

Then wear the gold hat, if that will
move her;

If you can bounce high, bounce for
her too,

Till she cry "Lover, gold-hatted,
high-bouncing lover,

I must have you!"

These lines were composed by Fitzgerald. "Thomas Parke D'Invilliers" is a character in *This Side of Paradise*—a literary young man with whom Amory Blaine has bookish conversations. (D'Invilliers was based on Fitzgerald's Princeton friend John Peale Bishop.) The epigraph sets the tone for the narrative that will follow in *The Great Gatsby*—a tale of romantic infatuation, lost youth, and faded idealism. An even more significant omission is the dedication to Zelda. This dedication, one of the most famous in American literature, reverberates throughout the novel. It acknowledges the author's wife, Zelda Sayre Fitzgerald, as his muse and inspiration—and, we now know, as one of the models for Daisy Buchanan.

Wilson's 1941 edition of *The Great Gatsby* is important because so many subsequent editions are descended from it. All of these derivative editions, through 1970, omit the dedication; all but two leave out the epigraph. The dedication is missing from the following nine editions: Three Novels 1953, Armed Services 1945, Viking Portable 1945, Dial Press 1946, Grey Walls 1948, Bodley Head 1948, Scribner 1961, Fitzgerald Reader 1963, and Scribner 1970. The epigraph is missing from all but Scribner 1961 and the Fitzgerald Reader 1963. It is worth remarking that during the first period of revived interest in Fitzgerald's writings, a period that lasted from 1941 until the early 1970s, most editions of his masterpiece did not carry the epigraph, and Zelda's name was absent from the dedication page.

QUIZ

Here's a quiz for students of *The Great Gatsby*:

1. In which editions are the two occurrences of Wolfshiem's verb "sid" (an effort to capture his Yiddish accent, as with "gonnegtion" and "Oggsford") changed to "said"? In which editions is one "sid" changed to "said" but the other left as "sid"? (Hint: sometimes it's the first "sid" and sometimes it's the second.)
2. In which edition(s) is "kyke" (p. 41 of the first edition) changed to "kike"? In which edition does this slur-word become "tyke"? In which edition is "kyke" changed to "guy"?
3. In which sub-edition of *The Great Gatsby* do Fitzgerald's handwritten emendations from his personal copy first appear?
4. In which edition is Daisy's remark "Well, we'd better telephone for an axe——" (p. 151 of the first edition) become "Hell, we'd better telephone for an axe——"?
5. In which edition(s) is old Mr. Gatz's grammar corrected?
6. In which British edition of the novel does "jail" become "gaol," "tire" become "tyre," and the "Queensboro Bridge" become the "Queensborough Bridge"?
7. Which edition omits four of the space breaks? Which omits nine?

These questions are answered in the variorum. Many of the variants, once afloat, have appeared in edition after edition of *The Great Gatsby*, some of them still in print. The variorum avoids such "improvements," relies on the published record, and provides a reliable text. 📖



Kate McDonald, founder of the Handheld Press

HANDHELD PRESS PUBLISHES A NEW *Save Me the Waltz* EDITION IN THE UK

by Kate McDonald, Founder,
Handheld Press

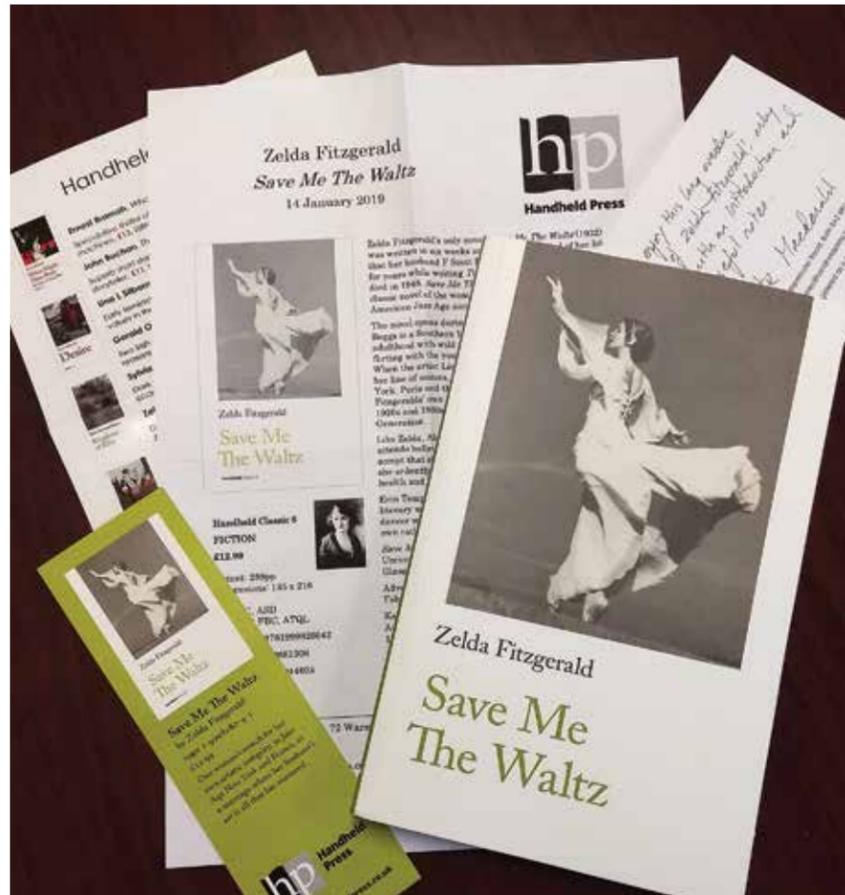
Let me tell you how Handheld Press came to republish Zelda Fitzgerald's *Save Me the Waltz*.

I set up Handheld Press in March 2017. I had been an editor in professional and academic publishing since the 1990s, and was also an academic, teaching British literature and cultural history in several European universities. When I moved back to the UK in 2016, I had become a literary historian of twentieth-century British publishing culture. Yet I was the editor of more essay collections for other people than author of my own books. I was a series editor for Routledge and had just begun setting up a new series with Palgrave Macmillan. I was clearly a publisher hiding in plain sight, but didn't realize it until a research colleague remarked that I really ought to set up my own publishing company. I scoffed. That was a Friday evening.

By the following Monday I capitulated to, or embraced, the inevitable. I had registered the domain name of Handheld Press, because I wanted to publish books you want to hold in your hand, and to lead readers to authors they've never tried before. I was busy making lists of the titles I wanted to publish. I talked to a family connection who happens to be a leading typographic designer, and he designed the Handheld brand identity. I asked a local publisher about costings spreadsheets and she kindly also gave me the name of her lead freelance designer. By June I had the bank account, Handheld was incorporated as a limited company, and I was working on the first books for publication in October. Handheld has three lists: Handheld Modern (fiction and non-fiction by living authors), Handheld Research (marvelous stories arising from scholarly research, in plain English), and Handheld Classics (forgotten fiction and non-fiction, recovering excellent works from obscurity). The company is me, as it publishes the books that I love. If I can't enthuse about a book, I can't sell it, and for the first six months there was no one else apart from me doing the selling.

All this while, Zelda was creeping up on me. I had read a few F. Scott Fitzgerald novels, in a dutiful, I-might-have-to-teach-this kind of way. On Twitter I followed academic friends and research contacts, and one day I noticed that Laura Rattray of the University of Glasgow was tweeting about the lack of a decent edition of *Save Me the Waltz* because she needed it for teaching. (This has happened several times, and our forthcoming edition of Inez Holden's *Blitz Writing*, edited by Kristin Bluemel, will be published for exactly the same reason: a much-needed teaching text, as well as a darn good read.)

I looked Zelda Fitzgerald up, and noted the date of her death: 1948. This would mean that under European law she'd be out of copyright on 1 January 2019. I downloaded a free e-book of *Save Me the Waltz* so I could read it, and started asking for nominations for someone to write an Introduction. In about a week I had commissioned Zelda's biographer Sally Cline to write it. Off I went on holiday, having signed an agreement about a novel I hadn't actually read yet. That was a little incautious, but, banking on the teaching needs, and Zelda's reputation, I felt fairly sure that *Save Me the Waltz* would have buyers.



The cover and promotional materials for Handheld's new edition of Zelda's *Save Me the Waltz*

We went to Malta for a week in August, and it was so ludicrously hot that we had to stay in our air-conditioned hotel room for a couple of hours each afternoon until it got bearable outside. I began reading *Save Me the Waltz* after lunch, and my poor husband had to go and do his own touring for that day. I devoured the novel, and loved it. Never have I felt so vindicated by my instinct for a powerful, compelling, demanding novel that was such a joy to read, and made me so interested in the back story: who Zelda was, why she wrote as she did, and how angry Scott would have been when he first read her drafts.

Back home, Sally sent me a spare copy of the 1991 Brucoli edition of Zelda's *Collected Works* for me to scan, and my husband performed the OCR operation.

I commissioned my younger daughter Lucy, a linguistics student with a passion for fine detail, to proof-read the OCR text for me. This was not just because she would have the necessary fresh eye for the text, but because she happens to be fluent in French and knows some Italian. I had already spotted some errors in the French in *Save Me the Waltz*, and wanted it checked. I was also planning the Notes: As well as expert Introductions, all Handheld Classics have explanatory notes on the text, and I wanted the French and Italian dialogue to be translated, and any errors noted, as this would be helpful for the teaching component of the text.

Sally's Introduction had been delayed by health problems, and in early 2018 she told me that now she had to, with great regret, give

up on the Introduction completely, on her doctor's orders. I still had eight months or so before the edition went to print, but knowing academic timetables as I do, I was concerned about finding the right replacement scholar with the time to write 7,000 words to my deadline.

Once again, I called in my contacts. I emailed everyone I knew from the Space Between Society who had Fitzgerald research interests: find me someone to write a Zelda Introduction! Erin E. Templeton's name came up pretty quickly, and she was available, and interested. She delivered a fine Introduction with about a week to spare, and the book went to print, on time, in September 2018.

With Erin's contract signed, I could get the book's cover and blurb finished, for the essential pre-publication metadata and marketing. Zelda's iconic photograph was unavailable to me, so how should I illustrate her novel without using it? I chose to focus on the ballet, because that aspect of her novel is the most fascinating for me. The Mary Evans Picture Library supplied some lovely Paris rehearsal room watercolors for consideration, and the 1930s photograph of a dancer in a billowing gown and pointe shoes that we eventually chose.

We are a small press, and a fairly new one. For all I know, a prestigious U. S. publisher is already preparing their own edition of *Save Me the Waltz* that will swamp our edition with the weight of their marketing budget. But given that the novel has been out of copyright in the U. S. for many years, I think this is unlikely. Even if another UK publisher brings out an edition, the Handheld edition has the edge, I feel, with an Introduction by an established Fitzgerald scholar, a thoroughly copy-edited text (full details of what has been done, to correct scholarly standards, are in the edition), and the astonishingly helpful Notes, and the translations of the French and Italian dialogue. I mean, what could beat that?

I do hope you'll agree, when you read your own copies.

Kate Macdonald is a literary historian and publisher, living and working in Bath in south west England. She is the director and energy source for Handheld Press, and a serial visiting research fellow, at present at the University of Bedfordshire.

INTRODUCING ZELDA

by Erin E. Templeton

When Kate emailed me to ask if I'd be willing to write an introduction to a new edition of *Save Me the Waltz*, I think I might have waited all of thirty seconds to agree.



Erin E. Templeton, who wrote the introduction to the new edition

Save Me the Waltz is a strange novel. It's an uneven novel. It's often a bewildering novel. My goal in writing the introduction was to provide readers with various ways into the text. For me, this was an attempt at opening up conversations about the book as a novel, a work of fiction, instead of as an autobiography. I say this not to discount the many autobiographical parallels throughout *Save Me the Waltz* but instead to think about other productive lines of possibility in the text. What happens if we follow Mary Gordon's lead and think about the novel as a *bildungsroman*? What if we think about jazz not just as a soundtrack to the era but as a structural influence? What if we see the novel as an exploration of female agency or creative autonomy?

My biggest challenge in the introduction, then, was not letting the Fitzgerald biography take over completely. This was much harder than I thought (and I expected it to be hard going in!), largely because the Fitzgeralds led such fascinating lives. The other challenge, which surprised me even more, was keeping the focus on Zelda and not her husband or their life together. Despite my best efforts, Scott kept creeping in. It was important to me to tell *her* story—in which he obviously plays an important role—as opposed to his story or even *their* story. My assumption is that many, if not most, readers of *Save Me the Waltz* are already familiar with the latter two stories. I wanted to provide another, a different orientation.

Lastly, I tried to strike a balance between opening up different ways of understanding the book without overselling it or trivializing it. *Save Me the Waltz* is weird, and it's wonderful. It's disorienting and disconcerting. It's a portrait of an artist and an individual, but it also gives voice to tensions and struggles that would challenge an entire generation of women who grew up in early decades of the twentieth-century.

Erin E. Templeton is Anne Morrison Chapman Distinguished Professor of International Study and associate professor of English at Converse College in Spartanburg, South Carolina. She'll be at the Toulouse conference, too! 🍷