

Reading Ernest Hemingway's *In Our Time*

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Page(s)	Resources	
1	Hemingway Background	This gives a brief introduction to Ernest Hemingway. This may be useful when trying to analyze origins of short stories or vignettes.
2	Hemingway Writing Style and Collection Format	This page provides some information on how Hemingway wrote. It gives insight into what to look for within Hemingway's writing. An overview of <i>In Our Time's</i> structure is included.
3-11	Summaries	A Summary of each short story is included with Concepts and a brief Big Picture discussion. Each vignette is paired with Connections to historical events.
12	Story Pairings	This page gives options for breaking apart <i>In Our Time</i> into several topics. Some of these pairings overlap.
13	Companion Texts	This is a list of non-Hemingway texts that may be interesting to read and alongside <i>In Our Time</i> . Potential connections are included.
14	Pre-Reading and Reading Options	This page includes a list of several options and explanations for preparing to read <i>In Our Time</i> and for reading <i>In Our Time</i> with a group of people.
15	Annotation Guide	This page includes a chart that can be used to track reading, thoughts, questions, and connections to the text.
16-17	Book Mark Reading Schedule and Prompts	For the option of creating a reading schedule, these bookmarks can be filled in. Questions to ponder while reading are included on the back of each bookmark – print double sided.
18	Binary Opposition Discussion Guide	This chart provides a format to identify and analyze binary structures in <i>In Our Time</i> .
19	Writing and Discussion Activities	This page includes several options for facilitating writings and discussions while reading <i>In Our Time</i> .
20	Text Study	Use this guide to focus on specific quotes from the text and expand an understanding of those quotes.
21	Short Story Charts	For teaching the structure of short stories, these charts can be used to map the elements of a short story for each of the short stories.
22	Unfamiliar Vocabulary	For teaching vocabulary alongside this text, use this sheet with as many copies as needed to help students/readers acquire a broader vocabulary.
23	Post-Reading Activities	This page includes a short list of possible activities that could be used to conclude your reading of <i>In Our Time</i> .
24	References and Resources	This is a list of References for this packet and further resources on Ernest Hemingway and his work.
25+	Samples	Attached are samples of how to potentially fill out some of the documents included within this packet. Samples of pages 15, 16, 18, 20, 21, and 22.

Hemingway Background

This background will focus on the youth of Ernest Hemingway. Much can be said about Hemingway after he wrote *In Our Time*, but since this text is the focus of this packet, the background will only include information up until the writing of this collection.

Born: July 21, 1899 in Oak Park, Illinois

Died: July 2, 1961 in Ketchum, Idaho

Strenuous Life:

Theodore Roosevelt emphasized the need for young men “to lead the ‘strenuous life,’ to be self-made, strong of body, and clean of mind” (Earle 28). This rhetoric overtook the country, Hemingway included. When Hemingway was young, he idolized Theodore Roosevelt, so he looked to make himself the kind of man that Roosevelt called for. This, paired with the fact that Hemingway’s father took him fishing and taught him the Latin names of various species in Northern Michigan, gave Hemingway a strong connection to nature and physical culture. Hemingway grew up fishing and hunting and wanting to emulate Roosevelt’s African hunts, which Hemingway eventually did. Roosevelt’s call for the strenuous life for “men” may have influenced Hemingway’s perception of women as well. He did not get along with his mother, and he struggled to maintain healthy relationships in his four marriages.

Jim Crow Era:

Hemingway grew up during the Jim Crow Era. Though he lived in Michigan and spent time in the wilderness, he was not immune to the cultural landscape that called for separate but equal spaces. The inherent racism of the time can be seen in parts in Hemingway’s writing. He grew up when signs labeled where a person could go based on the color of their skin, so he wrote being influenced by the time. To be clear, this does not condone Hemingway’s poor treatment of black characters as secondary to white characters in his writing, but it might explain why Hemingway may have written his characters in such a way.

World War I:


Growing up with Roosevelt’s rhetoric echoing in his mind, Hemingway longed to be a soldier. A local Oak Park paper reported on an instance when Hemingway and his friends were engaged in a war-like prank. No one was injured, but it was clear that Hemingway and his friends idealized the thought of being soldiers. For World War I, Hemingway attempted to enlist, but he was rejected due to poor eyesight. He signed up with the Red Cross to be a driver so that he could still go to war.

While stationed in Italy and handing out candy and cigarettes, Hemingway was struck by a mortar shell. In the flurry, he dragged an Italian soldier to safety while sustaining more wounds to his legs from being shot. He received the Croce di Guerra, an Italian medal of valor, for his actions. Hemingway was moved to a hospital to heal. He had a brief affair with a nurse, Agnes von Krowsky, which was later written about in “A Very Short Story” and *A Farewell to Arms*. At this time, the US newspapers started to write about him. He was the first American soldier injured in Italy during the war. The first articles reported on the facts: getting injured, saving another soldier, 200+ wounds. The later newspaper articles started to embellish the scene to make Hemingway sound more heroic: he saved several soldiers and was a soldier himself. When Hemingway returned to the United States, he received a hero’s welcome. He also wore a coat from an Italian officer at times, and he would not correct people if they made false assumptions about his time in Italy.

Expatriation:

Hemingway and his wife Hadley lived in Paris after their marriage in 1921. Hemingway became friends with several prominent expatriate writers of the time: Gertrude Stein, F. Scott Fitzgerald, Ezra Pound, James Joyce. Hemingway honed his craft while he was in Paris. He received continued feedback from his new literary friends. Though the relationships Hemingway made in Paris would eventually sour due to his own criticism of each of these people, the time in Paris did much for his writing – especially his efforts to work towards minimalism. During this time, Hemingway continued to write for the *Toronto Daily Star*. So when war broke out between Greece and Turkey, Hemingway was sent as a war correspondent to cover the conflict. All of which contributed to his writing of *In Our Time*.

Hemingway's Writing Style and Collection Format

<p style="text-align: center;">Minimalism and Cézanne</p>	<p>Hemingway was known for his minimalist writing style. Some of this influence came from being trained as a reporter, but some of the aesthetic tied to minimalist writing was inspired by the time. Hemingway admired Paul Cézanne's artwork. Cézanne consciously removed indicators and lines and colors from his paintings to see how little he could include while still having an image. Hemingway does the same with his stories. He strips them down to the bare minimum.</p>						
<p style="text-align: center;">Iceberg Effect</p> 	<p>Like an iceberg, what the reader sees of the story is above the water, but the allusions, connotations, assumptions that give the story meaning rest below the surface. When reading Hemingway's work, it is useful to make use of search engines and resources to look up the references he makes. An autobiographical background on Hemingway is also useful since he pulled on his personal experiences for his work.</p>						
<p style="text-align: center;">Binary Opposition</p> <table border="1" data-bbox="110 751 422 856"> <tr> <td><i>Soldier</i></td><td><i>Civilian</i></td></tr> <tr> <td><i>Bravery</i></td><td><i>Cowardice</i></td></tr> <tr> <td><i>Man</i></td><td><i>Woman/Child</i></td></tr> </table> <p><i>Where would you place Good and Evil in this binary? Black and White? Do you disagree with this binary structure? Do you agree? What can be said if you agree or disagree? What are the limits of such a binary? Explain.</i></p>	<i>Soldier</i>	<i>Civilian</i>	<i>Bravery</i>	<i>Cowardice</i>	<i>Man</i>	<i>Woman/Child</i>	<p>When reading and analyzing Hemingway's work, it could be worth noting how Hemingway creates opposition. A binary is a pair of opposites that requires each other for meaning. We know one based on what it is not. Oppositions include Life/Death, Good/Evil, Woman/Man, etc.</p> <p>Binaries are often used as supporting cultural tropes or stereotypes. Also, when listing binaries, it is most likely that only two sides are created. If we start with Good/Evil, then every other binary opposition will fall under one or the other – especially when looking at cultural stereotypes.</p> <p>Often in stories, opposition is assumed. If a brave character is presented, there are a list of qualities about this character that are assumed even if they are not stated. There is also a list of qualities that we assume this character does not have. We can use binaries to point out whether the author conforms to cultural norms, or if binaries are broken, how the author creates a new way of looking at a situation or a narrative.</p> <p><i>Example: If a character is a soldier, then an assumed binary may be present: Soldiers are assumed to be men and brave. If Hemingway presents a soldier that demonstrates cowardice, then he pushes against an expectation and creates a new way to read the role of the soldier. Or if a soldier demonstrates both bravery and cowardice, then a statement about the complexities of human characteristics can be addressed.</i></p>
<i>Soldier</i>	<i>Civilian</i>						
<i>Bravery</i>	<i>Cowardice</i>						
<i>Man</i>	<i>Woman/Child</i>						

Collection Format

Title	<i>In Our Time</i> , like several of Hemingway's other book titles, is an allusion to another text. The phrase comes from the English <i>Book of Common Prayer</i> : "Give peace in our time, O Lord."
Version	<i>In Our Time</i> went through several publications and the various publications included different stories and the stories were in a different order. The previous versions of this book were called "Little Review," which was very short, and <i>in our time</i> .
Dedication	Hemingway dedicates this collection of short stories to Hadley Richardson Hemingway, his first wife. The pair lived in Paris after they were married in 1921. They had a child, Jack "Bumby" Hemingway in 1923. Hemingway eventually leaves Hadley for her 'friend' Pauline Pfeiffer – Pfeiffer and Hemingway marry in 1927. Later in life, Hemingway will bemoan his loss of Hadley. It will become one of his greatest regrets. (Baker)
Vignettes	Though the vignettes do not directly relate to the chapters that precede them, they are fictional representations of historical moments. Each vignette provides clues that point to the true event that inspired it. Hemingway either experienced or reported on most of the events that occur in the vignettes. When reading them, think about how the tone, imagery, and historical context of the vignette connects to the short stories surrounding the vignettes.

Summaries of Short Stories and Vignettes

“On the Quai at Smyrna”

Summary: The narrator retells a story from a British officer who was at Smyrna in Greece. The retelling reflects the absurd need for soldiers to disassociate from the realities of war in a chaotic refugee evacuation scene on a dock that includes unnamed people screaming, a Turkish officer making a complaint, dead bodies in the water, and more explicitly, dead babies that the mothers won't give up.

Concepts: Soldiers are noticeably desensitized or numb to the traumas around them. This points to the loss of innocence or the requirement of soldiers, or people in traumatic situations, to have to remove themselves in order to cope. This also establishes an expectation for the main characters to handle difficult situations calmly. The image of the stoic masculine figure will be consistent throughout this collection.

Big Picture: This short story sets the tone for this collection. Hemingway depicts a chaotic scene without a singular focal point to reflect the chaos of war. The chaos is juxtaposed with a moment of reflection. This scene is taken from the Greco-Turkish War of 1919-1922. Hemingway reported on the Greco-Turkish war for the *Toronto Daily Star*, but he was not at Smyrna during this historical scene that he presents in this story (Stewart).

Chapter I

Summary: The narrator describes a scene of drinking and traveling with their military caravan near the war front in Champagne, France. The soldiers balance between enjoying themselves and worrying about the risk of being too close to the front with the kitchen fire going.

Connections: Like many of the vignettes in this collection, this vignette contains an allusion (reference) to an historical event. This vignette could be tied to the First Battle of Champagne at the start of World War I. Though there were several battles in Champagne, it could be seen that the start of the text would include a battle that is from the beginning of the war.

“Indian Camp”

Summary: In the first of the Nick Adams stories, Nick accompanies his father, the Doctor, and his Uncle George to an Indian reservation. The Doctor was called to help with a woman who had complications during the labor. Nick's father explained what he was doing to Nick during the labor. At the end of the process, the Doctor checks on the newborn's father. The father had sliced his own throat during the birth. Nick's father regrets taking Nick on the trip, and Nick reflects on mortality: “In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die” (Hemingway 19).

Concepts: Many of the pre-war Nick Adams stories will address a child's loss of innocence. Nick also sees a duality of masculinity, which privileges the stoic masculinity. The Indian father killed himself in a difficult situation, and Nick's father, the Doctor, remains calm in difficult situations. Nick learns that stoicism is more valuable. Nick and the reader may see the that race plays a role in the depiction of masculinity.

Big Picture: This story establishes a baseline for Nick Adams. Nick is a semi-autobiographical character for Hemingway. This collection will follow Nick through major life experiences on his way to becoming a man that Hemingway may imagine himself to be, or at least a man that is an iconic ideal of 20th Century, American masculinity.

Chapter II

Summary: A report of refugees leaving Turkey provides a snapshot of life that continues with the overlap of war. A child is born during the exodus.

Connections: The imagery of mosques in Adrianople, Turkey serves as the backdrop to the exodus of civilians leaving as Turkish soldiers invade. This scene is taken directly from a 1922 dispatch Hemingway wrote for the *Toronto Daily Star* when he was reporting on the Greco-Turkish War (Hemmingson 264).

“The Doctor and the Doctor's Wife”

Summary: Nick's father hires three “Indian” men to cut and split wood that Nick's father had pulled from the river. The men accuse Nick's father, in a joking manner, that he stole the wood from the lumbermill. It floated down from the mill. Nick's father takes offense, argues, and threatens to punch Dick Boulton. Boulton calls the bluff, and Nick's father tells them to leave and walks away. Nick watched the scene. His father goes inside, pumps shells through his shotgun, and tells his wife he needs to be outside after the “row.” Nick and his father go for a walk in the woods even though Nick's mother requested that Nick go inside.

Concepts: This continues to show Nick's education towards masculinity. The ethical dilemma of what is right and wrong and the convoluted nature of such binaries is prevalent. The privilege of white male decisions arises when the doctor dismisses his wife's request to have Nick go inside. Nick also acquires the importance of nature for healing or coping with difficult situations. The racial divide between the Native Americans and the Doctor could be addressed in regard to how each group is represented and what is valued or devalued from the parties.

Big Picture: Nick's father demonstrates a possibility of masculinity for Nick. There was some shame in not standing up for himself, but also an ethical dilemma of being accused for stealing. Hemingway consistently wrestles with decisions tied to masculinity. There is often a need to remain stoic and do the right thing, but there is also shame in being a coward – something Nick sees his father struggle with by walking away from Boulton and pumping shells through a gun to deal with the frustration of being humbled.

Chapter III

Summary: The narrator describes a scene at Mons of shooting German soldiers trying to climb over a garden wall. The narrator is direct and speaks plainly about how simple and consistently they shoot the Germans trying to get over the wall.

Connections: The Battle of Mons in Belgium in 1914 was the first major action of the British forces in World War I. The narrator is likely an English soldier charged with holding the line as the German army tried to advance.

"The End of Something"

Summary: Nick Adams and his girlfriend Marjorie are out rowing a boat in Horton's Bay, a town that no longer exists. The pair fish and navigate the lake. It is clear that Marjorie knows a fair amount about fishing and rowing, but Nick is still shown as the expert since he corrects her at times. When they find a beach, they set up a picnic and Marjorie talks, but Nick is distant. Nick mentions that there will be a moon that evening. Marjorie confirms it, and Nick argues with her about being a know-it-all, even though Nick claims he taught her everything. They argue and break their relationship off. Neither character shows much emotion. Marjorie takes the boat and leaves Nick to walk back. Nick's friend Bill arrives and asks how things went. Nick tells him to leave.

Concepts: Nick's growth to masculinity and his loss of innocence is seen in the end of his first relationship. Nature is valued a great deal and the imagery of vitality in nature alongside the failing of a man-made town is reflected in the withering of this relationship. Nick is connected with nature, and he values a woman that is also connected with nature, but it is also important to notice that Nick has an expectation for what role a woman should play in a relationship. He feels that he needed credit for her knowledge in the outdoors and that she should also remain fun to keep him in the relationship.

Big Picture: Hemingway spent many of his childhood summers in Northern Michigan in the wilderness. This was fostered by his father and inspired by Theodore Roosevelt's rhetoric on the importance of living a strenuous life. Hemingway struggled throughout his life to live the strenuous life and maintain healthy, lasting relationships. This story likely points to an early iteration of one of Hemingway's early relationships during a summer in Michigan.

Chapter IV

Summary: This narrator reiterates the previous vignette's narrator by explaining the ease of shooting German soldiers trying to get through a barricade. The narrator describes the scene and then explains his disappointment at having to retreat.

Connections: This narrator, though it may or may not be the same narrator from *Chapter III*, is also likely at the Battle of Mons in 1914. The English barricaded bridges that the Germans tried to get through. When the French retreated, the English became exposed and also had to retreat.

"The Three-Day Blow"

Summary: Nick Adams goes to Bill's house. Bill takes care of Nick when he arrives, and the boys decide to get into Bill's father's Irish whisky. The boys talk about baseball and then books. Each of the books they reference build on the concepts of developing love, the inability to control human passions, life and living with courage, and the role of religion. Their conversation reflects an attempt at being adults while they drink. They transition to a discussion of their fathers and the traits that define them as men. Through this conversation, Nick recognizes he is getting drunk, but he commends himself of being a practical drunk. The boys talk about women. Bill praises Nick on his recent break-up with Marjorie. Bill tells Nick that once a man gets married, he is ruined. Nick does not respond and seems reflective or remorseful about the break. Nick feels better when the thought that he might be able to get back with Marjorie is an option. The boys lighten, and they decide to get outside with their guns and walk towards Bill's dad. Nick notes the importance of the wind to blow problems away, and the reality that he still has options with Marjorie.

Concepts: This Nick Adams story continues with the trend of seeing Nick react to new situations. This is likely the first time Nick gets drunk, and it is also the first major break-up he must deal with. Both contribute to his loss of innocence and continued growth towards adulthood and masculinity. Nick's ability to handle his alcohol and keep a logical thought process could also point to an ideal masculinity, one that can remain in control and stoic – one that will not allow women to impact how he is doing. This can also be contrasted with Nick's consistent return and reflection of nature as an entity that can heal or provide safety.

Big Picture: Bill is both Nick Adams' close friend and the name of one of Hemingway's close childhood friends. The comradery between Bill and Nick has been read as a great example of fraternal love, but others have read the

relationship with a homosexual undertone. They point to the boys' closeness and the nickname Bill has for Nick, "Wemedge", which was also the real Bill's nickname for Hemingway.

Chapter V

Summary: Six cabinet members are executed against the wall of a hospital that has its windows nailed shut. The imagery focuses on wet dead leaves and on a cabinet member that has typhoid. The sick cabinet member cannot stand to be executed, and when the shots are fired, this man is sitting in the water with his head on his knees.

Connections: Hemingway retells the execution of six Greek cabinet members in Athens in 1922. Hemingway took the original story and adjusted the characters to fit his fictional purposes (Jungman and Tabor 108). Like many of Hemingway's snapshots of war, the characters lack emotion and honor. Stoicism remains.

"The Battler"

Summary: While jumping trains, Nick Adams is confronted by a brakeman that gives him a black eye and throws Nick from the train. Nick tentatively walks along the tracks and meets a pair of men, Ad Francis and Bugs. They offer him food and a place by their fire. Ad is a former boxer that talks with Nick kindly at first, but Ad starts to challenge Nick by getting aggressive. Bugs uses a blackjack to knock Ad out. Bugs talks to Nick, always calling him, "Mister Adams." Bugs tells Nick that Ad went crazy and that the pair met in jail. Bugs eventually sends Nick away as Ad starts to wake up. Nick is given a sandwich for his travels.

Concepts: The emphasis on food, nature, and male companionship is prevalent though out this story. Ad relies on Bugs. It can also be noted that Bugs is articulate, but through much of the story, his character is referred to as the "negro" rather than "Bugs." The significance of race in the story as well as the timeframe in which the story was written is telling. Bugs is a character that takes care of an aging white man – though he does so through force, Bugs still cares for Ad. The past career of Ad can also demonstrate the reality that things end – nothing will last forever.

Big Picture: Hemingway has been often criticized for his presentation of non-white male characters in his texts. Bugs has a name, but he is not referred to by his name through much of the text. Hemingway was writing in the Jim Crow era, which might point to why he treats his characters the way he does. He is following the cultural expectation. It is also worth noting the multiple characteristics of Bugs. Bugs is more clear-minded than Ad, is courteous to Nick, and is also capable of violence. Even with these more complex and somewhat contrasting characteristics, he is still rarely called his name, which points to Hemingway's creation of characters that fit the image of the average American's perception. Hemingway's character Ad Francis was based on two fighters: Ad Wolgast and Bat Nelson. The fictional character, Bugs, was based on a black trainer who looked after Wolgast during Wolgast's decline (Baker 141)

Chapter VI

Summary: This is the only vignette that names Nick directly. Nick is in war and he has been injured: "hit in the spine." He lay against the wall of a church next to Rinaldi, who is also hit. Nick remains pragmatic and optimistic that the stretchers will be arriving. This contrasts with the two dead Austrians Nick sees in the rubble. Nick speaks part Italian and part English to Rinaldi, who has difficulty breathing. Nick smiles, say's, "Not patriots," and makes clear that he is disappointed in Rinaldi.

Connections: This scene reflects Hemingway's experience in WWI. Hemingway was injured by a mortar shell and shot several times as he pulled an Italian soldier to safety. As mentioned before, Hemingway served with the Red Cross, so he wasn't considered a soldier in the traditional sense. This image also demonstrates a theme of American exceptionalism in times of struggle. Nick exemplifies the stoic man in struggle. In the face of pain and danger, Nick notices nature, stays pragmatic, and remains calm. Hemingway's main characters often have these qualities. Nick also speaks another language like many of Hemingway's main characters. The fluency in another culture and language shows an ability to pass or be accepted as a local during expatriation. Hemingway often puts this behavior in contrast to men from other cultures that are not as able. Hemingway's characters are visibly manlier. This is typically seen in stories with other races as well. The last statement Nick makes, "Not patriots," also draws into question Nick's thoughts on patriotism and the value of war.

"A Very Short Story"

Summary: A narrator reports on a patient in a hospital in Padua, Italy – near Venice. The soldier is taken care of by Luz, and they develop a relationship. Luz stays with the soldier through the preparation for his surgery, and they spend time together after the operation. All of the patients like Luz. The soldier helps Luz in her duties when he can move about. When it comes time for the soldier to be discharged, they discuss marriage, but they do not have enough time for the banns. The soldier goes back to the US to get a job before she follows him, but they argue before he leaves. The soldier makes it to Chicago. Luz goes to Pardonone to open a hospital, and she falls in love with an Italian major. She writes to the soldier and tells him that their relationship was a childish one, and she wishes him the best, though she does not end up marrying the major. The soldier does not write back, and he contracts gonorrhea while riding in a taxicab.

Concepts: Unrequited love becomes a prominent topic of several of Hemingway's works. The absence of women in many of his stories presents an idea that to be a man, women do not need to be the priority. With this said, anytime one of Hemingway's characters is with a woman, that relationship typically deteriorates or is not possible to continue. The hopelessness of love and relationships results in Hemingway's characters facing pain with stoicism. Hemingway is often criticized for the roles women play in his texts.

Big Picture: The narrator could be read as Nick Adams, especially after seeing the scene in which Nick was injured with an Italian soldier in the *Chapter VI* vignette. Some argue that it is a nameless character because this was a common scene, and still others point directly to Hemingway because it was similar to what he experienced as a member of the Red Cross in the war. Hemingway fell in love with his nurse Agnes von Kurowsky when he recovered from his injuries. She broke young Hemingway's heart when he returned for the US. This image of a soldier falling in love with his nurse and losing that love is echoed again in *A Farewell to Arms* where Hemingway gets his revenge on Agnes von Kurowsky. The soldier and nurse fall in love, but the nurse dies in birth at the end of the novel.

Chapter VII

Summary: A soldier is bombarded while in a trench at Fossalta in Northern Italy. He prays to Jesus to save him, making promises to tell people about being saved by God once he makes it out alive. The soldier lives, goes to town, meets a girl that he sleeps with, and he never says anything about Jesus.

Connections: Post-WWI art often presents the loss of religion. Many of the modernist writers that reflect on their experiences in war, point to this kind of relationship with God. Hemingway uses this image of losing faith in other stories and novels. In particular, in "A Clean Well-Lighted Place," Hemingway writes out the Lord's Prayer but replaces references to God with "nada." *our nada, who art in nada.*

"Soldier's Home"

Summary: Harold Krebs returns home from WWI. Krebs enlisted in the Marines in 1917 and returned home from the Rhine in 1919. A photo of Krebs with another soldier standing with a pair of German girls is mentioned. Krebs returns home after many other soldiers, so people do not want to listen to his stories. Other soldiers had already told stories of their triumphs or told stories about other people's experiences as their own. Lies about atrocities gained attention, so to get attention, Krebs has to lie. Krebs becomes sick of the untruths and the façade of bravery people use to tell stories. Krebs only feels ease when speaking with another soldier that agrees that they were frightened the whole time. Krebs spends his time playing pool, reading, walking around, and being bored. His parents were not good at communicating with him. Prior to the war, Krebs was not allowed to drive the car. Upon his return, his mother tells him that she and his father had decided it would be okay if Krebs took the car to meet girls. Krebs has no interest in commitment or the girls in the US. He misses the German girls – with the language barrier, things were simpler. Krebs feels like he no longer fits. His mother tries to inspire him to get his life going, and she reprimands him for behavior like musing up the newspaper. In a conversation, Krebs tells his mother that he does not love her. She cries, and he realizes that he must pretend to love her. He leaves the house to watch his little sister play indoor baseball and thinks about getting a job in Kansas City to make his life go smoothly.

Concepts: Lying about war and forcing a façade of heroism by non-heroes is a consistent theme. The men that are typically the most heroic remain stoic or reserved in their behavior. The men that are not reserved are usually depicted as forcing an image of masculinity. This story also builds on the consistent narrative that life with women is more difficult. Developing relationships is a challenge that Krebs does not want to take on. The only woman he has a good relationship with is his younger sister. Krebs is not happy in his return from war.

Big Picture: Oddly enough, Hemingway was one of the people who returned home earlier from the war. He received a great deal of fanfare. Hemingway was made into a hero for being the first American injured in Italy, and the newspaper stories of his injury and heroism grew as each new publication picked up the story. When people asked Hemingway about his bravery, if they would exaggerate, Hemingway would not correct them. He built his persona around a narrative of half-truths regarding his service. If people suggested that he was a soldier rather than a member of the Red Cross, he would let it be. This story could be an acknowledgment of the kind of behavior in which Hemingway himself partook. What Krebs did by enlisting into the Marines in 1917 was partly what Hemingway wanted. Hemingway enlisted, but was rejected for his eyesight. That is why he joined the Red Cross because he wanted to go to the war in some fashion. Krebs' unhappiness at being home reflects a larger problem of soldiers struggling once they get home.

Chapter VIII

Summary: Drevitts and Boyle, two cops, stop a pair of Hungarians from robbing a cigar store at 2 am. Boyle shoots both Hungarians. Drevitts tells Boyle that he should not have shot the men. Boyle tells Drevitts that they were crooks and "wops", so it was okay. Drevitts asked Boyle how he knew they were Italian. Boyle says he would have known a mile off.

Connections: The grudges and biases of war have followed these men home. Ironically, though Boyle is so certain of himself, these men are Hungarian, not Italian. The post-war fear of the Other is present in these cops' actions. Very

little remorse is felt. This chapter, immediately after “Soldier’s Home” shows the struggle soldiers had in returning to the US.
“The Revolutionist”
Summary: The narrator talks about a communist travelling with an oilcloth with a statement on it that he can present to other communists to get aid. He is travelling in 1919, after WWI, through Italy. He has left Budapest and the rein of the Whites. He likes art and is hopeful about communism’s rise though it is not going well in Italy. The last the narrator hears about his man, he made it to Switzerland and is currently in a Swiss jail.
Concepts: Using nature as a symbol or indicator of tone is present. The idea that the end of war does not end all suffering and movements is clear. There could also be an undertone that hope and optimism to not pay off. This character is hopeful and ends up in jail. Most of Hemingway’s other characters do not focus on hope and are not often optimistic, so a question about the value of optimism could be addressed.
Big Picture: Hemingway had an odd history with communism. He was not a communist, but he associated with several people who considered themselves communists. Hemingway often sympathized with revolutions that focused on the people, which may have made him look like a communist supporter. This story pulls from the White Terror in Hungary. The Whites were anti-Semitic counter revolutionaries.
Chapter IX
Summary: During a bull fight, the first two matadors are impaled by the bull. Because a bull fight cannot have more than three matadors, the kid must kill all five bulls. He does it but is exhausted by the end. By the time the kid has killed the final bull, he cannot lift his arm, he sits in the sand, pukes, and has a cape held over him while the audience cheers.
Connections: After the war, Hemingway spent time in Spain attending bull fights. Hemingway got to know many of the bull fighters, and he often wrote about bullfighting during his career. Like in this vignette, being an expert is valued. Hemingway applauded the masculinity and toughness of the bull fighters, along with the ability to push themselves to exhaustion while remaining perfect in their movements.
“Mr. and Mrs. Elliot”
Summary: Mr. and Mrs. Elliot try as often as they can stand to have a child. Mr. Elliot is a Harvard grad who kept himself pure for marriage. He is disgusted by the women of his age that do not hold the same values, so he pursues 40-year-old Mrs. Elliot. Their first sexual experience is disappointing, and future chances to have sex are dictated by Mrs. Elliot. They travel to Paris and then Touraine where he writes poetry and she types the poems. When their friends leave, they stay. The Elliots sleep in separate rooms, and Mrs. Elliot’s girlfriend moves in and sleeps in Mrs. Elliot’s bed. They are all happy.
Concepts: The couple is comical. The seriousness of their titles as Mr. and Mrs. Elliot is contrasted with their behavior. It is likely that Mrs. Elliot and possibly Mr. Elliot are homosexual, which points to the value of expatriation to be live a life that as homosexuals. They are all happy being themselves outside of the US. The value of expatriation to have freedom arises in many of Hemingway’s works. What is unacceptable in the US is often acceptable somewhere else.
Big Picture: Hemingway was an expatriate, and he was friends with several people who chose to live overseas for the freedom it allowed. Gertrude Stein was famously one of Hemingway’s mentors during the 1920s, and her and her partner, Alice B Toklas, lived in Paris. Hemingway is often criticized for his views on homosexuality. This is more convoluted by the fact that Hemingway was friends with Stein, he spent time with poet Langston Hughes, an asexual, black, communist poet, in Spain, and Hemingway wrote <i>The Garden of Eden</i> , which presents a couple’s gender bending.
Chapter X
Summary: A picador’s horse is gutted during a bullfight. Its entrails are dragging in the dirt as the picador continues to shake his lance at the bull. The bull cannot decide to charge.
Connections: This grotesque imagery of the bullfight is used to show the danger of the sport. The picador is still fighting though he was knocked off his horse and his horse was gored. The picador climbs back onto the horse to continue. Hemingway often criticized the sport once it began to make it safer for the people and the animals by regulating equipment. This scene also demonstrates the confusion in atrocity. The bull cannot decide what to do. Its instinct isn’t clear. Hemingway writes often about the indecision and the disassociated thinking occurring during traumatic moments.
“Cat in the Rain”
Summary: An American couple is stuck inside their hotel during a rainstorm. The wife sees a cat caught in the rain, and she wants to get it. The husband gives a half-hearted offer to retrieve the cat that the wife dismisses, and he continues to read his book. The wife goes downstairs and speaks with the hotel owner and a maid about the cat. They speak a mix of Italian and English. When she goes to get the cat, it is gone. Back inside, she talks with her husband

about cutting her hair. He is disinterested. She continues on what she wants: short hair, a cat, her own silver, spring, new clothes. He tells her to shut up. The maid arrives to the room and delivers a cat to the wife.

Concepts: The idea of an unhappy couple continues. In their expatriation, the couple is in a town where they do not recognize anyone. The lack of attention the man gives his wife points to a consistent thread through this text where men and women do not get along very well. The contrast between wants and realities is clear and echoes much of the disappointment following WWI. The wife wants lots of things, but she only gets a wet cat.

Big Picture: Hemingway and his first wife, Hadley Richardson, were expatriates and lived with one another. Though Hemingway later regrets not staying with Hadley, it is likely this image reflects times when he and his first wife were rained-in with nothing to do in a country they were not from and in a space that was not their own.

Chapter XI

Summary: After a poor performance in the ring by the torero, the bull is killed by one of the cuadrilla – not the torero (bullfighter). The crowd enters the ring, and two men grab the torero and cut off his pigtail. The torero goes to a café to get drunk. The torero is honest and humble. He says that this has happened before and that he is not a good bullfighter.

Connections: This vignette continues along with topic of bullfighting. Even in failure, this bullfighter has a quality of humility and honesty that is respectable. This is something that Hemingway might be drawn to after the war. During the war, men would boast and potentially lie about their feats. A bullfighter is in the arena with his cuadrilla (team) but is alone responsible. When he fails, the crowd sees it. No lying will change what was seen. This quality of being in an arena and needing to take responsibility for success and failure might be part of what draws Hemingway back to the sport again and again.

“Out of Season”

Summary: Peduzzi takes a young husband and wife fishing. Peduzzi is excited and optimistic, while the couple is sullen. The husband apologizes to his wife while they walk – they got into a disagreement at lunch. The husband asks Peduzzi if his wife should get the fishing rods. Peduzzi says yes, and the wife walks behind the men with the poles, which makes Peduzzi uncomfortable. Peduzzi speaks to the wife in both a German and Italian dialect, but she doesn’t understand either of them. They stop to get alcohol at a place that is closed. They get alcohol and continue towards the water. Peduzzi carries the rods outright though he acknowledges that it is illegal to fish. The husband asks how much longer they will be walking. When Peduzzi says a half-hour, the husband sends his wife back. Peduzzi is surprised and the men stop sooner to fish. Peduzzi says that they would have gone further, but the water is close here. The men try to fish, but Peduzzi forgot lead, so they cannot fish. Peduzzi says that they will go tomorrow. The husband pays Peduzzi for supplies for the morning, but he tells Peduzzi that he will likely not go.

Concepts: The inability to communicate effectively is present between each of the interactions. Peduzzi misreads the husband and the wife. He cannot communicate with the wife. The wife and husband are also struggling to communicate effectively in order to be happy. The distance between men and women in relationships is felt through this story. The argument the young couple has at lunch pushes them apart. They aren’t vicious towards one another, but they also cannot work through their problems. Each character is somewhat selfish in their inability to recognize what the other characters are struggling with to come to a compromise. Empathy is visibly lacking.

Big Picture: As an expatriate, Hemingway likely noticed the varying behavior between Americans and Europeans in relationships. He also would have experienced the miscommunication that corresponds with trying to communicate with people from different cultures and with different languages. Hemingway points to the reliance men have of returning to nature and the binary of going to nature or working through a relationship. Hemingway wrote in a letter to F. Scott Fitzgerald that this story was an almost literal transcription of a situation that happened with him and Hadley on a failed fishing trip (Baker 581).

Chapter XII

Summary: In the final moment of the bullfight, Villalta challenges the bull and kills him in a flourish.

Connections: Nicanor Villalta was a famous bullfighter that Hemingway admired. It is worth noting that Villalta, unlike the previous bullfighters in the earlier vignettes, succeeds in killing the bull, and he remains standing after succeeding. He is the epitome of masculinity. He becomes one with the bull in the moment of battle or danger, and he remains calm in order to succeed. Upon succeeding, he stands tall.

“Cross-Country Snow”

Summary: Nick, likely Nick Adams, and George get out of the Funicular car and ski down the slope in Switzerland. Nick wrecks and George makes it to the bottom of the slope. George calls Nick, “Mike,” which is the only name George calls Nick through the story. They continue to ski and talk about best methods for taking a slope. Nick points out that he cannot telemark with his leg, which refers to the injury he received in war. They make their way to an inn with peeling paint. They get a table and reflect on the joy of skiing. George points out that it is too good to even talk about. Nick calls George, “Gidge.” The waitress is young and pregnant. She is short with Nick, which makes him think that she is this way because she is pregnant and unmarried. Nick and George like each other, but they both recognize

that they may not get to ski together again. George is going to school and Nick will return to the United States with his wife Helen, who is pregnant. Neither Nick nor Helen want to return to the US, but they feel obligated. George wishes that the pair could cut responsibility to bum around and ski together. They criticize the skiing in the US, wish to be Swiss, and wish to ski again. Nick points to the worthlessness of promises, and they leave the inn. George skis down the road and Nick follows.

Concepts: Male camaraderie is at the heart of this story. The two men enjoy each other's company, and they both mourn the fact that they cannot ski more together. Male friendships seem to be the only positive relationships in this collection. Within this reading, it is worth noting that neither one of the men says the other's real name. Nick calls George, "Gidge," and George calls Nick, "Mike." These could be nick names, much like in "Three-Day Blow" when Bill calls Nick, "Wemedge." These names could also point to the fact that these men are not honest with each other. They enjoy each other's company, but they do not share names. Some may use this to point to homoerotic tension within Hemingway's writing, which is not clearly verified. The theme of wanting something that is not attainable is also prominent. The pair wish they were Swiss, they wish they could continue to ski, Nick might even wish he wasn't in war so that he could telemark. Wishing and promising are not worthwhile. This could be seen in the waitress who has the opposite experience of Nick. Though she does not seem as happy as Nick in the moment, she is likely Swiss, she is likely staying in Switzerland through her pregnancy, and she has not made the promise of marriage. Nick's obligations take him away from the things he and George wished: to stay in Switzerland and discard any commitments or promises.

Big Picture: Hemingway enjoyed skiing. He and his wife Hadley often skied with their son, Jack, in Austria. Hemingway's focus on the strenuous life drew him towards such activities, which likely drew him close to other men who were influenced by the physical culture rhetoric of the early 20th century. Carlos Baker, Hemingway biographer, explains that Hemingway wrote this story to commemorate his skiing sessions with George O'Neil.

Chapter XIII

Summary: Maera tells the first-person narrator to get Luis, another bullfighter, from the procession of drums, fifes, and pipes. Luis is a Mexican bullfighter who is drunk and is supposed to be fighting bulls in the afternoon. The narrator is unsuccessful and goes to Maera in the hotel. They call Luis a "Mexican savage," and Maera says that once Luis is thrown by the bull, he and the narrator will have to kill the bulls. They will kill the bulls of those who drink and dance and party.

Connections: Maera is the famous bullfighter Manuel Garcia Lopez. He was known for his bravery.

"My Old Man"

Summary: Joe looks back on his father who was a jockey in Italy. His father would need to work out consistently to maintain his weight as a jockey. Joe reflects on his fondness of his father. He appreciated how hard his father worked. Joe's father was unlike other Jockey's because he had to cut weight. Joe points out that his father should have been fatter. His father had a run in with Rogli in San Siro, which flustered his father. Joe thinks that it might have been easier if they stayed in Milan to ride. San Siro was tougher. Joe loved the horses and the racing. It was after the Premio Commercio, which his father won, that Joe remembers a conversation between his father, a man named Holbrook, and an Italian. Joe's father sent Joe out to buy a *Sportsman*, and when Joe returned, the two men left. Holbrook called his father a "son of a bitch" when he left. Joe's father points out that a man has to take a lot in the world. They left for Paris three days later. Joe's father had to send for his license, but when he got it, he only got a few races. Joe's father would hang around a café, and people liked him. They once went to St. Cloud for a race. Joe's father got a tip on who would win. The race was exciting, and the tip paid, and Joe learned that a jockey was good if he could keep a good horse from winning. After the race, they had more money, so they went to Paris more. Joe's father drank more and got heavier and got less work. He was also betting on races more. Joe and his father would talk about racing and Joe's mother and life. Joe's father bought a new horse and started training again. Joe thought they had a great horse. They took third in their first race. During the second race on a rainy day, the group was packed tight near a jump. At the jump, horses crashed. When things cleared, their horse ran off on three legs, and Joe's father was dead on the track. Joe heard the shot that killed their horse further down the track. An old friend of Joe's Father, George Gardner, comforted Joe, and told him that his father was a "swell guy." Joe heard other people calling his father a crook and saying that he got what he deserved.

Concepts: Joe is an adult trying to explain his childhood memory of his father. This effort to explain his childhood self shows the inadequacies of a child's view. Much like Nick in "Indian Camp," Joe has to make sense of a troubling situation that he does not have the experience to fully understand. Joe's father is a man trying to make a living without fitting into his situation. Like many people post-WWI, there is an element of not belonging in a situation. Krebs feels the same struggle in "Soldier's Home." Joe's discussion of his father also points to the end of something. The end of a life contributes to the end of an era. Joe loses innocence at his father's death. He hears that his father might not have been a good guy. His last line is "Seems like when they get started they don't leave a guy nothing" (Hemingway 129).

Such a statement points to Joe losing both his father and the image he had of his father once people got started. Joe must then cope with his new realizations.

Big Picture: Hemingway provides another view of a young man growing up. Joe's story, like Nick and Krebs, points to a young man who is newly independent, and who has just experienced loss. Hemingway seems to indicate that loss is necessary in growth, and that nostalgia often surrounds that growth. Joe says that he wishes they would have stayed in Milan. This will mirror Krebs going home and Nick Adams returning to the woods of his childhood to fish. Once trauma occurs, a desire to return to a childhood space seems important for Hemingway's characters. For this story, Hemingway pulled on his knowledge of betting and races that he'd acquired from he and Hadley attending races (Baker 100).

Chapter IV

Summary: Maera lies in the sand, sticky from bleeding. The bull continues to gore him as others try to distract the bull or pull on the bull's tail. They get Maera out of the arena to the infirmary. Maera sees everything get bigger and smaller and bigger and smaller before he dies.

Connections: Manuel Garcia (Maera) was a prominent bullfighter who did not die from being gored. When Hemingway wrote this story, Maera was still alive and would continue to fight for some time. Maera died later from tuberculosis (Baker 113).

"Big Two-Hearted River: Part I"

Summary: Nick Adams takes a train to Seney, Michigan. The town and the surrounding woods have burned – nothing remains. He walks toward the bridge and the river, and Nick notes that the river remains. He watches the river for trout and sees one. He feels "all the old feeling" (Hemingway 134). Nick works his way toward the road and away from Seney. He thinks about leaving things behind and about the reality that not everything could be burned. Nick keeps along the road, breaking against a burnt stump for a cigarette. He notices that the grasshoppers are black. They are ordinary grasshoppers that had adapted to fit the scenery. He catches a grasshopper to inspect it. He tosses it into the air and lets it fly away once he finishes. Nick hikes from the road toward the river and toward the end of the burnt area. He puts sprigs of fern under his pack straps to crush and smell as he walks. He finds a patch of pine trees with no undergrowth to lie down and nap under. When he wakes, he heads to the river and clears a campsite once he arrives. Nick is methodical about the preparation of his campsite. His tent has a cheesecloth mosquito net. For dinner, he speaks aloud to say that he has the right to eat a canned meal if he is willing to carry it – he eats a can of pork and beans, a can of spaghetti, and four slices of bread. He was conscious about being patient to eat the hot meal so that he could properly enjoy it. Nick finished dinner, retrieved water for coffee, and ate apricots while he waited. Nick thought about a childhood friend, Hopkins, and the last time he saw him on the Black River. He drank the coffee like Hopkins would have made it. Nick went to bed. He killed a mosquito with a lit match and fell asleep.

Concepts: The imagery of Nick arriving in a town that has burned down and moving towards the river that is full of life points to his path towards recovery from war. Nick works to connect with the innocence of his childhood by returning to a place where he was innocent. Nick is methodical about what he does, and he conscientiously enjoys his surroundings and his actions. It is clear that Nick is less familiar with being in the woods than he was when he was younger because he forgets about getting water – so it isn't clockwork. Still, Nick is finding comfort in leaving things behind. He also notes the ability of the grasshoppers to adapt to the trauma of a fire. This reflects Nick's own efforts to adapt and recover from the trauma of war, and it gives him hope that such an adaptation is possible.

Big Picture: Hemingway pulls from a fishing trip he took with a few of his friends to a different river. He eliminates his friends and he changes the name of the river, so that Nick can recuperate at a river with a poetic name (Baker). This story points again to the importance of nature in recovery.

Chapter XV

Summary: Several men are brought to be hanged at 6 am at the county jail. All of the men are frightened: black and white. Cardinella is carried to the gallows – he refuses to stand. A pair of priests accompany him. One of them tells Cardinella to be a man and stand. When the guards approach him with the hood, Cardinella defecates. The guards are disgusted and get him a chair to sit in since he will not stand. A priest kneels next to Cardinella just before the drop falls.

Connections: Samuel Cardinelli was a Chicago mobster. He refused to walk to the gallows when he was executed in 1921, so he was hanged strapped to a chair. The inclusion of Cardinelli's execution as an intermission between Parts I and II of "Big Two-Hearted River" could point to the end of something. The end of an era. The end of trauma. The end of cowardice. It also points to a return home. This vignette is placed back in the United States rather than overseas.

"Big Two-Hearted River: Part II"

Summary: Nick wakes up excited. He sees a mink cross the river and go to the swamp. Nick makes coffee and hunts for grasshoppers while the grass is still wet with dew. He puts about fifty grasshoppers into a bottle and corked it with a pine stick. For breakfast, Nick makes buckwheat pancakes and eats them with apple butter. He makes two onion

sandwiches for the day before drinking his coffee and tidying up his camp. Nick prepares his flyrod, ties on his hook, and tests his knot. He walks down the stream with a flour sack hung across his chest with the bottle of grasshoppers hanging from his neck and his sandwich and fly book in his front chest pockets. When he steps into the water, it is cold, and his pants cling to his legs. A grasshopper jumps from his hands when he goes to pull one from the bottle. It swirls down river and gets eaten by a trout. Nick takes another grasshopper and threads it onto the hook. The grasshopper struggles and spits “tobacco” onto the hook. He catches a small trout. Nick wets his hand before touching the fish to keep it from growing a fungus, and he lets it go. Nick reflects on his dislike of fishing in streams full of people – they do not understand how to preserve the space. He rebaited his hook, moved to deeper water, and gets a bite from a big fish. Nick fights and gets excited, but he knows he will lose the fish. It is not a surprise when the leader on his line breaks. He takes a break to step out of the water and smoke a cigarette. He relaxes and loses the feeling of disappointment. Nick walks to an uprooted tree and casts. A trout strikes immediately, and Nick lands it. He puts the trout in the flour sack around his shoulders and fills it with water. Nick moves further downstream and catches another. He stops to smoke a cigarette and eat his lunch. Nick thinks about the swamp and the animals that have to adapt to be in a swamp. He decides that he does not want to go into the dark swamp. Instead, he guts the fish and heads back to camp. Nick determines that he will have plenty of days in the future to go to the swamp.

Concepts: The imagery tied to Nick fishing builds on Nick’s awareness of life and suffering. He is conscious of being kind to the fish. When he wets his hand, when he thinks about the hook stuck in the jaw, Nick is reflecting on having a small impact and not causing pain. The trials of not catching a fish are quickly forgotten because it is a small, insubstantial loss. When he reaches the swamp, Nick does not want to go in, but he knows that he will enter it later. The swamp can be seen as the recovery that will be challenging. It is darker, and more difficult to navigate. Nick notes that the animals living in the swamp adapted to that space of darkness. Addressing the trauma he experienced will happen, but Nick knows that it doesn’t have to all happen at once. He has time.

Big Picture: Hemingway focuses on the return to nature to recover from wartime trauma. This return to nature by soldiers can be seen as therapeutic, but it is also limiting. This return to nature can be contrasted to the return of black soldiers, who had to continue to fight for equality. Hemingway’s work was known among the writers in the Harlem Renaissance, and writers like Claude McKay responded to Hemingway’s work about soldiers returning from war with his rewrite of Hemingway’s *The Sun Also Rises* with his book called *Home to Harlem*. McKay’s main character, unlike Hemingway’s, returns to the city, whereas Hemingway’s character goes fishing and goes to bullfights.

L’Envoi

Summary: A Greek king works in his garden and is happy to see the narrator. The king introduces his wife, sits down, and orders a whiskey and soda. The king is on house arrest from the revolutionary committee. He talks about Plastiras as a good man but difficult, and he commends Plastiras on shooting men. The king reflects on the success Kerensky may have had if he had shot a few men. Finally, he points out with some humor that the goal is simply not to be shot himself. The narrator says that the king was jolly and wanted to go to America, like all Greeks.

Connections: The end of the collection finishes in the end of an era. It also is the bookend that matches the start of the Greco-Turkish Revolution. Nikolas Plastiras was a Greek General and leader of the revolution that displaced the Greek king. Alexander Kerensky was a Russian Revolutionist who was on the side of the February Revolution in 1917 – he was later overthrown by Lenin. This story presents the king as a regular man who is not connected to the gritty details of war that all the other characters within this collection have faced. He discusses these revolutions and revolutionaries as a reflection of his current situation. The king points to the end of his time by noting the beginning of an era with the rise of the United States.

Story Pairings

If you want to read through *In Our Time* in parts or to focus on specific topics, here are a few ways to break apart the readings.

Greco-Turkish War
"On the Quai at Smyrna"
<i>Chapter II</i>
<i>Chapter V</i>
"The Revolutionist"
<i>L'Envoi</i>

Bad Relationships
"The Three-Day Blow"
"A Very Short Story"
"Mr. and Mrs. Elliot"
"Cat in the Rain"
"Out of Season"

Father Son Stories
"Indian Camp"
"The Doctor and the Doctor's Wife"
"My Old Man"

World War I
<i>Chapter I</i>
<i>Chapter III</i>
<i>Chapter IV</i>
<i>Chapter VI</i>
<i>Chapter VII</i>

Gangsters and Crooks
<i>Chapter VIII</i>
"My Old Man"
<i>Chapter XV</i>

Bullfighting
<i>Chapter IX</i>
<i>Chapter X</i>
<i>Chapter XI</i>
<i>Chapter XII</i>
<i>Chapter XIII</i>
<i>Chapter XIV</i>

Expatriation
"Mr. and Mrs. Elliot"
"Cat in the Rain"
"Out of Season"

Nature
"The End of Something"
"Cross Country Snow"
"Big Two-Hearted River: Part I & II"

Return From War
"A Very Short Story"
"Soldier's Home"
"Big Two-Hearted River: Part I & II"

Nick Adams: Nick Adams is Hemingway's semi-autobiographical character that serves as a thread throughout the collection.	
Childhood	"Indian Camp"
	"The Doctor and the Doctor's Wife"
	"The End of Something"
	"The Three-Day Blow"
	"The Battler"
War	<i>Chapter VI</i>
Post-War Recuperation	"A Very Short Story" (Though not explicitly, this can be read as a Nick Adams Story)
	"Cross-Country Snow"
	"Big Two-Hearted River: Part I"
	"Big Two-Hearted River: Part II"

Companion Texts

Poem: “No Man is an Island” (John Donne)

- Hemingway’s 1940 novel, *For Whom the Bell Tolls*, gets its name from a line out of John Donne’s poem. Even though this novel is published 15 years after *In Our Time*, the concept of connectivity from Donne’s poem resonates throughout the structure of *In Our Time*. Read this poem and think about how it relates to the use of the vignettes as a means to be “involved in mankind.”

Poem: “If We Must Die” (Claude McKay)

- Along with this poem, Claude McKay responds to Hemingway’s 1926 novel, *The Sun Also Rises*, with his own post-war novel, *Home to Harlem*. McKay writes about the varying experiences black soldiers had upon returning to the United States post-WWI. Read this poem and compare the experience returning black soldiers to the experience of the soldiers within *In Our Time*.

Poem: “Dulce et Decorum Est” (Wilfred Owen)

- Though Hemingway writes extensively about soldiers and war, he himself was never a soldier. Hemingway served in the Red Cross because he was unable to enlist in the army due to bad vision. Hemingway’s work often focuses on heroism in war, while other writers who were soldiers in war focus(ed) on the absurdity and travesty of war. Wilfred Owen was an English soldier and poet who died while serving during WWI. Read this poem and compare it to Hemingway’s renditions of war, especially the “Chapter VI” vignette.

Short Essay: “Returning Soldiers” (W.E.B. DuBois)

- Like Claude McKay, W.E.B DuBois writes about the frustration and danger black soldiers felt upon their return from WWI. “Returning Soldiers” calls upon black soldiers to continue fighting for freedom when they returned to the United States. Read this essay and compare it to the experiences of returning home that Hemingway depicts, specifically in “Soldier’s Home,” and “Big Two-Hearted River: Part I and II.”

Music: James Reese Europe and the Harlem Hellfighters

- Find any music you can from James Reese Europe and the Harlem Hellfighters. This group of black musicians toured to perform for soldiers abroad. They were thrown into WWI as the first black regiment. Their music exemplifies the popular jazz of the time. Jazz became the music of WWI because it did not follow traditional rules of music and thus reflected the chaos soldiers experienced in the war. Listen to this music to set the tone for the era in which this text takes place.

Music: Louis Armstrong and His Hot Five

- Louis Armstrong and His Hot Five, like James Reese Europe’s band, is an iconic example of jazz from the era. Again, jazz became the music of WWI because its lack of traditional structure reflected the chaos soldiers experienced in WWI. Listen to this music to set the tone for the era in which this text takes place.

Novel: *Three Soldiers* (John Dos Passos)

- John Dos Passos was a good friend of Hemingway’s until the mid-1930s. Dos Passos’ *Three Soldiers* follows the path of three soldiers’ experiences in World War I. Like Wilfred Owen, Dos Passos served in the war as a soldier, different than Hemingway’s service with the Red Cross. Read this novel and compare the imagery and representation of war to Hemingway’s short stories.

Novels: *USA Trilogy* (John Dos Passos)

- The structure of each book within the *USA Trilogy* resembles the structure of Hemingway’s *In Our Time*. The narratives within Dos Passos’ work is consistently interrupted by news clips or snapshots of time. These interruptions serve a similar role to Hemingway’s vignettes within *In Our Time*.

Film: *Restrepo* (Sebastian Junger and Tim Hetherington)

- This is a modern documentary that follows a US Army regiment in Afghanistan in 2010. *Restrepo* does not hold back when following the soldiers grow through their experiences. Watch this film and compare the experience of these soldiers to the growth and development of Nick Adams throughout the collection.

Pre-Reading and Reading Ideas	
Pre-Reading: To get people in the right frame of mind, think about using some pre-reading strategies.	
Book Store Flip-Through	Allow people time to flip through the pages of the book like they would at the book store. Discuss what people notice and what stands out from a brief once-over.
Predictions	Based on the title, the cover, or the flip-through, have people discuss or write about their predictions for the book based on what few things they know about the text or the author.
History	Spend time providing background information on Ernest Hemingway or the timeframe this text was written.
Grouping: Depending on your clientele, you may choose to read <i>In Our Time</i> in a variety of ways. Below are several strategies.	
Independent Reading	Have readers read the text on their own. Giving a focus or a topic to read for can be useful. Thinking about the roles of war, nature, relationships, masculinity, etc. can help. Using the Annotation Guide below and on the following page may help with getting material for discussions. Fill this out individually.
Jigsaw Reading	Rather than have everyone read every short story and chapter, assign each person with their own chapter. Upon reconvening as a group, each person is responsible for reporting back on their assigned chapter. Consider having each person return with a summary, personal connections to the text, or thematic points that could be applicable to other chapters.
Pairs	Have people pair up and read aloud to each other. At the end of each page or each paragraph, have the pairs have a conversation about what they've just read and make predictions about what will happen. This aids in the comprehension of the text. Filling out an Annotation Guide in pairs may facilitate discussion in the pair.
Groups	Create groups based on interests and using the "Story Pairing" page in this packet, assign the groups the stories that correlate with their interests. The groups should read the texts out loud and have conversations as they read. Each member of each group filling out an Annotation Guide may help in group discussions.
Readers Theater	Look over the story in advance and determine how many characters there are. Assign readers a character, so when that character's lines appear, different people read roles. The readers/actors can sit in place or act out the story. Include a narrator and sound effects within the roles. This works better with stories that include dialogue. It may be difficult with "Big Two-Hearted River"

Annotation Guide		
Text and Page #	Your Reaction to the Text (Questions, Conclusions, Ideas, Reflections, etc.)	Connections (This reminds me of...)

Annotation Guide		
Text and Page #	Your Reaction to the Text (Questions, Conclusions, Ideas, Reflections, etc.)	Connections (This reminds me of...)

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Things to Think About While Reading

- What role does nature play within *In Our Time*?
- How do the characters prepare for war, participate in war, and cope with the traumas of war throughout the text?
- How do the historical events inform the vignettes at the start of each chapter?
- How does Nick Adams grow throughout the short stories?
- What does Hemingway show about *his time* through Nick Adams and the vignettes?

Things to Think About While Reading

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- How do the characters prepare for war, participate in war, and cope with the traumas of war throughout the text?
- How do the historical events inform the vignettes at the start of each chapter?
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Writing and Discussion Activities	
Silent Debate	Group people into groups of 3-5. Without talking, have everyone write a question about a story or a quote on a sheet of paper. Questions should respond to other questions – NO COMMENTS ALOUD. After a short period, without talking, allow every group to wander the room, pens in hand, in order to look at each group’s silent discussion. Have people contribute to other groups’ silent debates with their own written questions. Return to original groups. For a shorter period of time, allow for groups to silently write comments on their silent discussion. Let groups talk. For the final piece, open up the discussion for a large group with a question about something that stood out in the silent debate.
Music/Sound Association	Using music from the era of <i>In Our Time</i> or sounds associated with particular stories, have students/readers write and reflect on the music/sounds. What comes to mind? This could be a good pre-reading activity. Have people read their writing aloud.
Text Association	Using companion texts, read the texts and reflect on how they could connect or not connect with <i>In Our Time</i> . This could also work well with reflections on specific chapters from within <i>In Our Time</i> .
Line Association	Using specific lines from <i>In Our Time</i> , have students/readers write about the impact of the line or the connections they might have with the line.
6 Word Short Story	Whether this is accurate or not, Hemingway was known for writing a 6-word short story: “For Sale: Baby shoes, never worn.” Have your students/readers try to write a 6-word short story that is the tip of the iceberg. Read stories aloud. Think about posting stories that are a hit with the group.
Minimalist Storytelling	Hemingway’s style is that of minimalism. Anything that could be assumed, he would leave out. Have students/readers write a story. Then have them return to that story and cut it down by a designated number of words. Continue to rewrite and redact words to make this a short, concise, minimalist story. Read stories aloud.
Think/Pair/Share	If students/readers are not comfortable jumping right into a large group discussion. Using Think/Pair/Share might be a nice way to break the ice. Provide a prompt for people to do a short reflection, 1-2 minutes. Once they finish their response, have them discuss their response with someone close to them. After that small sided discussion, open this up to a large group. Allow people to say their partner’s idea, as long as they give credit: “John here had a great idea.”
Speed Dating	Give a series of questions or even one prompt for people to write about. Create an arrangement that looks like speed dating or a wagon wheel – something that will allow people to rotate to other partners easily. After students/readers have responded, pair them up, and have them discuss how they responded to the prompt. Rotate several times to allow for numerous conversations.
Prompting Questions	Avoid yes/no questions, and work towards specifics: <ul style="list-style-type: none"> - What did you think about...? - How does....show up in...? - How does the character develop in ...? - What are major symbols in ...? - What role does (war, love, relationships, nature...) play in ...? - How is this relevant today? - How can you relate to this character/situation? - What problems do you see in this story? - What themes are present in...?
Creating Group Discussion Expectations	When working in groups or when building discussions, it can be useful to have the group set some pre-determined, group defined, expectations for how to have a productive discussion. Have the group build these expectations (Respect Opinions, Have a “Yes, and” mentality, etc.).

Binary Opposition Discussion Guide

Story:

Binaries Present within the Story

** Place a star next to a binary that does not fit a cultural standard or is opposite of what is culturally assumed**

Reflection

Do the binaries fit a cultural standard?

If some do not, which are they?

What can be proved through the binaries not fitting the cultural standard?

If the binaries fit the cultural standard, what can be proved?

What can be said about the author's perception of reality based on these binaries?

In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die. Ernest Hemingway “Indian Camp”

Text Study	
Find quotes from the text that stand out to you. Copy the quote, reflect on what you noticed, explain why the quote stood out, draw a sketch of your thoughts, and mimic the quote with your own written creation.	
Quote	
What do you notice?	
Why does this quote stand out?	
Sketch Quote	
Mimic the Quote	
Quote	
What do you notice?	
Why does this quote stand out?	
Sketch Quote	
Mimic the Quote	

Short Story									
Exposition			Circle Point of View	Symbolism:	#	#	Themes:	One Word Plot: Rising Action: Climax: Falling Action: Resolution:	Concise Plot:
Characters	List Setting	Circle Conflict							
Protagonist:	Time:	Human vs. Human							
Antagonist:	Place:	Human vs. Nature							
		Human vs. Self							
Label <i>Direct Characterization</i> <i>Indirect Characterization</i>	Mood:	Human vs. God							
	Tone:	Circle Conflict							
		External Conflict							
		Internal Conflict							

Short Story									
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Label	Mood:	Human vs. God							
	Tone:	Circle Conflict							
		External Conflict							
Indirect Characterization		Internal Conflict							
			1 st Person	Irony:					
			2 nd Person						
			3 rd Person	Imagery:					
			Label						
			Omniscient						
			Limited						

Unfamiliar Vocabulary

✓ Word: _____ Quote: _____

Prediction of Meaning: _____

Explain Prediction: _____

Definition: _____ Part of Speech: _____

My Sentence: _____

Drawing

✓ Word: _____ Quote: _____

Prediction of Meaning: _____

Explain Prediction: _____

Definition: _____ Part of Speech: _____

My Sentence: _____

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Drawing

Post-Reading Activities

Think about a cumulative activity or experience that will allow people to celebrate or reflect on the text.

<i>In Our Time</i> Project	Projects can take many forms, but allow people to create something (video, podcast, picture, story) that captures what it means to be in <i>our</i> time. What is the spirit of our age? What does it mean to live in 2019?
Food	Many of Hemingway's stories focus on food. Have a day where people make the food he talked about throughout the stories. Talk about the importance of food for culture and for storytelling and for history.
Adventure	Go outside with intent. Go fishing, skiing, boating, anything. Reflect on the important role nature played in <i>In Our Time</i> and plan an adventure that takes you outside.
News Clip Storytelling	In the style of <i>In Our Time</i> and even the <i>USA Trilogy</i> by John Dos Passos, have people create a narrative of our time using news clips. Have everyone contribute stories about a personal experience. Intersperse personal stories with news clips. This can be written. This can be audio.
No Papers	Whatever the activity is, avoid writing another paper. Use the writing process to create something different. Hemingway restructured how we think about writing and storytelling. Do the same thing with cumulative projects at the end of this book.

Created by Charles Fournier 2019

References and Resources

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Further Works by Hemingway:

- *The Sun Also Rises* (1926) **Novel**
- *Men Without Women* (1927) **Short Stories**
- *A Farewell to Arms* (1929) **Novel**
- *Death in the Afternoon* (1932) **Non-Fiction**
- *Winner Take Nothing* (1933) **Short Stories**
- *Green Hills of Africa* (1935) **Non-Fiction**
- *The Fifth Column and the First Forty-Nine Stories* (1936) **Anthology (Play/Short Stories)**
- *To Have and Have Not* (1937) **Novel**
- *For Whom the Bell Tolls* (1940) **Novel**
- *Across the River and Into the Trees* (1950) **Novel**
- *The Old Man and the Sea* (1952) **Novel**
- *A Moveable Feast* (1964)* **Memoir**
- *The Dangerous Summer* (1985)* **Nonfiction**
- *The Garden of Eden* (1986)* **Novel**
- *Islands in the Stream* (1970)* **Novel**
- *True at First Light* (1999)* **Fictional Memoir**

*These texts were published posthumously

Sample

Annotation Guide		
Text and Page #	Your Reaction to the Text (Questions, Conclusions, Ideas, Reflections, etc.)	Connections (This reminds me of...)
"he felt quite sure that he would never die" (19).	<ul style="list-style-type: none"> I love this line - it seems so innocent. - When does this thought fade? - Is this a fear of death? a fear of mortality? Is there a difference. - Writing seems like an attempt to stave off mortality 	<p>This reminds me of feeling safe and immortal with my dad when I was young.</p> <p>- Also making things that act has an element of immortality</p>

Sample

Binary Opposition Discussion Guide

Story: Chapter VII

Binaries Present within the Story

War	Peace
Boy	Girl
* Religion	None
* Promise	* Breaking of Promise / Lie
Fight	Sex / Love
Night	Morning
Dark	Light

** Place a star next to a binary that does not fit a cultural standard or is opposite of what is culturally assumed**

Reflection

Do the binaries fit a cultural standard?

Most fit a standard expectation of war and peace. I would think that religion would ideally be peaceful - A promise also seems peaceful.

If some do not, which are they?

Religion and Promise are odd for war.

Breaking a promise or lying is odd for Peace.

What can be proved through the binaries not fitting the cultural standard?

Religion is not peaceful. It can be damaging and dangerous.

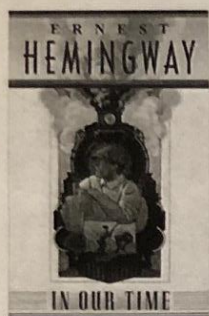
Also, promises are more valued in war, but peace time has no stakes with which to enforce a promise.

If the binaries fit the cultural standard, what can be proved?

There is an assumption that only men are impacted by war, which is a terrible generalization.

What can be said about the author's perception of reality based on these binaries?

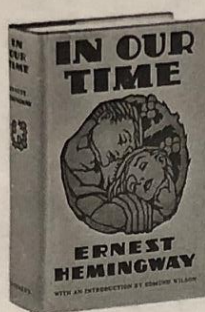
The author (Hemingway) likely does not see value in promises during peacetime, nor does he see Religion as peaceful. Religion might be an overall negative in his mind.



Reading Schedule:

<i>Pages</i>	<i>Due</i>
11-21	4/8/19
22-37	4/11/19
38-63	4/16/19
64-83	4/22/19
84-95	4/26/19
96-112	4/30/19
113-130	5/3/19
131-157	5/6/19

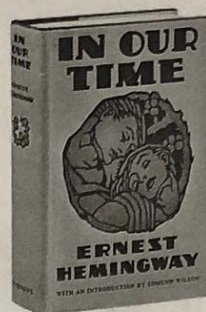
Sample



Reading Schedule:

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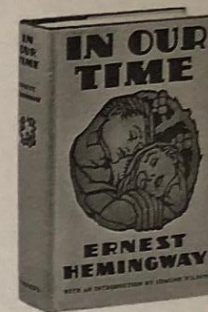
Reading Schedule:

[illegible]

Reading Schedule:

[illegible]

Reading Schedule:

[illegible]

Reading Schedule:

[illegible]

Sample

Short Story		"Big Two-Hearted River: Part II"					
Exposition			Circle Point of View	Symbolism:	Themes:	One Word Plot:	Concise Plot:
Characters	List Setting	Circle Conflict					
Protagonist:	Time:	Human vs. Human	1 st Person	Swamp - War/Trauma	# Nature heals trauma # A return to innocence/youth can be powerful	Rising Action:	Nick
Nick	Post WWII summer Day	Human vs. Nature	2 nd Person			Fishing	Fishes and
Antagonist:	Place:	Human vs. Self	3 rd Person			Climax:	Feels good about himself
War	Big Two-Hearted River - Michigan	Human vs. God	Label	Irony:		Falling Action:	He catches 2 fish but
Swamp	Mood:	Circle Conflict		Avoiding war but killing bugs and fish		Catch	avoids the swamp. He'll
Label	Serene	External Conflict		Imagery:		Got	have plenty of time for the swamp/
Direct Characterization	Idyllic	Internal Conflict	Omniscient	Nature - Fishing - the fish themselves		Resolution:	trauma healing
Indirect Characterization	Tone:		Limited			Swampless	
	Relaxed						
	Hopeful						

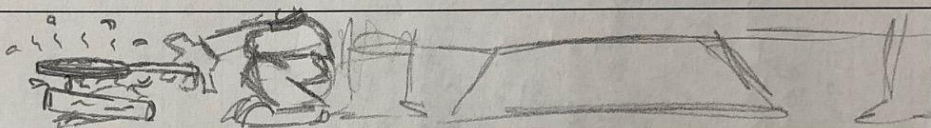
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Characters	List Setting	Circle Conflict					
Protagonist:	Time:	Human vs. Human	1 st Person			Rising Action:	
		Human vs. Nature	2 nd Person			Climax:	
Antagonist:	Place:	Human vs. Self	3 rd Person			Falling Action:	
		Human vs. God	Label			Resolution:	
Label	Mood:	Circle Conflict					
Direct Characterization		External Conflict					
Indirect Characterization	Tone:	Internal Conflict	Limited	Imagery:			

Sample

In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die. Ernest Hemingway "Indian Camp"

Text Study

Directions: Find quotes from the text that stand out to you. Copy the quote, reflect on what you noticed, why the quote stood out, and mimic the quote with your own creation that is stylistically or structurally similar.

Quote	"It spread like lava, the grease spitting sharply" (Hemingway 146).
What do you notice?	I make buckwheat pancakes too, and I know this image well. I also notice the modifier adding detail at the end.
Why does this quote stand out?	I like the image and the use of lava - it's a child's descriptor.
Sketch Quote	
Mimic the Quote	I ran like the wind, my hair fluttering freely.
Quote	
What do you notice?	
Why does this quote stand out?	
Sketch Quote	
Mimic the Quote	

Sample
Unfamiliar Vocabulary

✓ Word: Quai Quote: "On the Quai at Smyrna" (Hemingway)".

Prediction of Meaning: A land formation

Explain Prediction: The use of "on" and the location Smyrna

Definition: Dock Part of Speech: noun

My Sentence: I jumped from the quai to the water.



Drawing

✓ Word: _____ Quote: _____

Prediction of Meaning: _____

Explain Prediction: _____

Definition: _____ Part of Speech: _____

My Sentence: _____

Drawing

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