Early in his career, Ernest Hemingway’s writing was often compared to Cezanne’s art. By 1952, with the publication of *The Old Man and the Sea*, his style was compared to Winslow Homer’s. In *A Sea of Change*, Mark Ott uses Hemingway’s published and unpublished correspondence, newspaper articles, and handwritten fishing logs to show how his preoccupation with and scientific study of life in the Gulf Stream moved his theory and practice of writing away from the Paris art circles of the 1920s to the new realism of the 1950s. Travel was the engine of Hemingway’s creative life, as the recurrent contrast between spaces provided him with evidence of his emerging identity as a writer. Ott’s latest work, the coedited collection *Ernest Hemingway and the Geography of Memory*, explores Hemingway’s blending of memory, geography, and life lessons learned through the trauma of experience, as in his fiction, he revisited, reimagined, and transformed the places of his life.

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