

# FOR WHOM THE BELL TOLLS

ERNEST HEMINGWAY

## LIVING LITERATURE SERIES

A PERMA-BOUND PRODUCTION

TEACHER'S GUIDE

GUIDE WRITTEN BY RONALD GOODRICH  
TEST MATERIAL BY MARY ELLEN SNODGRASS

### BIOGRAPHICAL SKETCH

Novelist and short-story writer Ernest Hemingway (1899-1961) was born and educated in Oak Park, Illinois. Early in 1918 he was wounded while part of an American ambulance unit in Italy. Hemingway began his writing career as a newspaperman and foreign correspondent. His first book, *Three Stories and Ten Poems*, appeared in 1923. His first famous novel was *The Sun Also Rises*, but his reputation was assured by *A Farewell to Arms* in 1929. In 1953 his *Old Man and the Sea* was awarded the Pulitzer Prize. The following year he received the Nobel Prize for literature. He published nothing of significance before his self-inflicted death in 1961. A reminiscence of his early days in Paris titled *A Moveable Feast* was published posthumously in 1964.

### CRITIC'S CORNER

Ernest Hemingway went to Spain as a war correspondent in 1937 to cover the Civil War action. His play *The Fifth Column* in 1938 was the first result of his interest in the "nobility and dignity of the cause of the Spanish people." His longest and possibly greatest novel, *For Whom the Bell Tolls*, followed in 1940 and embodied his realization of the "tragic betrayal of the Spanish people by foreign Fascist and Communistic forces, as well as by reactionary forces within Spain itself." This novel, a story of loyalty, courage, and the will to endure, was written as a warning to his fellow Americans that a loss of liberty in one place means a loss everywhere.

### MEANING STUDY

Below are words, phrases, sentences or thought units that have particular meaning in the book. Explain the meaning each has in this book. Page numbers are given so that you can note the context from which the item is taken.

1. guerilla--also spelled guerrilla--(p. 7 and throughout the novel)  
*[Spanish diminutive for guerra, meaning war. The word has come directly into English from the Spanish and refers to a member of a small band of soldiers or fighters who harass the enemy by such means as surprise raids. Robert Jordan has enlisted the aid of Pablo's band of guerillas to help him blow up a bridge behind fascist lines. El Sordo is another guerilla leader in the novel.]*

2. fascist (p. 103 and throughout the novel)

*[One who believes in a strong central government which permits no opposition and controls all the affairs of the nation. Mussolini established fascism in Italy in 1922. From there it spread to Germany and other countries. In Spain fascism was embraced by the wealthy landowners and merchants, and certain elements of the army as a means of preserving their prerogatives and defeating communism. In For Whom the Bell Tolls the fascists are the enemies of the Republic.]*

3. like mechanized doom (p. 87)

*[To Robert Jordan the fascist bombers flying overhead look like sharks, but they move "like nothing there has ever been." The bombers are mechanical monsters--symbols of doom or, as Maria sees them, symbols of death. Several times in the novel it is pointed out that the fascists, supplied by the Germans and the Italians, have more and better equipment. The superiority of air power is evident. Republican planes seldom appear, yet fascist bombers and fighters are seen and heard constantly. El Sordo and his band are destroyed by aircraft. The image of "mechanized doom" suggests the ultimate defeat of the Republican cause. Mere men stand no chance against mechanized war. The Spanish people are betrayed by the fascists using the war machinery of Germany and Italy.]*

4. conversion on the road to Tarsus (p. 392)

*[This phrase is one of the novel's many biblical allusions. It refers to St. Paul's conversion to Christianity. Paul, who had been a fanatic persecutor of Christians, became a Christian apostle helping to spread the Gospel throughout the Roman world. However, the allusion is not quite accurate since Paul's miraculous conversion occurs on the road to Damascus not to Tarsus. One may speculate on why Hemingway has Jordan make this mistake.]*

*Jordan thinks of the allusion after Pablo's apparent change of heart about the bridge. Through most of the story he is against blowing up the bridge, but at the end he is for it. Jordan cannot help but doubt the completeness of Pablo's conversion.]*

5. "But now a man must be responsible to himself." (p. 41)

*[For most of his sixty-eight years Anselmo has been comforted by his religion and his belief in God. He is*

## FOR WHOM THE BELL TOLLS

chiefly concerned with guilt over killing his fellow man: "Since we do not have God any more, neither His Son nor the Holy Ghost, who forgives? I do not know." One of the driving forces behind the Republic, to which Anselmo has dedicated himself, is Marxist Communism, a materialistic doctrine denying the existence of God. Anselmo's problem is the notion that killing is still a sin, and one must atone for sin. Even without God, a man must answer for his wrongdoing, and Anselmo believes that they must build a just society in the future to make up for the necessity of killing now.]

6. "In this you have to have very much head and be very cold in the head." (p. 21)

[Robert Jordan is talking about the work of the dynamiter behind enemy lines. He cannot be distracted by fear or any emotion. The head not the heart must rule. If the job is to be done right, cool nerves are absolutely essential. This unemotional attitude could be extended to mean that Jordan wants to avoid getting close to those people he must use in carrying out his particularly dangerous mission. He knows that he will be sending some of Pablo's band to their deaths and that it is wise to avoid emotional involvement with them. Ironically he develops an affection for several members of the band and falls deeply in love with Maria. Robert Jordan is a man, and, although he wants to be "very cold in the head," he has a heart that warms to those who risk their lives with him.]

7. . . . they are the same men that we are. (p. 192)

[Anselmo is disturbed by the realization that the men he fights--his enemies--are not all vicious beasts but men much like himself. They have the same griefs, joys, pleasures, dreams, and fears that he does. Hemingway points up this idea by shifting to the soldiers in the sawmill. (pp. 194-196) Their conversation shows them to be simple men who have been drafted into the army. They are hardly monsters. The scene has a pathetic quality since the reader knows these men are marked for death. A further example illustrating the humanity of the enemy is found in the letter Jordan finds on the body of a cavalryman he is forced to kill. It is from the boy's sweetheart expressing her concern for his safety. (p. 303) Even the fascist officers are not necessarily beasts as demonstrated by the sensitive and compassionate Lieutenant Berrendo, who says to himself, "What a bad thing war is." (p. 322) At the end of the novel, it is Berrendo who will be the first to die in Robert Jordan's last battle.

Readers could note that Hemingway may be making a statement about the nature of war itself--that war is brutal and irrational. In war men who under other circumstances might be friends kill each other.]

8. "There are things like this in a war." (p. 297)

[Like Berrendo (p. 322), Robert Jordan knows that bad things happen in war. El Sordo's band is under attack, and Pablo's guerillas want to go to their aid. Jordan refuses and tries to make them understand that they have too few men to save El Sordo. A rescue attempt can only result in their own destruction and the failure of their mission. It is a hard thing for the men to do nothing while their friends are being killed.

Robert Jordan's expression of helplessness in war foreshadows his own death. At the end of the novel he is too injured to escape with the others. They have no choice except to leave him to be killed. Robert Jordan says essentially the same thing about his own hopeless situation that he said about El Sordo: "In war there are many things like this." (p. 465) Augustin agrees, "War is bitchery." Neither El Sordo nor Robert Jordan can control their fate. The war, like some huge, mindless beast, rolls over them and destroys them.]

9. A good life is not measured by any biblical span. (p. 169)

[Robert Jordan and Maria are in love, but he is aware that the probability of their spending a lifetime together is terribly slim. Blowing up the bridge may very well cost him his life. Jordan does not rail against his fate but tells himself, "So if you love this girl as much as you say you do, you had better love her very hard and make up in intensity what the relation will lack in duration and continuity." (p. 168) Later he expresses the same thought: "What you have with Maria, whether it lasts just through today and a part of tomorrow, or whether it lasts for a long life is the most important thing that can happen to a human being." (p. 305) This periodic repetition prepares the reader for Jordan's acceptance of death and his need to crowd a whole lifetime of love into two or three days. Realizing that some people live their biblical span of seventy years without ever experiencing love, Jordan does not regret the possible shortness of his life. At least he has felt love with an intensity that those living much longer might never experience. He remains steadfast in this attitude even when his death is imminent: "You've had just as good a life as grandfather's though not as long. You've had as good a life as any one because of these last days. You do not want to complain when you have been so lucky." (p. 467)]

10. Reread the quotation from John Donne preceding Chapter One. Explain this quotation and its appropriateness to the theme of the novel.

[Hemingway has taken his title from this quotation by John Donne. Its significance should be clear from the context. For Whom the Bell Tolls deals with the themes of involvement, responsibility, and commitment to the cause of liberty and human brotherhood. Robert Jordan states his beliefs simply. "You believe in Liberty, Equality and the Pursuit of Happiness . . . If this war is lost all

## FOR WHOM THE BELL TOLLS

of those things are lost." (p. 305) Even though he is an American, the oppression of the Spanish people involves him because he is part of mankind. A man is not alone—not an island. He has a responsibility to all men everywhere. We share in Robert Jordan's death and in the failure of the Republican cause because his death and the Spanish Tragedy diminish us. When we ask "for whom the bell tolls," we must realize that it tolls for us. The loss of life and liberty in Spain involves everyone because we are all involved in mankind.]

### COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages in the book.

#### Questions 1 - 5 Literal Level

1. What is the purpose of Robert Jordan's mission? Is he successful?

[General Golz, a Russian general commanding Loyalist troops, is planning a surprise offensive against the Fascists. Robert Jordan's mission is to blow up a strategic bridge behind enemy lines so that no reinforcements can come over that road, but as Golz says, "Merely to blow the bridge is a failure." (p. 4) Robert Jordan must dynamite the bridge after the attack has started. (p. 5) This will make the job extremely dangerous. Jordan remains faithful to his mission even after learning the attack will not be a surprise because the fascists are prepared. Jordan's message does not reach Golz in time, and the attack goes off as planned. (p. 428) In the literal sense the mission is a success since Jordan blows up the bridge as instructed. However, the success is empty and meaningless because the Loyalist attack must undoubtedly fail.]

2. What kind of a leader is Pablo? How does he change during the course of the war?

[The reader's first impression of Pablo is that of a leader who has lost faith and dedication to the Republican cause. When Robert Jordan sees him, he thinks, "I don't like that sadness . . . That sadness is bad. That's the sadness they get before they betray. That is the sadness that comes before the sell-out." (p. 12) Pablo is against the bridge because of the danger it represents: "To me, now, the most important is that we be not disturbed here . . . To me, now, my duty is to those who are with me and to myself." (p. 15) Much of the time Pablo is drunk on wine, and most of the band think Jordan should kill him. Pilar, Pablo's woman, tells Jordan about how Pablo was at the beginning of the movement: "Thou hast seen the ruin that now is Pablo, but you should have seen Pablo on that day." (p. 99) In the beginning Pablo had the courage and determination he now lacks. He becomes an active traitor when he steals the exploder and

the box of detonators. (p. 370) Later, however, he redeems himself by returning to help with the bridge. As Pilar says, ". . . if a man has something once, always something of it remains." (p. 391) At the end of the novel Pablo is leading his band to another place of safety.]

3. Who is El Sordo? What is his part in Robert Jordan's mission? Does he succeed or fail?

[El Sordo is the leader of another band of guerillas and a sharp contrast to Pablo. Robert Jordan seeks his aid "To cut the telephone, attack the post at the house of the roadmenders, take it and fall back on the bridge." (p. 144) El Sordo does not like the plan of blowing up the bridge any more than Pablo, but, unlike Pablo, he is willing to help because the destruction of the bridge at the right time is necessary for the cause. El Sordo is also to steal more horses so that both bands will be able to make their retreat. A late spring snow betrays him because fascist cavalry follow the tracks of the stolen horses. El Sordo and his band are trapped on a hilltop where they are all killed. (pp. 307-322) In a literal sense El Sordo has failed, yet, like many Hemingway heroes, he meets death bravely. Although destroyed, his spirit is undefeated. El Sordo's manner of dying foreshadows Robert Jordan's death. On the last page Jordan prepares to die fighting to protect the retreat of the guerilla band.]

4. How do Anselmo, Robert Jordan, and Agustin differ in their attitudes toward killing the enemy?

[Both Anselmo and Robert Jordan express their ideas about killing early in the novel. Although he is a hunter, Anselmo is against the killing of men. He has killed and will kill again, but he feels guilty about it. (p. 41) Shortly before his death he thinks, "I hated the shooting of the guard and it made me an emotion but that is passed now. How could the Inglés (Robert Jordan) say that the shooting of a man is like the shooting of an animal? In all hunting I have had an elation and no feeling of wrong. But to shoot a man gives a feeling as though one had struck one's own brother when you are grown men." (p. 442) Robert Jordan takes no joy in killing, but he does not suffer the same pangs of guilt as Anselmo. ". . . I feel nothing against it when it is necessary. When it is for the cause." (p. 39) However, when reading the personal letters of the slain cavalryman, Jordan does feel remorse over killing a man so little different from himself. (p. 303) Agustín, in contrast to Anselmo and Jordan, hates the fascists so much that he would joyfully kill them all. It is almost impossible for him to refrain from shooting the fascist patrol: "I would like to swim ten leagues in a strong soup made from the cojones of all of them . . . And when I saw those four there and the thought that we might kill them I was like a mare in the corral waiting for the stallion." (p. 286)]

## FOR WHOM THE BELL TOLLS

5. How do the two women in the novel--Maria and Pilar--affect Robert Jordan?

[Robert Jordan is drawn to Maria from the first moment he sees her: "Every time Robert Jordan looked at her he could feel a thickness in his throat." (p. 22) That same night she comes to his bedroll and submits herself to him completely. Pilar, who has read death in Jordan's hand, has sent her to him. (pp. 69-73) Robert Jordan experiences love for the first time in his life and, sensing his own imminent death, tries to crowd a whole lifetime of love into two or three days. He feels one with Maria. When he is injured and about to die, he sends her away with the others saying, "Thou art me too now, Thou art all there will be of me . . . There is no good-by, quapa, because we are not apart." (p. 464) They have been lucky, Jordan believes; they have known love, and Maria can go on living, cleansed of the nightmare she has carried with her since being raped by the fascist soldiers.

Pilar is something of an earthmother symbolizing much that Robert Jordan loves about Spain. She is strong, passionate, earthy, and completely dedicated to the Republican cause--the true leader of Pablo's band. "She is very wise," (p. 73) says Jordan, and she proves her wisdom on several occasions.]

### Questions 6 - 8 Interpretive Level

6. Why is Robert Jordan in Spain fighting for the Loyalist cause?

[Robert Jordan tells Maria that he is not a communist but an anti-fascist. (p. 66) He is fighting with the communists because they support the Republic and fight the fascists. (Readers should recall that in World War II the United States and Communist Russia were allies against fascist Germany.)

Politics do not concern him now: "The first thing was to win the war. If we did not win the war everything was lost. But he noticed, and listened to, and remembered everything. He was serving in a war and gave absolute loyalty and as complete performance as he could give while he was serving. But nobody owned his mind, nor his faculties for seeing and hearing, and if he were going to form judgments he would form them afterwards." (p. 136)

We do not know exactly how long Robert Jordan has spent in Spain, but it has certainly been long enough to develop a deep affection for the Spanish people and a strong feeling of involvement in their tragedy. He reflects the feelings of Hemingway himself who loved Spain and actively dedicated himself to the Republican cause. Hemingway has given Jordan a background that could also be a factor in his involvement in the Spanish Civil War. There are also several references to his job before the war--teaching Spanish in a university in Mon-

tana. (pp. 164-165) This could explain his initial interest in Spain, her people, and her culture.

One of the main ideas in *For Whom the Bell Tolls* is that the tragedy of the Spanish Civil War was a world tragedy--that the enslavement and murder of any people should be the concern of all mankind. Men like Robert Jordan fought in Spain because they believed they were fighting for the rights of Man. Hemingway, with greater foresight than most Americans, saw the Civil War in Spain as a prelude to a world-wide war against fascism.]

7. Why is General Golz's offensive against the fascists doomed to failure? Why is the attack launched when the possibility of success is almost nonexistent?

[When he sends Jordan on the mission, Golz expresses doubt over the success of his attack: "The artillery is not mine. I must put in for it. I have never been given what I ask for even when they have it to give. That is the least of it. There are other things. You know how those people are. It is not necessary to go into all of it. Always there is something. Always some one will interfere." (p. 5) With these words a sense of doom is established early in the novel. Jordan's first hint that the enemy knows about the impending attack comes when he sees an unusual concentration of fascist bombers flying overhead. "They can't know about the attack, he told himself and something in him said, why can't they? They've known about all the others." (pp. 76-77) Later he learns from Fernando that there are rumors of a Republican offensive in La Granja. (p. 81) But it is not until he hears Anselmo's report on the movement of men and equipment that he knows the element of surprise is lost. (pp. 330-332) Then he writes a message to General Golz and sends Andrés back across the lines to deliver it. Andrés endures a series of frustrating delays in his attempt to get Jordan's message to Golz. These delays and the appalling inefficiencies of the Republicans are vividly described in Chapters Thirty-Six (pp. 372-377), Forty (pp. 396-401), and Forty-Two (pp. 412-430). The most galling and frustrating delay occurs when André Marty, whom Hemingway portrays as an insane fanatic, arrests Andrés and pockets Jordan's message. (pp. 417-421) Karkov learns of the arrest, intervenes, and sends Andrés and the message to Duval, Golz's Chief of Staff. Unfortunately Duval is unable to reach Golz until after the planes are launched and the attack is on. All Golz can say is, "It is a shame it came too late." (p. 428) Earlier the author injects himself into the story by saying, "It is doubtful if the outcome of Andrés mission would have been any different if he and Gomez had been allowed to proceed without André Marty's hindrance. There was no one at the front with sufficient authority to cancel the attack. The machinery had been in motion much too long for it

## FOR WHOM THE BELL TOLLS

to be stopped suddenly now. There is a great inertia about all military operations of any size. But once this inertia has been overcome and movement is under way they are almost as hard to arrest as to initiate. (p. 423) Malignant fate combined with human stupidity has doomed the Republican offensive. This failure foreshadows the ultimate doom of the Spanish Republic which history has recorded.]

8. Is the bridge simply a military objective or does it have other significance in the novel? Give reasons for your opinion.

[Realistically the bridge is an important objective in a strategy to defeat the fascists and save the Republic. The destruction of the bridge is a kind of focal point and dramatizes at a personal and limited level the entire scope of the Spanish Civil War. "His (Jordan's) bridge is at the center of the history of holding actions; and although his problem is small in scale, it is so conceived and projected as to suggest a struggle of epic dimensions." (Carlos Baker, "The Spanish Tragedy," Ernest Hemingway: Critiques of Four Major Novels, edited by Carlos Baker, p. 121) For Jordan the mission to dynamite the bridge takes precedence over everything else. Even his love for Maria is secondary. After a night of love making, a fascist cavalryman appears unexpectedly, and Jordan kills him. Maria is forgotten. "She had no place in his life now." (p. 267) The bridge is the center around which the entire novel revolves.

Readers may speculate on whether or not the bridge has symbolic significance. Although Hemingway makes no allusions, history may suggest several parallels: Concord Bridge where the American Revolution began and where the embattled farmers "fired the shot heard round the world"--the bridge across the Tiber in Ancient Rome where Horatius fought alone to delay the advance of a vastly superior force--the gates of Thermopylae where Leonidas and his Spartans stood against the mighty Persian army. Other writers have also used a bridge as a focal point for their novels--Thornton Wilder's The Bridge of San Luis Rey and Pierre Boulle's The Bridge over the River Kwai, for example.

The bridge in For Whom the Bell Tolls may suggest to some readers additional ideas. A bridge is a link, and the bridge in the novel may symbolize the link that joins people in understanding and compassion. The dynamiting of the bridge may suggest the severing of this link. The Spanish people are now split in a bloody civil war in which many good and decent men feel compelled to kill one another. The bridge of understanding no longer exists. A note of caution: Teachers should avoid imposing their symbolic interpretation on student readers.]

## Questions 9 and 10 - Critical Level

9. Describe Hemingway's style in For Whom the Bell Tolls. Is the style appropriate for his purpose? Explain. [Those who have read Hemingway's earlier novel, A Farewell to Arms, may very well note the stylistic contrast between this novel and For Whom the Bell Tolls. In For Whom the Bell Tolls Hemingway abandons the device of the first person narrator or objective reporter and tells his story as an omniscient author. In this way he can shift his point of view from his hero, Robert Jordan, to any other character in the novel. He can stand outside his characters and objectively report their words and actions; or he can move into their minds and reveal the thoughts and emotions of such diverse people as Jordan, El Sordo, Anselmo, Andrés, Berrendo, Duval, André Marty, and the others. Also he can report events that his hero is not present to observe, such as El Sordo's last battle and Andrés' struggle to deliver the message to Golz. Although he rarely does so, the author can inject into the story his own thoughts or feelings about what is happening. Readers may differ in their opinions on the effectiveness or appropriateness of this shift in point of view. For Whom the Bell Tolls lacks the tight-knit, direct simplicity of A Farewell To Arms, yet its looseness helps to widen the novel's scope to encompass the entire Civil War. The vocabulary and syntax in For Whom the Bell Tolls are also something of a departure. Hemingway's characters are speaking in a foreign language, and he points this up by interjecting Spanish words and phrases and by using such archaic English words as thee and thou and hast. The archaic English has an additional effect by reminding us of the language of the King James Bible which is also the language of Elizabethan tragedy. The words can suggest both the Biblical epic and great tragedy. The sentence structure of the novel alternates between the stark, simple sentences characteristic of an earlier Hemingway and the more involved cadences of complex sentences. Some sentences do not follow the usual English word order, another suggestion of foreign speech. This more complicated structure may be one of the author's devices to widen the scope of what he is trying to say. Again readers must decide for themselves whether or not Hemingway's style and syntax are effective or merely distracting.]
10. In For Whom the Bell Tolls Ernest Hemingway attempts to convey the tragedy of the Spanish Civil War. In your opinion what is the Spanish Tragedy? Does this tragedy have wider application for mankind? [Readers, depending on their own feelings, may read into For Whom the Bell Tolls a variety of tragic elements. Any appropriate response should be accepted. War with its waste of human life is certainly one possibility. Although all war is tragic, civil war can be

## FOR WHOM THE BELL TOLLS

doubly so since it turns a people against themselves and pits brother against brother. Significantly there are several references to Jordan's grandfather who was involved in *The War Between the States*—the central tragedy of American history paralleling the Spanish Tragedy. Although Hemingway is biased in favor of the Republican cause, he is too much of an artist to paint one side entirely good and the other entirely evil. Atrocities are committed by both sides. The men fighting for the Republic range between good and bad, and the same is true for those men fighting for the fascists. It is certainly a tragic shame when basically good men kill each other.

Another element of tragedy is the betrayal of the Spanish people. They are betrayed by the intervention of Italy and Germany whose war machines insure Franco's victory and the establishment of a fascist dictatorship. Even the Republican allies, the Russians, betray Spain in the sense that they are not really concerned with Spanish liberty but with the advancement of the International Communist Movement. The country is devastated and the people are killed while foreign powers use Spain as a battleground for opposing foreign ideologies. The people are even betrayed by themselves, their own excesses, and the ineptitude of their political and military leaders.

Not to be ignored are the personal tragedies that comprise mass tragedy—the failure and death of the brave El Sordo, the death of Anselmo, one of the wisest and noblest of men; and finally the death of Robert Jordan himself, who finds the sweetness of love only three days before he must die.

Hemingway obviously wants his readers to be aware that the Spanish Tragedy involves all mankind. The Spanish Civil War ends in a fascist victory in 1939. In that same year World War II explodes across Europe and very shortly inflames the entire world. His point is evident: The death of liberty anywhere ultimately affects us all.

*"any mans death diminishes me, because I am involved in Mankinde; And therefore never send to know for whom the bell tolls; It tolls for thee."*

11. Support or refute the following statement: An individual's chief responsibility is to himself and his own happiness.

## BIBLIOGRAPHY

Baker, Carlos (ed.). ERNEST HEMINGWAY: CRITIQUES OF FOUR MAJOR NOVELS. New York, Charles Scribner's Sons, 1962, pp. 78-130.

*[Critical essays on this novel]*

Jones, Howard Mumford, and Ludwig, Richard M. GUIDE TO AMERICAN LITERATURE AND ITS BACKGROUNDS SINCE 1890, 3rd edition, rev. Cambridge, Mass., Harvard University Press, 1964, pp. 192.

*[Commentary on novels during the cold war period]*

Nyren, Dorothy (ed.). LIBRARY OF LITERARY CRITICISM., 3rd edition. New York, Frederick Ungar Publishing Co., 1964, pp. 226-231.

*[Excerpts from critical reviews of all his works]*

Priestley, J. B. LITERATURE AND WESTERN MAN. New York, Harper and Brothers, 1960, pp. 370-440.

*[Discussion of Hemingway and other novelists]*

Spiller, Robert E., and others. LITERARY HISTORY OF THE UNITED STATES, 3rd edition. New York, Macmillan Co., 1963, pp. 1312.

*[Commentary on Hemingway and other authors of this period]*

Young, Phillip. ERNEST HEMINGWAY. Minneapolis, University of Minnesota Press, 1959.

*[Critical material on all his works]*

## FOR WHOM THE BELL TOLLS

### Comprehension Test

#### Part I: Multiple Choice (25 points)

Complete each of the following sentences with the best response. Indicate your choice by writing the letter of the appropriate response in the space provided.

- \_\_\_\_\_ 1. Pablo spends the day in camp drinking and waiting for (a) the horsemen (b) word of General Golz's whereabouts (c) snow (d) airplanes.
- \_\_\_\_\_ 2. Maria interrupts the conversation about Madrid to tell Roberto (a) her fears of Pablo (b) that Pilar thinks they will all die in the raid (c) the story of her grandfather, a cavalry officer (d) how her mother cried "Viva la Republica!"
- \_\_\_\_\_ 3. Anselmo and Roberto lie on the ground in order to study (a) General Golz's headquarters (b) the Fifth Regiment (c) the gypsies' camp (d) the sentry post at the mill.
- \_\_\_\_\_ 4. After Pablo leaves the cave to tend the horses, (a) Roberto hides his pistol under the table and cocks it (b) he returns to his bed so he can hide under the blanket and eavesdrop (c) the remainder of the group consider killing him (d) he brings back bad news that the snow is heavier and thicker.
- \_\_\_\_\_ 5. The gypsy explains his absence from his post by (a) showing Roberto two dead horses (b) describing the cavalryman he shoots at the cave (c) bringing five more stolen horses (d) raising his rifle in warning toward the airplanes.
- \_\_\_\_\_ 6. The sounds of Pablo's automatic rifle suggest that (a) he has shot his own men (b) the tank is within his range (c) the machine gun has stopped firing (d) Pablo's escape plan is working.
- \_\_\_\_\_ 7. As Roberto faces the approach of the enemy cavalry, he looks forward to (a) his return to the University of Montana (b) a spot of the giant killer (c) the support of the artillery (d) Maria's return.
- \_\_\_\_\_ 8. Before he sends the message, Roberto must (a) convince Anselmo to take it to Navacerrada (b) locate his lost S.I.M. stamp (c) cancel the attack (d) explain to Andres where the Estado Mayor will be.
- \_\_\_\_\_ 9. Roberto does not share the absinthe because (a) he has very little left (b) he fears it will harm Pilar (c) it is his only anesthetic for the leg pain (d) the gypsy is superstitious about drinking wormwood.
- \_\_\_\_\_ 10. During his leavetime in Madrid Roberto plans to (a) go to the bullfights (b) invite Karkov for dinner at the Florida Hotel (c) apply for work as an instructor of Spanish (d) eat at Gaylord's.
- \_\_\_\_\_ 11. Roberto chooses Anselmo to (a) wire the grenades together (b) burn the sentry box (c) blow the bridge (d) watch for the approaching tank.
- \_\_\_\_\_ 12. El Sordo climbs to the top of the hill and expertly (a) steals five horses from the gypsies (b) shoots his horse (c) treats Joaquin's leg wound (d) plugs a hole in his helmet with a wooden peg.
- \_\_\_\_\_ 13. Because of the violence done to Joaquin's family, Roberto (a) curses the communists (b) offers the boy whisky and water (c) vows to be the boy's brother (d) believes gypsies are not dependable.
- \_\_\_\_\_ 14. The inheritance the gypsy sings about is (a) his tribe (b) the moon and sun (c) his name (d) freedom.
- \_\_\_\_\_ 15. Jordan insists that no one call him (a) *camarade* (b) Rabbit (c) *Ingles* (d) Don Roberto.
- \_\_\_\_\_ 16. Maria fears the *Ingles* will not love her because (a) she has been raped by many men (b) she doesn't know how to kiss (c) her hair is cut short (d) she has loved Joaquin.
- \_\_\_\_\_ 17. Maria recalls with pride (a) how she cut off her braids (b) her aid to the Falangists (c) how she fought her attackers (d) her mother's courage when her head was painted with iodine.
- \_\_\_\_\_ 18. The soldier in charge tests Andres' loyalty by (a) discussing the politics of the Republic (b) asking him to describe Jose Rincon (c) ridiculing Pablo's *guerrilleros* (d) calling him a *bandido*.

## FOR WHOM THE BELL TOLLS

- \_\_\_\_\_ 19. Anselmo assures the *Ingles* that the country around the bridge (a) belongs to Pablo and El Sordo (b) can be taken without Pablo's knowledge (c) is thoroughly watched by Agustin (d) is patrolled regularly by fascists flying their Fiats.
- \_\_\_\_\_ 20. Pablo loses his self-confidence when (a) Roberto shows him the dynamite (b) he overhears plots to kill him (c) El Sordo offers to provide horses and men for the assault (d) his followers accept Pilar's command.
- \_\_\_\_\_ 21. Jordan shoots a horseman on patrol when (a) he threatens Maria with his carbine (b) he sneaks past Rafael's position above the cave (c) he wanders up to the cave by accident (d) he leads a column of fascists up the steep incline.
- \_\_\_\_\_ 22. After Pablo steals the exploder and the detonators, (a) he rides the big gray horse out of the hills and abandons it (b) Roberto realizes he has been tricked by Pablo's friendliness (c) Maria offers to sew the rips in Jordan's packs (d) Jordan gives each member a handful of grenades to throw.
- \_\_\_\_\_ 23. When Gomez gives the dispatch to the chief commissar of the International Brigades, (a) Marty has Gomez and Andres arrested (b) Marty warns Gomez that Golz is crazy (c) Karkov suspects that Jordan is a traitor (d) Duval tries to reach Jordan by telephone to cancel the attack.
- \_\_\_\_\_ 24. Roberto makes an angry reply to Pilar because her husband's treachery has (a) cost Fernando his right leg (b) brought the attack before they are ready (c) wasted their supply of grenades (d) caused Anselmo's death.
- \_\_\_\_\_ 25. Although he feels faint from internal hemorrhage, Roberto (a) tries to remain alert so he can give his people a better chance to escape (b) believes he can ride a horse to safety (c) is able to see Lieutenant Berrendo coming to his rescue (d) tries to tell his grandfather how he dreads dying alone.

### Part II: Matching (13 points)

Match quotations with correct speakers. Write the letter of the speaker in the space provided.

- \_\_\_\_\_ 1. I do not wish to disappoint thee but there is a great soreness and much pain.
- \_\_\_\_\_ 2. Thou art more wolf than me and I am sixty-eight years old.
- \_\_\_\_\_ 3. I do not believe in ogres, soothsayers, fortune tellers, or chicken crut gypsy witchcraft.
- \_\_\_\_\_ 4. Thou art all there will be of me.
- \_\_\_\_\_ 5. I do not go for the bridge, neither me nor my people.
- \_\_\_\_\_ 6. Heard last night comes English dynamiter. Good. Very happy.
- \_\_\_\_\_ 7. For what are we born if not to aid one another?
- \_\_\_\_\_ 8. I loved you when I saw you today and I loved you always but I never saw you before.
- \_\_\_\_\_ 9. My father was the mayor of the village and an honorable man.
- \_\_\_\_\_ 10. There is nothing I would not do to bring back thy property.
- \_\_\_\_\_ 11. Now for every one there should be some one to whom one can speak frankly, for all the valor that one could have one becomes very alone.
- \_\_\_\_\_ 12. I could hold the legs of the gun in the way thou told Anselmo.
- \_\_\_\_\_ 13. Of all men the drunkard is the foulest.

A. Anselmo  
B. El Sordo  
C. Maria

D. Pablo  
E. Pilar  
F. Robert Jordan



## FOR WHOM THE BELL TOLLS

Part III: True/False (12 points)

Mark each sentence either T or F.

- \_\_\_\_\_ 1. Pablo returns to the group and explains that he has stolen the detonator in a moment of weakness.
- \_\_\_\_\_ 2. Roberto claims to be an anti-fascist.
- \_\_\_\_\_ 3. Pilar brings the women to be killed by the flails and thrown over the cliff.
- \_\_\_\_\_ 4. Robert thinks the gypsy is unfit for war because he has no discipline or political commitment.
- \_\_\_\_\_ 5. Maria discusses Pablo's theft with Roberto and suggests he use grenades in place of the exploder.
- \_\_\_\_\_ 6. Roberto can arrange a church wedding because he has never been married.
- \_\_\_\_\_ 7. Pablo does not believe Roberto is a professor because he speaks Spanish with an accent.
- \_\_\_\_\_ 8. Maria is ashamed of her father's brutal death.
- \_\_\_\_\_ 9. Robert Jordan realizes his thigh is broken when the horse rolls off him.
- \_\_\_\_\_ 10. The collapsing stone falls on Fernando and crushes him.
- \_\_\_\_\_ 11. General Golz orders Jordan to blow the bridge after the attack starts so no reinforcements can come up the road.
- \_\_\_\_\_ 12. Robert Jordan expertly predicts an early June snow.

## FOR WHOM THE BELL TOLLS

### Answer Key

#### Part I: Multiple Choice (25 points)

- |      |       |       |       |       |
|------|-------|-------|-------|-------|
| 1. C | 6. A  | 11. C | 16. A | 21. C |
| 2. B | 7. B  | 12. B | 17. C | 22. B |
| 3. D | 8. D  | 13. C | 18. B | 23. A |
| 4. C | 9. A  | 14. B | 19. A | 24. D |
| 5. A | 10. D | 15. D | 20. D | 25. A |

#### Part II: Matching (13 points)

- |      |       |       |
|------|-------|-------|
| 1. C | 6. B  | 11. E |
| 2. A | 7. E  | 12. C |
| 3. F | 8. C  | 13. E |
| 4. F | 9. C  |       |
| 5. D | 10. E |       |

#### Part III: True/False (12 points)

- |      |       |       |
|------|-------|-------|
| 1. T | 6. T  | 11. T |
| 2. T | 7. F  | 12. F |
| 3. F | 8. F  |       |
| 4. T | 9. T  |       |
| 5. F | 10. F |       |

**FOR WHOM THE BELL TOLLS**

**TEACHING NOTES**



**PERMA-BOUND • VANDALIA ROAD • JACKSONVILLE, ILLINOIS 62650**

**PHONE 800-637-6581  
or in Illinois call collect  
217/243-5451**