

the ALB, and characterizes Hemingway as a “fleshly novelist craving romantic adventure” (164).

I would name the introductory chapter as the strongest chapter in the book. In the preface to the chapter, Carroll confesses that he had always regretted the fact that he did not have a chance to give a “last lecture” before leaving the teaching profession to devote more of his time to research (1). In *From Guernica to Human Rights: The Spanish Civil War in the Twenty-First Century*, the author rectifies this missed opportunity, offering an interesting and thoughtful analysis of the political and social factors that have governed historians’ and the public’s perception of the events in Spain from 1936 through World War II, the Cold War, and beyond.

In the final analysis, Carroll’s title, *From Guernica to Human Rights: Essays on the Spanish Civil War*, is a confusing choice because it doesn’t give a clear idea of what the book actually achieves: a better understanding of how and why the unique social and political context of the Spanish Civil War inspired such personal and collective commitment among individuals outside of Spain. Despite the repetition of historical and political background and choppy structure, this book is thought-provoking and a valuable contribution to Spanish Civil War studies and to those interested in examining this topic in terms of how it relates to Hemingway’s life and career.

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Hemingway’s Paris: A Writer’s City in Words and Images. By Robert Wheeler. New York: Yucca, 2015. 180 pp. Cloth \$24.99.

The narrative of Ernest Hemingway and the years he spent in Paris have enjoyed a recent resurgence in popular culture. In books such as Paula McLain’s fictionalized narrative of Hadley Richardson’s marriage to Hemingway *The Paris Wife*, films like Woody Allen’s 2011 surprise hit *Midnight in Paris*, and even the 2009 publication of the “restored edition” of the author’s memoir of those years *A Moveable Feast*, it is clear that our collective fascination with this period of the author’s life has not subsided and does not look to any time soon. It is that time in Hemingway’s life that Robert Wheeler, a professor at Southern New Hampshire University, addresses in *Hemingway’s Paris: A Writer’s City in Words and Images*. Wheeler takes us through the city, pairing black-and-

white photographs of Parisian scenes and landmarks with meditations upon Hemingway's life, particularly the years he spent in the French capital. But rather than use archival photographs of Paris, Wheeler fills the book with pictures of contemporary Paris in an effort to capture Hemingway's lasting presence in the city that so deeply influenced him in the early 1920s. It is this quality that defines *Hemingway's Paris* and separates it from other books that might take a more historical approach. In her foreword, Jenny Phillips (granddaughter of Hemingway's editor Maxwell Perkins) touches upon this quality, observing, "Wheeler's photographs are laden with an aura of loneliness, isolation, and personal struggle, reflecting Hemingway's commitment to 'write the truest sentence that you know'" (i). Phillips articulates the strongest and most unique aspect of Wheeler's book: it engages with the spirit of Hemingway and shows how he remains present in the city even today.

Wheeler divides his book into four sections—"Inspiration," "Craft," "Influence," and "Love." The section on inspiration focuses on the elements most often associated with Paris—the Jardin du Luxembourg, the Panthéon, Cathédrale Notre Dame, Saint Sulpice, and the Seine river. It offers a broad view of the city and reflects Wheeler's assertion that "Hemingway believed that [inspiration] could be found everywhere in the city of Paris" (40). The "Craft" section provides a more intimate view of Hemingway and the Paris in which he moved. Wheeler explains, "Hemingway filled his creative spirit by being part of a city that that afforded him a life and a community in which he was able to begin to perfect his craft" (45). The book's third part, one that centers on "colleagues and good friends" that "surrounded" the author while living in the French capital (85), covers the influence of cafés like La Closerie des Lilas, bookstores like Shakespeare and Company, and people like Gertrude Stein, James Joyce, and Sylvia Beach. The final part of the book, entitled "Love," explores Hemingway's marriage with Hadley, their "love for one another and a love of the city" (125), and the sadness of "[Hemingway's] betrayal of a remarkable woman" and the subsequent loss of a "relationship that once nurtured the creative spirit within him" (142). Wheeler plays particular attention to Ernest and Hadley's marriage, which spanned those all-important Paris years and ends that section by claiming "there was no *one*, or any *thing*, that would help him overcome his regret of leaving Hadley in Paris" (158).

In his writing, Wheeler recounts the history of Hemingway's life while in Paris in a clear and straightforward manner, contextualizing the images and providing insight into how this specific location fits and relates to Heming-

way. The writing is juxtaposed to black-and-white photographs of numerous landmarks and sights throughout the city of Paris. As Phillips writes in her foreword, “Wheeler’s photographs of Hemingway’s Paris are a gritty illustration of what Perkins saw in Hemingway’s writing” (iii). It is that grittiness, the stark clash of black and white in each of these photographs, which stands out most. The pictures taken during the day allow for the brightness of the light to command the viewer’s attention, as can be seen in a photograph like that of La Rotonde café. By contrast, the pictures taken of Paris at night give the city a ghostly and ethereal quality, which is particularly apparent in Wheeler’s photographs of Cathédrale Notre Dame and Fontaine Saint-Michel. These photographs, ones that look mysterious through the play of darkness and light, strike the correct tone in a book lingering on the vestigial presence of Hemingway in Paris. Wheeler’s use of the black and white conveys both that grittiness that Phillips notes as well as the clarity of Hemingway’s prose style. In this way, Wheeler reflects an understanding of the author’s style and brings elements of that style into his photography as he attempts to not just document but also examine and interpret.

Wheeler’s decision to photograph Paris today makes this book something more than a history lesson; it allows the book to become an assessment of influence and an interpretation of Hemingway. “They claim his city is gone,” Wheeler writes, “but this claim is not true, and if the visitor chooses his steps carefully ... he touches the past through the present and can feel the city that inspired Hemingway and the city that presented for him a concentrated and artistic education” (165). It is this idea, that there is still something radically present about Hemingway in Paris, which makes this a book worth reading. The title also conveys this—that it is Hemingway’s Paris—and thus, it is a city that clearly affected him one that was and continues to be affected by him. Though we move further and further away from Hemingway’s life and the time he spent there, Paris will always be a city that contains and displays something of Hemingway.

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