

know myself," he cried, but that is all—" Amory knows himself, or believes that he does, but that is all he is confident of knowing. He is still fundamentally the same person—idle, romantic, inquisitive, skeptical, unwilling to conform. Perhaps there is a place in society for him, but this is far from certain. Only the first part of Amory's life has been completed. The dash dovetails with the title—*This Side of Paradise*. The reader has followed Amory's journey to the beginnings of adulthood; what will come next we do not know.

The 1995 Cambridge text, ending with the dash, was published with the approval of the F. Scott Fitzgerald Literary Trust. This text was adopted by Scribner as its standard text and was first reprinted as a paperback by that publisher in 1996. The text with the dash has appeared in all Scribner editions from that date to the present.

THE SUN ALSO RISES

Ernest Hemingway began work on his first novel in mid-July 1925, shortly after attending, for the third time, the annual bullfighting fiesta in the Spanish town of Pamplona. He worked steadily on the novel through July and August and finished an autograph first draft on 21 September 1925. His working title was "Fiesta: A Novel." Hemingway (who, unlike Fitzgerald, could type) prepared a typescript from his manuscript. This typescript does not survive, but it must have existed. The differences between the holograph and the setting-copy typescript, which is extant, are so great that at least one revised typescript (and possibly more than one) must have intervened. Hemingway used a professional typing service for preparation of the setting copy. He made a very few emendations in his own hand on the finished sheets. The typescript, a fair copy bearing the title *The Sun Also Rises*, was put into the transatlantic mail to Maxwell Perkins at Scribner on 24 April 1926.¹¹ This is the document that served as setting copy for the first edition; it survives today in the Papers of Ernest Hemingway at the Albert and Shirley Small Special Collections Library, University of Virginia. (The manuscript is preserved in the Ernest Hemingway Collection, John F. Kennedy Presidential Library and Museum.¹²) The compositors at the Scribner Press added handwritten galley "takes" to the setting copy—markings that indicate where each galley begins and ends—but this typescript was not otherwise marked before the type was assembled. All changes between the setting copy and the first edition must therefore have taken place in proof. Neither galleys nor page proofs, however, are known to survive.

The Sun Also Rises is the quintessential "lost generation" novel. It portrays the enervation and nihilism of the generation that had lived through the Great War. Much of the novel is presented in dialogue; the exchanges between characters are flat and unemotional, though a great deal is happening beneath the surface.

11. *The Letters of Ernest Hemingway*, vol. 3, ed. Rena Sanderson, Sandra Spanier, and Robert W. Trogdon (Cambridge and New York: Cambridge University Press, 2015): 64-66. Hemingway was living in Paris during the proofing of the novel.

12. This manuscript has been published in facsimile: Ernest Hemingway, *The Sun Also Rises: A Facsimile Edition*, ed. Matthew J. Bruccoli. Archive of Literary Documents II. (Detroit: Omnigraphics, 1990).