivering supplies and reinforcements to their troops during the battle. I will now show how the danger of war tests certain characters' commitment to the cause of the Republic. Through this analysis of what characters are honorable and what makes them honorable, I will explain how the virtues of honor, courage, skill, and grace form the moral framework of the novel and therefore how the novel suggests the entire Spanish way of life.

Pablo is an example of a character who has been negatively affected by the constant presence of danger in his life since the beginning of the war. In this way, he is comparable to those matadors, who, after suffering their first severe goring, lose their courage and their resolution to fight according to the rules of the ritual of bullfighting. Indeed, much like Nino de la Palma, Pablo used to be great but then became "a ruin" (90) because of a fear of death. In the beginning of the war he was a powerful and resolute guerrilla soldier as demonstrated by his leading the overthrow of the fascists in his home town and then later by his part in the blowing of a train. Pilar, his wife, affirms that these examples prove that he was once great when she says that he was "more man than Finito in [his] time" (86), which is saying a lot because Finito was a successful bullfighter. However, Pablo could not sustain this greatness under the constant pressure of death. One night when he and Pilar are sleeping together he starts crying and tells Pilar that he is "afraid to die" (90). This cowardice clearly affects his commitment to the cause of the Republic, just as Nino de la Palma's cowardice affected his commitment to the true cause of bullfighting, for during the majority of the rest of the novel Pablo spends his time getting drunk and heckling the other members of the guerrilla band. He even goes so far as to attempt to sabotage the blowing of the bridge by throwing Jordan's detonators into the gorge. His cowardice has made him care only about what is best for his own survival and not for the

survival of the Republic. The dishonor in this behavior is shown by the disgust that Pilar has for him. When Pablo admits that he is afraid, she tells him to “get out of bed” for “there is not room in one bed for me and thee and thy fear all together” (90). Afterwards he is ashamed, but he does not regain his honor.

In contrast to Pablo, there are examples in *For Whom the Bell Tolls* of characters who maintain their honor despite their fear. These characters are able to maintain their honor because they do not let their fear affect their commitment to the cause of the Republic. As Pilar says in reference to the sadness of Pablo as a result of his fear, “all my life I have had this sadness at intervals But it is not like the sadness of Pablo. It does not affect my resolution” (90). Having fear during a time of war is natural and therefore fully acceptable. Indeed, this natural fear is commented on several times throughout the novel. During one instance, the guerrilla’s are hiding from several horsemen, and Robert Jordan sees Agustin sweating and assumes that the sweat is the result of the “natural fear before action” (287). Because this fear is natural and in most cases cannot be helped, the important thing and therefore the honorable thing, as expressed by Pilar, is not to let this fear get the better of you and prevent you from doing your duty to the Republic.

Anselmo is an example of how one can be honorable despite one’s fears. Just like Pablo, Anselmo has been involved in the war effort for a considerable amount of time and is therefore fully aware of the danger that is involved in the war. He has seen death being administered, knows that death can just as easily come to him, and, as a result, has the natural fear that comes with war. This fear is augmented into a “fear like the freezing of his heart” (327) when he sees the bomb craters and the bodies of Sordo’s men on the hill where Sordo and his band made their last stand against the fascists. This vision makes the threat of death seem even more real to

Anselmo and therefore increases his fear. The difference between Pablo and Anselmo, though, lies in the way they react to this fear of death. Pablo succumbs to the fear and denigrates into selfish cynicism, therefore losing his honor. Anselmo, on the other hand, proves his honor because the first thing he does after he is struck by this fear from seeing Sordo's dead men is to try and "put all thought of the next day out of his mind" (327). This reaction shows his attempt to stand up to his fear and not to let it get the better of him. The "next day" is the day that he will be putting himself in the most danger because he will be helping Jordan blow the bridge. When his attempt not to think about the next day fails, he continues to show his resoluteness to the cause of the Republic when he prays that he be able to control himself under his fear:

Help me, O Lord, tomorrow to comport myself as a man should in his last hours. Help me, O Lord to understand clearly the needs of the day. Help me, O Lord, to dominate the movement of my legs that I should not run when the bad moment comes. Help me, O Lord, to comport myself as a man tomorrow in the day of battle. (327)

It is clear that his fear has had no affect on his resolution to fight for the Republic. In the end his honor has been maintained and he knows it. After he prays and reassures himself that he will be able to carry out his duty of blowing the bridge without running away, he feels "much better" (327). He feels better not because his fear of death is gone but because he knows that he has maintained his honor.

Just as in bullfighting where the matador can achieve different levels of honor depending on how fully he possesses the virtues of courage, skill, and grace, there are also different levels of honor that a Spanish soldier can achieve in war depending on the degree to which he exhibits these same virtues. The reason for this is that honor is dependent on showing an attempt to achieve a goal that is valuable to a culture. Therefore the closer one gets to achieving this goal,

the more honor he will have. When one possesses the ultimate degree of courage, skill, grace, and passion (or commitment to the cause) he will most likely achieve his goal and therefore achieve the highest level of honor. In bullfighting, as we have seen, this highest level of honor results in transcendence of mortality and an emotional feeling of immortality that is evoked in the crowd. This same feeling of transcendence of mortality can be achieved by a soldier if he possesses the highest degree of honor, that is, the highest degree of courage, specialized skill, grace under pressure and commitment to his duty. The fact that transcendence of mortality can be achieved by these honorable actions demonstrates the supreme importance that honor has in the Spanish culture.

In *For Whom the Bell Tolls*, Robert Jordan is the character who possesses this highest degree of honor. First of all, Jordan not only has a bravery that allows him to control his fear, he has the “more pronounced degree of bravery” (58) described in *Death in the Afternoon* that “is the ability not to give a damn for possible consequences” (58). This is made known when Pilar asks him, ““And you have no fear?”” and Jordan replies ““Not to die”” (*For Whom the Bell Tolls* 91). This lack of fear to die is shown throughout the novel in Jordan’s calm actions in the presence of danger. To be fair, though, Jordan is not a completely worry-free character nor is his courage as simple as I have just explained it, for much of the novel consists of internal debates in which he wrestles with such problems as fear and death. Nevertheless, it is accurate to say that Jordan is certainly not a coward and that it never appears as though he might become one.

Proof that Jordan has the next quality that is needed for an individual to have the ultimate sense of honor is given almost immediately after he admits that he is not afraid of death. Pilar asks if he is afraid of anything else if not death and Jordan replies, ““only of not doing my duty as I should”” (91). The fact that he has an actual fear of not being able to defend the Republic

shows how passionate he is for what it stands for and therefore how committed he is to the cause of defending it. This commitment to the cause is the second quality needed for the ultimate sense of honor, and it is because of this quality that the two remaining qualities have any significance in achieving the goal of defending the Republic and blowing the bridge.

These two remaining qualities are specialized skill and grace under pressure. In war, as with bullfighting, these two qualities are the most directly responsible for helping the individual achieve his goal. For this reason, they are most visible in Jordan when he is in the process of blowing the bridge. Hemingway describes the process: “Now as he worked, placing, bracing, wedging, lashing, tight with wire, thinking only of demolition, working fast and skillfully as a surgeon works, he heard the rattling of firing from below on the road” (436). Jordan’s work in tying the explosives to the bridge is compared to the work of a surgeon, therefore implying a very specialized skill. Jordan clearly knows what he is doing, and this knowledge helps him achieve his goal with relative ease.

Jordan doesn’t only show skill in the process of blowing the bridge, though; he also shows grace, which, as I explained in the section on bullfighting, involves a surplus of ease. Indeed, as Jordan climbs out through the trestles of the bridge, he reminds himself of a “bloody Tarzan in a rolled steel forest” (436). The process of blowing the bridge is as natural to him as climbing through trees is natural to Tarzan. The seeming innate ability of Jordan in blowing the bridge is further suggested when he is finishing wiring the grenades down on the other side of the bridge. So in tune with his work, “he no longer heard the firing from up the road” (438). Instead, he is only perceptive of the natural noise of the stream below, the trout that “rose for some insect and made a circle on the surface close to where the chip was turning” (438) and “the sunlight on the green slope of the mountain” (438). His grace in wiring the explosives gives him

such confidence in his ability that he can be calm enough to enjoy the natural beauty around him in the midst of the noise of a deadly battle. Because of his grace, he doesn't panic and therefore is able to accomplish his goal of blowing the bridge more easily.

I have said that just as achieving a domination of the bull causes the matador to transcend mortality, so does successfully defending the Republic give the soldier this same feeling of transcendence. The reason for this feeling is that in defending the Republic the soldier is working for a cause that is greater than himself. Therefore, if he feels as though he is defending it successfully he will feel as though he has transcended his self and taken on the identity of the broader Republic. This attitude is taken by Anselmo as he sits with the wire in his hand and the knowledge that with this wire he will successfully blow the bridge:

He was not lonely nor did he feel in any way alone. He was one with the wire in his hand and one with the bridge, and one with the charges the *Inglés* had placed. He was one with the *Inglés* still working under the bridge and he was one with all of the battle and with the Republic. (443)

Because of his part in defending the Republic, a cause that is greater than himself, he transcends his selfhood and feels at one with everything, including the Republic.

Jordan eventually achieves this same transcendence because of his part in defending the Republic. The beginning of his identification with things beyond himself can be seen in the passage I have already referenced when he loses his sense of personal danger and instead focuses on the trout in the stream below and the sun rising up over the mountain. His transcendence reaches its highest peak, though, on the last page of the novel when he lies wounded behind the pine tree, after Pablo's band has escaped into the woods, and sees the fascist officer approaching in pursuit. Before he sees the officer, he knows that he can do one last thing in the service of the

Republic before he dies from his wound, so he holds off on shooting himself to save himself the pain of the wound. He knows that if he can “just get the officer that may make all the difference” (470). It might allow Pablo, Maria, Pilar, and the rest to escape freely and continue their work in defending the Republic, and it would prevent the fascist officer from doing any further harm against the Republic. Because of the importance of this one act, Jordan’s success would identify him forever with the Republic. For this reason, when he finally sees the officer coming up the slope on which he lies in wait and is sure that he will be able to kill him, he becomes “completely integrated” (471). Just as Anselmo felt immediately before he was about to fulfill his goal of blowing the bridge, Jordan feels at one with everything around him – the sky, the “big white clouds in it” (471), the pine needles on the ground, and “the bark of the pine trunk that he lay behind” (471). His sense of self, and therefore his sense of mortality, is gone because his whole being is only focused on what is best for the Republic; his identity has become the Republic. This is shown not only in a spiritual sense but in a physical sense as well. The last line reads: “He could feel his heart beating against the pine needle floor of the forest” (471). His heart beats for the land that he is defending.

The preceding analysis was but a brief look at how the virtues of courage, skill, and grace, determine the moral framework of *For Whom the Bell Tolls*; however, I hope it is enough of a glimpse to convey the importance that these virtues play in the lives of the characters in the novel. The significance of these virtues is indeed very great, considering that they allow the individuals who possess them to carry out the cause of the Republic and in so doing to achieve a feeling of having transcended their mortality, a feeling that is central to a culture that, above all, values facing death with honor.

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