CHIAROSCURO AND COLOR SYMBOLISM IN THE NOVELS AND SELECTED SHORT STORIES OF F. SCOTT FITZGERALD

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INTRODUCTION

F. Scott Fitzgerald was one of the most prolific authors of the Lost Generation, and Gertrude Stein was said to have said that he had more talent than all the rest of the Lost Generation put together...."[1] He has been acclaimed the laureate of the Jazz Age; the bulk of his works centers upon those years of the nineteen-twenties. However, associating Fitzgerald only with these times limits his art and leads one away from any real significance which lies beneath the veneer of the golden age of the roaring 'twenties.

Fitzgerald was rocketed to popular fame with his first novel, This Side of Paradise, which appeared in 1920, and the height of this fame was held with The Beautiful and Damned and The Great Gatsby, which were published in 1922 and 1925, respectively. Then there were nine long years between The Great Gatsby and the publication of Tender Is the Night. With this novel the historical Fitzgerald of the first three novels seems to have faded into the psychoanalytical and personal Fitzgerald, an author whose narratives no longer were to hold before the reading public the glittering spangles of the roaring 'twenties. Tender Is the Night marks the beginning of a decline in Fitzgerald's literary power which has been noted by many reviewers and especially in Arthur Mizener's splendid biography, The Far Side of Paradise. From the publication of Tender Is the Night until Fitzgerald began to work feverishly on The Last Tycoon, his work steadily lost public favor, and his being remembered as a hack writer or a movie-script writer did not help his reputation.

Fitzgerald's life did end in tragedy, the tragedy of a man slowly dying of tuberculosis, and knowing it, as Fitzgerald recorded in the disturbing autobiographical notes entitled "The Crack-Up."[2] Not only was Fitzgerald well aware of his illness, but also he was aware of his declining talent. After learning of this, becoming profoundly aware of his dissipation, he began to try to cling to something, and as he wrote: "--And Then suddenly, surprisingly, I got better."[3] In that four years before his death he did get better; some final exertion allowed Fitzgerald to grasp and hold the control which had been his in The Great Gatsby, which readers may see again in his fragmentary novel, The Last Tycoon.

Current awareness of Fitzgerald's artistry falls into a well-known pattern. At his death he had lost the thrust of popularity which he had experienced following the publication of This Side of Paradise.

> When he died in 1940 all his books were out of print and in many of the obituaries his life was hastily dismissed as a cautionary tale, yet within a few years his reputation and his sales had shot up like rockets, soon reaching a height they had never known in his lifetime.[4]

In two decades following his death, Fitzgerald's biographies have been written . In the 1949 appearance of Arthur Mizener's The Far Side of Paradise, Fitzgerald's novels and stories again found favor with the reading public. Budd Schulberg, Fitzgerald's associate, published a biographical novel in 1950 entitled The Disenchanted. In the appearance of these two so close together, the current interest gained force. Sheilah Graham's biographical novel entitled Beloved Infidel, published in 1958, has helped in the revival of scholarly interest.

Many scholarly articles contribute to a general awareness of Fitzgerald's "beautiful talent,"[5] particularly to his remarkable and eager liveliness exhibited in all the novels. More specifically, in "Nature and

Optics in The Great Gatsby" J. S. Westbrook directs a keen eye to Fitzgerald's dual vision of life and two devices which "combine to serve as the organizing principle for the poetic design of the novel."[6] One of these is Carraway's "ocular initiation"[7] into the life of the East. The other device "whereby nature is 'crossed'...[involves] the use of color."[8] Westbrook states that:

> The lyricism...works rhetorically and visually to arrest qualities of setting, conduct, and states of mind. At the heart of the excesses, the extravagant hopes and failures of the generation portrayed, has been its refusal to countenance limitation, the consequences of which [Fitzgerald has] symbolized in two patterns of reference...the problem of seeing [and] the idea of nature.[9]

Westbrook's insights are obtained by examining Carraway's "ocular initiation into the mysteries and wonders of a magical country during which he is constantly absorbed in the process of adjusting his credulity to received visual data...to ascertain whether his eyes have played him false."[10]

In addition to identifying Carraway's problem of seeing, Westbrook notes that "in the majority of instances where colors are used...the contexts in which they are presented deflect their primary meanings."[11] Here follows a list of Fitzgerald's color references which includes the symbolic green light on Daisy's dock, Jordan Baker's golden arms, the yellow which

> figures prominently at Gatsby's parties--the "yellow cocktail music," the stage twins in yellow dresses who do a baby act. Gatsby's cars, too, are yellow, the station wagon that transports guests to his parties and the "death car" with which Daisy runs down Myrtle Wilson. George Wilson's garage is yellow, and, across the highway from it, the spectacles of Dr. J. T. Eckleburg (sic). In general, the world of The Great Gatsby may be said to abound in colors, all of the brighter varieties, but the most brilliant of them attends ironically upon its unhappiest events.[12]

At this point Westbrook's article turns again to Carraway's problem of seeing and concludes that "what is implied is that a universal myopia has apprehended fertility in 'a valley of ashes,' and mistaken a hell for a paradise."[13] There is little question of Carraway's myopic perceptions of various scenes in The Great Gatsby, of "qualities of setting, conduct, and states of mind." The glittering worlds of both the Buchanans and Gatsby are most attractive particularly to Nick Carraway; it is his myopic or blurred vision, discernment, or judgment, which allows Carraway to juxtapose Gatsby over and against the whole "rotten crowd" of other characters, but especially the Buchanans, and summarily call to Gatsby, "You're worth the whole damn bunch put together.'"[14] But it is more than just blurred vision and symbolic colors which trick the balance of nature.

It is Carraway's perception of certain elements within each of the scenes, gatherings, even characters, moreover, the arrangement of elements as he views them, that makes the bizarre and tumultous worlds of the Buchanans and Gatsby seem intensely beautiful, attractive, and natural, when in reality they are just as repulsive and contradictory to nature as is the all-encompassing symbolic area of the novel, the brilliantly conceived "valley of ashes."

In many scenes in The Great Gatsby and in Fitzgerald's other novels the arrangement or chiaroscuro of certain natural elements, which make the novel's images reveal the necessary balancing of lights against shadows, often bright colors against dark, in order to focus the reader's attention upon some figure or character central to the scene. Chiaroscuro and color symbolism are the two main devices which Fitzgerald consistently employs in order to achieve focus and emphasis of "qualities of setting, conduct and [emotional] states" so necessary to exacting charac-

ter delineation and maintaining mood and tone apropos the requirements of individual scenes, "poetic design," basic imagery, and themes of his novels. Color references found in scenes with chiaroscuro of elements sustain, reinforce, or amplify mood and tone, and emotional states of characters associated with the colors. However, color references in Fitzgerald's novels are limited not only to these scenes. In many cases color references become syntheses[15] of opposing connotative values, natural symbols rather than contrived references without the limitations imposed by Fitzgerald's chiaroscuro. In addition, the scope of their uses seems as wide as their varied and fluctuating connotations.

In The Great Gatsby many symbolic scenes are presented by Fitzgerald's projection of himself into his narrator, Nick Carraway. Whatever "distortion" of natural order through Fitzgerald's chiaroscuro of elements exists within scenes may be attributed not to Carraway's, but to Fitzgerald's "myopia" which is present in all his novels.

In the novels of Fitzgerald, the devices of color symbolism and chiaroscuro become not artifice but art, and Fitzgerald their master. In scene after scene everything appears as natural to the reader as if it had been copied exactly from nature. But this is not so. Nature's colors take on myriad meanings, and her elements are subject to a dazzling chiaroscuro. The effects of these devices are always much more beautiful and enchanting than those same scenes in nature. Even though the uses of color symbolism and chiaroscuro seem to be violent expedients for achieving total effect, they result in Fitzgerald's remarkable ability to keep his reader's attention on that "ineffably gorgeous" quality of life which is experienced in each of the novels. Surely, color symbolism and chiaroscuro are not merely artifice, but become art in the novels of F. Scott Fitzgerald.

NOTES

[1]Robert E. Spiller et al., Literary History of the United States (New York, 1957), p. 1300.

[2]F. Scott Fitzgerald, "The Crack-Up," The Bodley Head Scott Fitzgerald (London, 1958), I, p. 275.

[3]Ibid., p. 276.

[4]J. B. Priestley, The Bodley Head Scott Fitzgerald (London, 1958), I, p. 8.

[5]Ibid., p. 14.

[6]J. S. Westbrook, "Nature and Optics in The Great Gatsby," American Literature, XXXII (1960), p. 79.

[7]Ibid.

[8]Ibid., p. 80.

[9]Ibid., p. 79.

[10]Ibid.

[11]Ibid., p. 80.

[12]Ibid., p. 81.

[13]Ibid., p. 82.

[14]Fitzgerald, "The Great Gatsby," Three Novels of F. Scott Fitzgerald (New York, 1953), p. 117.

[15]The term "synthesis" is here being used to indicate with as near accuracy as possible the structure of Fitzgerald's color symbols. When references to the name of a color are used in these short stories and novels, the notation in the text of Fitzgerald's works represents numerous connotative or symbolic values. Generally these references become natural symbols; however, much of our understanding of Fitzgerald's imagery lies in our recognition not only of the singularly appropriate connotations of each textual reference to color, but also of its opposing connotations which are common to that same reference. For example, the carnival imagery of the novels frequently contains references to yellow or yellow lights. Obviously this yellowness is brilliantly attractive. It has, as Fitzgerald frequently calls it, an "ineffably gorgeous" quality. Its opposing value, on the other hand, is one of the carnival's bright, brassy, and vulgar gaudiness, which Fitzgerald has called its "ineffable gaudiness." It is in recognizing the opposing connotations of these color references, combining diverse conceptions into a coherent whole, that I have come to use the term "synthesis" to delineate the surface references to colors in these novels and short stories.

CHAPTER II

THIS SIDE OF PARADISE

It has been said that it was "appropriate that the 1890's should be ushered in with How the Other Half Lives, and the 1920's with...This Side of Paradise,"[1] Fitzgerald's study of the expanding dissolution in the post war era. This Side of Paradise is a novel "on a young man's emotional readiness for life"[2] wherein one Amory Blaine grows from a rather prodigal childhood, to an adolescence of vanity, and finally, to that state somewhere between adolescence and adulthood, a state which was for Amory marked by extreme egotism.

Even in this first novel, Fitzgerald is skillful as he guides his reader through Amory's labyrinthine experiences. In Amory's progress through a multiplicity of stages in maturation, Fitzgerald skillfully focuses the reader's attention on Amory's reactions to experiences by placing him in numerous scenes marked by an unusual contrast of natural elements and the presence of color references. Many such scenes are remarkable for achieving insight into Amory's growing emotional intensity, his changing loves for many girls, and relationships established with other characters, particularly his mother, Beatrice, and his spiritual advisor, Monsignor Darcy. These same scenes from This Side of Paradise reveal influences important to the overall design of the novel.

Arthur Mizener in The Far Side of Paradise has noted various novels which influenced This Side of Paradise. Fitzgerald admitted the influence

of Owen Johnson's Stover at Yale, Compton Mackenzie's Sinister Street whose theme concerns a boy who is supposed to become a priest, similarly to Fitzgerald's Amory, H. G. Wells' Tono Bungay, and works by Booth Tarkington. But Mizener has noted that "for most readers these influences are hardly visible."[3] More easily visible is the influence of Francis Thompson's narrative poem "The Hound of Heaven." Fitzgerald has actually written the poem's title into the end of This Side of Paradise, and much of the novel's mood and tone carries over from that of "The Hound of Heaven." Even colors used in This Side of Paradise may be related to Thompson's poem when they lend atmosphere, mood and tone, or suggest some religiosity in various scenes.

There are structural parallels between This Side of Paradise and "The Hound of Heaven." Amory's colorful life and growth seem reinforced by myriad colors in references scattered throughout the novel. Moreover, the stages of Amory's maturation are punctuated by important scenes wherein Fitzgerald quite carefully makes an arrangement of natural elements. Many such scenes function similarly to the refrains in Thompson's poem by reinforcing theme with appropriate mood and tone. The complete artistic performance of This Side of Paradise parallels in concept the opening lines of Thompson's poem.

> I fled Him, down the nights and down the days;
> I fled Him, down the arches of the years;
> I fled Him, down the labyrinthine ways
> Of my own mind; and in the mist of tears
> I hid from Him, and under running laughter.
> Up vistaed hopes I sped;
> And shot, precipitated
> Adown Titanic glooms of chasmed fears,
> From those strong Feet that followed, followed after.[4]

Thompson's narrator discovers at the poem's end, the end of the chase, that it is God from whom he has been running--"Ah, fondest, blindest,

weakest,/ I am He Whom thou seekest!/ Thou dravest love from thee, who dravest Me."[5]--Amory discovers at the end of the novel that "I know myself...but that is all."[6] Numerous scenes in This Side of Paradise suggest parallels in "The Hound of Heaven."

Particularly those scenes are effective wherein Fitzgerald's careful chiaroscuro of light and shadows in disarranging natural elements for effect, and references to colors whose role it is to reinforce or sustain the created illusion are found. For example, when Amory encounters "The Devil," he first catches a glimpse of this illusory figure in Deviniere's, a restaurant-bar where he and Fred Sloane and dates have gone at two o'clock in the morning for dancing and champagne.

> They were just through dancing and were making their way back to their chairs when Amory became aware that someone at a nearby table was looking at him. He turned and glanced casually... a middle-aged man dressed in a brown sack-suit, it was, sitting a little apart at a table by himself and watching their party intently. At Amory's glance he smiled faintly. Amory turned to Fred, who was just sitting down.
> "Who's that pale fool watching us?" he complained indignantly.
> "Where?" cried Sloane. "We'll have him thrown out!" He rose to his feet and swayed back and forth, clinging to his chair. "Where is he?"
> Axia and Phoebe suddenly leaned and whispered to each other across the table, and before Amory realized it they found themselves on their way to the door.
> "Where now?"
> "Up to the flat," suggested Phoebe. "We've got brandy and fizz --and everything's slow down here tonight."(111)

Upon Amory's arriving at the building, Fitzgerald draws a lucid passage in chiaroscuro with Amory as the observer within the scene. Here Fitzgerald skillfully sets mood and tone apropos the situation.

> Never would he forget that street.... It was a broad street, lined on both sides with just such tall, white-stoned buildings, dotted with dark windows; they stretched along as far as the eye could see, flooded with a bright moonlight that gave them a calcium pallor. He imagined each one to have an elevator and a colored hall-boy and a key-rack; each one to be eight stories high and full of three and four room suites. He was rather glad

> to walk into Phoebe's living-room and sink onto a sofa, while the girls went rummaging for food.(112)

After voicing a marked distaste for the apartment, Amory accepts a drink. Fitzgerald builds to the climax of the situation in the apparition which is to follow. He draws upon the earlier passage in the restaurant and upon the mood and tone set by the description of the foreboding atmosphere of the apartment building.

> There was a minute while temptation crept over him like a warm wind, and his imagination turned to fire, and he took the glass from Phoebe's hand. That was all; for at the second that his decision came, he looked up and saw, ten yards from him, the man who had been in the café, and with his jump of astonishment the glass fell from his uplifted hand. There the man half set, half leaned against a pile of pillows on the corner divan. His face was cast in the same yellow wax as in the cafe, neither the dull, pasty color of a dead man--rather a sort of virile pallor--nor unhealthy, you'd have called it; but like a strong man who's worked in a mine or done night shifts in a damp climate. Amory looked him over carefully and later he could have drawn him after a fashion, down to the merest details. His mouth was the kind that is called frank, and he had steady gray eyes that moved slowly from one to the other of their group, with just the shade of a questioning expression. Amory noticed his hands; they weren't fine at all, but they had a versatility and a tenuous strength...they were nervous hands that sat lightly along the cushions and moved constantly with little jerky openings....(113)

Finally, Amory perceives "one of those terrible incongruities" about this figure who suggests "The Devil."

> He wore no shoes, but, instead, a sort of half moccasin, pointed, though, like the shoes they wore in the fourteenth century, and with the little ends curling up. They were a darkish brown and his toes seemed to fill them to the end.... They were unutterably terrible....(113)

Amory murmurs something and snaps back to the presence of the party as Fred's date speaks:

> "Well, look at Amory! Poor old Amory's sick--old head going 'round?"
> "Look at that man! cried Amory, pointing toward the corner divan.
> "You mean that purple zebra! shrieked Axia factiously.

"Ooo-ee! Amory's gat a purple zebra watching him!"
Sloane laughed vacantly.
"Ole zebra gatcha, Amory?"
There was a silence.... The man regarded Amory quizzically .... Then the human voices fell faintly on his ear.... (113)

Everything Amory sees and hears occurs within a few seconds, but Fitzgerald has captured the minutiae of the image, especially of the figure representing the devil. In remembering the refrains from Thompson's poem, and the similarity of mood and tone, it is quite easy for Fitzgerald to present the chase in the next chapter section entitled "In the Alley."

Down the long street came the moon, and Amory turned his back on it and walked. Ten, fifteen steps away sounded the footsteps. They were like a slow dripping, with just the slightest insistence in their fall. Amory's shadow lay, perhaps, ten feet ahead of him and soft shoes was presumably that far behind. With the instinct of a child Amory edged in under the blue darkness of the white buildings, cleaving to the moonlight for haggard seconds, once bursting into a slow run with clumsy stumblings. After that he stopped suddenly; he must keep hold, he thought. His lips were dry and he licked them.
If he met any one good--were there any good people left in the world or did they all live in white apartment-houses now? Was every one followed in the moonlight? But if he met some one good who'd know what he meant and hear this damned scuffle...then the scuffling grew suddenly nearer, and a black cloud settled over the moon.(115)

There is a little question that Fitzgerald consciously strives to illustrate Amory's fear of this apparition. Amory's moving in and out of shadows and a black cloud moving over the little available light suggests the romantic mysteriousness of the scene.

When again the pale sheen skimmed the cornices, it was almost beside him, and Amory thought he heard a quiet breathing. Suddenly he realized that the footsteps were not behind, had never been behind, they were ahead and he was not eluding but following...following. He began to run, blindly, his heart knocking heavily, his hands clinched. Far ahead a black dot showed itself, resolved slowly into a human shape. But Amory was beyond that now; he turned off the street and darted into an alley, narrow and dark and smelling of old rottenness. He twisted down a long, sinuous blackness, where the moonlight was shut away

except for tiny glints and patches...then suddenly sank panting into a corner by a fence, exhausted.(115)

Within these passages there are three separate scenes in which the technique of chiaroscuro is used. Each one is distinct from purely descriptive lines. Each one has three things in common with the others: very limited time sequence, unusual lighting conditions, and emotional involvement of a character. In the first of these Armory walks with the party, but Fitzgerald mentions no other name until the last words where Phoebe's name is found. Amory is definitely silhouetted against the "tall, white-stoned buildings dotted with dark windows." Time here is only a fleeting moment, and Fitzgerald has handled the scene with economy of words. It is night. But the buildings are "flooded with bright moonlight" which gives them a bone-like or "calcium pallor." Amory perceives this ominous quality through instinct, as does the reader. Here Amory's fear is relieved only when Fitzgerald writes that "He was rather glad to walk into the cheeriness of Phoebe's living room...." In the second scene exhibiting an arrangement of elements it is the apparition of the devil, not Amory, who becomes the figure of central importance.

It takes only seconds for Amory to observe minute details of the central figure, in the artificial light of the apartment, whose devil's "face was cast in the same yellow wax as in the café...." When Amory notices the feet, he experiences a fear more intense than the instinctive fear that he felt outside the building--"...and with a rush of blood to the head he realized he was afraid. The feet were all wrong...." And in the third scene Amory again becomes the central figure, brought into focus as Fitzgerald presents Amory, completely shaken. He runs down:

> ...the street and darted into an alley, narrow and dark and smelling of old rottenness. He twisted down a long, sinuous blackness, where the moonlight was shut away except for tiny glints and patches...then suddenly sank panting into a corner by a fence, exhausted.(115)

In the most intense of these scenes involving chiaroscuro, Fitzgerald develops a climax of fear in Amory which is relieved only through sleep. An interesting note found in The Far Side of Paradise states that Fitzgerald "developed a curious shame of his own feet and refused to go barefoot or even to swim because it involved exposing then."[7] This may in part explain Amory's horror of the devil's feet in the apartment scene, and the numerous references to the feet which follow him during the chase.

Another interesting note is that "He had a childhood horror of dead cats and remembered all his life a vacant lot in Syracuse that was full of them."[8] Cats appear in Fitzgerald's novels. An early scene in the novel involves white cats, and the suggestion of a fearful reaction on Amory's part to the situation if not the animals.

> The sixty acres of the estate were dotted with old and new summer houses and many fountains and white benches that came suddenly into sight from foilage-hung hiding places; there was a great and constantly increasing family of white cats that prowled the many flower-beds and were silhouetted suddenly at night against the darkening trees. It was on one of the shadowy paths that Beatrice at last captured Amory.... After reproving him for avoiding her, she took him for a long tête-a-tête in the moonlight. He could not reconcile himself to her beauty, that was mother to his own, the equisite neck and shoulders, the grace of a fortunate woman of thirty.(20)

This scene, like the three presented earlier, holds a fascination for the reader. Amory is made an observer within the scene and is "at last captured" by Beatrice. The lighting conditions here are quite similar to the other scenes, for "many fountains and white benches...came suddenly into sight from...hiding-places; there was a...family of white cats...silhouetted suddenly at night against the darkening trees."

And again the moonlight in the scene lends a phantasmagoric quality to the benches and cats which the reader is forced to see. Emotion, fear, in this scene is rather subdued, but nonetheless interesting. Cats, which symbolically connote sex, would not normally be associated with the descriptive adjective "white," which stands for purity, if sex alone were Fitzgerald's intention. Amory must be directed toward celibacy if he is to become a priest in accordance with Fitzgerald's borrowed theme. Whether interested in Freudian psychology at this time or not, Fitzgerald directs Amory into situations for which he definitely seems emotionally unprepared. Fitzgerald implies that Amory's love for his mother has for a fleeting moment fallen upon her physical beauty, but this becomes significant only when it is remembered that Amory fears being "captured." This scene establishes a pattern for his reactions to all women whom he meets; in the novel he is strangely repulsed by every woman he meets.

Fitzgerald employs chiaroscuro in a scene from one of Amory's many "love affairs," although none of them is developed to an extent in the novel to really be called an affair. This quality of repression in love scenes is common to all Fitzgerald's novels except The Last Tycoon, in which he exploits the possibility of highly sensual love. The naiveté with which Amory approaches girls is kindred to the love between man and woman in most all of his works. This, too, may be a projection of Fitzgerald's part, for as J. B. Priestley has written:

> The adolescent in pursuit of glamour has not yet arrived at sex, which is somewhere, as a reality, beyond the summer lightning, the rainbow, the moonlight, the lighted hall where the band is playing. The man behind, the dedicated writer, the artist-priest, might be said to be out on the other side of sex, not ignoring it nor denying it but refusing to stay engrossed by it, regarding it as one manifestation out of

many, one bright or fading thread in the pattern.[9]

Isabelle is only one of many, but Amory has stronger feelings for her than all the others except Rosaline. In one naive scene, involving Isabelle and Amory, Fitzgerald allows him to turn out the lights:

> so that they were in the dark, except for the red glow that fell through the door from the reading-room lamps. Then he began:
> "I don't know whether or not you know what you--what I'm going to say. Lordy, Isabelle--this sounds like a line, but it isn't."
> "I know," said Isabelle softly.
> "Maybe we'll never meet again like this--I have darned hard luck sometimes." He was leaning away from her on the other arm of the lounge, but he could see her eyes plainly in the dark.
> "You'll meet me again--silly."(69)

Isabell is excited by Amory's "line," and to help build intensity, Fitzgerald has Isabell wind

> her handkerchief into a tight ball, and by the faint light that streamed over her, dropped it deliberately on the floor. Their hands touched for an instant, but neither spoke. Silences were becoming more frequent and more delicious.(69)

The only other element in the scene is the voice of a "light tenor" who sings "Babes in the Woods:"[10]

> Give me your hand--
> I'll understand
> We're off to slumberland.

> Isabelle hummed it softly and trembled as she felt Amory's hand close over hers.
> "Isabelle," he whispered. "You know I'm mad about you. You do give a darn about me."
> "Yes."
> "How much do you care...."(69)

This passage marks a variation from others involving chiaroscuro because it presents two characters silhouetted against the dark by "the red glow" from another room. The mood of the scene is quiet and dreamy, but this all builds to a high intensity. The only light in the room glows from a remote source and glows red--of course, intensifying the couple's desires and lending to the scene an air of high sensuality.

Another scene which involves Amory and a girl appears quite late in the novel. It is reminiscent of the earlier scene in the labyrinthine alley; but this time the reader's interest is piqued by several things other than Amory's being chased by an apparition. Amory walks into the countryside in Ramilly County one afternoon as a storm decides to break.

> ...to his great impatience the sky grew black as pitch and the rain began to splatter down through the trees, become suddenly furitive and ghostly. Thunder rolled with menacing crashes up the valley and scattered through the woods in intermittent batteries. He stumbled blindly on, hunting for a way out, and finally, through webs of twisted branches, caught sight of a rift in the trees where the unbroken lightning showed open country. He rushed to the edge of the woods and then hesitated whether or not to cross the fields and try to reach the shelter of the little house marked by a light far down the valley. It was only half past five, but he could see scarcely ten steps before him, except when the lightning made everything vivid and grotesque for great sweeps around.(224)

The passage silhouettes Amory against the darkness of the rain and woods every time the lightning flashes. Again Fitzgerald uses the single character presented in an unusual and "grotesque" light; again he presents Amory in search for something--this time for shelter. The lightning makes everything "vivid and grotesque" so that the scene gives the reader an impression of Amory's instinctive fear. Amory finds Eleanor, singing in a "low, husky voice...from a haystack about twenty feet in front of him...."(226) He runs to the haystack just as "A head appeared over the edge--it was so dark that Amory could just make out a patch of damp hair and two eyes that gleamed like a cat's."(226) Eleanor gives Amory directions as to how he should mount the "soaking haystack" as "a small, white hand reached out, gripped his, and helped him onto the top."(226)

> "Here you are, Juan," cried she of the damp hair. "Do you mind if I drop the Don?"
> "You've got a thumb like mine!" he exclaimed.
> "And you're holding my hand, which is dangerous without seeing my face." He dropped it quickly.

> As if in answer to his prayers came a flash of lightning and he looked eagerly at her who stood beside him on the soggy haystack, ten feet above the ground, but she had covered her face and he saw nothing but a slender figure, dark, damp, bobbed hair, and the small white hands with the thumbs that bent back like his.
>
> "Sit down," she suggested politely, as the dark closed in on them. "If you'll sit opposite me in this hollow you can have half of the raincoat, which I was using as a waterproof tent until you so rudely interrupted me."
>
> "I was asked," Amory said joyfully; "you asked me--you know you did."
>
> "Don Juan always manages that," she said, laughing, "but I shan't call you that any more, because you've got reddish hair. Instead you can recite 'Ulalume' and I'll be Psyche, your soul."
>
> Amory flushed, happily invisible under the curtain of wind and rain.(226)

The parallels between this scene and the one presented earlier between Amory and Isabelle are easily discernible. It must be just light enough to distinguish forms through the downpour, and lightning provides instantaneous glimpses of the characters' facial expression and features. The only emotion that could be said to exist in this scene is that of naive joy in their having found each other in these unusual circumstances. Not until later does anything approaching sensuality enter in their affair. They are less than lovers--they seem like Anthony and Gloria in The Beautiful and Damned, twins--"As long as they knew each other Eleanor and Amory could be on the subject and stop talking with the definite thought of it in their heads, yet ten minutes later speak aloud and find that their minds had the same channels...."(226)

At another point, Fitzgerald splendidly silhouettes Amory in a chapter sub-heading entitled "A Damp Symbolic Interlude."[11] Fitzgerald shows Amory in contrast to the society and ideals of Princeton as he comes nearer an intense realization of himself. It is May on campus and Amory walks at "all hours through starlight and rain."(54)

> The night mist fell. From the moon it rolled, clustered about the spires and towers, and then settled below them, so that the dreaming peaks were still in lofty aspiration toward the sky. Figures that dotted the day like ants now brushed along as shadowy ghosts, in and out of the foreground. The Gothic halls and cloisters were infinitely more mysterious as they loomed suddenly out of the darkness, outlined each by myriad faint squares of yellow light. Indefinitely from somewhere a bell boomed the quarter-hour, and Amory, pausing by the sundial, stretched himself out full length on the damp grass. The cool bathed his eyes and slowed the flight of time--time that had crept so insidiously through the lazy April afternoons, seemed so intangible in the long spring twilights. Evening after evening the senior singing had drifted over the campus in melancholy beauty, and through the shell of his under-graduate consciousness had broken a deep and reverent devotion to the gray walls and Gothic peaks and all they symbolized as warehouses of dead ages.
>
> The tower that in view of his window sprang upward, grew into a spire, yearning higher until its uppermost tip was half invisible against the morning skies, gave him the first sense of the transiency and unimportance of the campus figures except as holders of the apostolic succession. He liked knowing that Gothic architecture, with its upward trend, was peculiarly appropriate to universities, and the idea became personal to him. The silent stretches of green, the quiet halls with an occasional late-burning scholastic light held his imagination in a strong grasp, and the chastity of the spire became a symbol of this perception.(54)

In this scene Fitzgerald again uses moonlight to lend a romantic mysteriousness to the setting, balancing yellow lights over against darkness and the "silent green" lawns of the Princeton campus. Amory's position allows him to make an unusual observation of the campus and the lights as he "stretched himself out full length on the damp grass." The reader perceives Amory's changing glances which glean from the periphery of sight the:

> tower that...grew into a spire, yearning higher until its uppermost tip was half invisible against the morning skies ..., the silent stretches of green, the quiet halls with an occasional late-burning [yellow] scholastic light..., the chastity of the spire [which] became a symbol of this perception.(54)

Here the pleasing balance of chiaroscuro draws the reader into the scene

with its appropriateness to mood and tone for the setting. The reader must experience the same emotional state which Fitzgerald intends for Amory. Amory's nostalgia, his "personal" involvement in viewing the elements of the Princeton campus certainly is emphasized by Fitzgerald's chiaroscuro of light, shadow, and darkness.

Fitzgerald's use of contrasts in This Side of Paradise is suggestive of techniques of the motion pictures. Indeed, the similarities are great. As Mizener has noted, Fitzgerald had always been fascinated by the movies. There may be some connection between his fascination and his ability to reveal in prose his own "heightened sensitivity to the promises of life,"[12] for he writes as though "every move is a picture and there is a camera man behind each tree."[13]

> But the movies fascinated him...as they must fascinate any artist, because, as a visual dramatic art, they have such exciting possibilities of greatness, for all their actual shoddiness, and because they offered Fitzgerald what always drew him, a Diamond-as-Big-as-the-Ritz scale of operation, a world "bigger and grander" than the ordinary world.[14]

The "bigger and grander" than ordinary world may be what draws the reader to This Side of Paradise--certainly this attraction exists. And "in spite of its saturation and its lack of direction...,"[15] and its formlessness, Fitzgerald has attained a high degree of proficiency in his first novel. It will retain much more than just "some measure of interest in literary history."[16]

In This Side of Paradise several scenes involving chiaroscuro also provide examples of Fitzgerald's use of colors. For example, while the party is moving toward Phoebe's apartment building, Fitzgerald lends an ominous tone to the scene by describing the moonlight-flooded "white-stoned buildings" with a "calcium pallor."(112) Later, in the scene

in the alley Amory edges "in under the blue darkness of the white buildings."(115) In the apartment scene in which Amory sees the apparition of the devil, Fitzgerald describes the figure's face by using yellow--"his face was cast in the same yellow wax as in the café."(112) In the same scene Amory notices that the "Fourteenth century" shoes on the feet of the devil "were a darkish brown." Fitzgerald earlier describes the figure as "a middle-age man dressed in a brown sack suit."(111) Here the color brown lends an earthy quality to the figure, some naturally sinister quality; Fitzgerald has used this color for both descriptive and suggestive purposes. The figure has "steady gray eyes"(113), but so do Burne and Kerry Holiday, Amory's Princeton friends.(38, 109) The gray suggests some coldness in the character of the men, particularly with the figure of the devil as it accentuates an already ominous quality about him.

At the Lake Geneva estate when Amory walks in the gardens, white cats appear "silhouetted suddenly at night against the darkening trees."(20) When Amory strolls the countryside, a storm breaks and "The sky grew black as pitch."(224) Eleanor, whom Amory meets in this scene, is described as "a patch of damp hair and two eyes that gleamed like a cat's,"(226) and as he climbs onto the haystack, "a small, white hand reached out, gripped his, and helped him onto the top."(226) Princeton at night reveals "Gothic halls...outlined each by myriad faint squares of yellow light"(53) and "silent stretches of green" lawns.(54) Although squares of yellow light may suggest a sort of glittering attraction and make Amory secure in their presence, the green here helps establish the dreamy mood of reminisence over the past as Amory views the campus. Many such references to color may be found in the novel.

The color gold is used to describe the small trinket worn by members of the Triangle Club. Amory, as well as many other Princeton boys, seems to visualize the club in terms of the "little gold Triangle on his watch chain."(56) The color at this point carries the same symbolic significance as it does in The Great Gatsby--it becomes a glittering attraction, the gold Triangle--a symbol of prestige. However, yellow is used at one point to suggest a jaundiced condition in "Axia," Amory's date. In the apartment Axia and Amory are seated together when Fitzgerald writes that she "laid" her yellow head on his shoulder."(112) This means naturally that her hair was yellow, or blond, but, though Axia's blondness seems attractive, it also suggests the gaudiness and vulgarity of her character. Both Phoebe and Axia are girls of questionable morality. Two pages earlier Fitzgerald had written that in the "crowd that whirled and changed and shifted...there were women of two types, the higher of which was the chorus girl. On the whole it was a typical crowd, and [Fred and Amory's] party as typical as any."(110) Axia's yellow hair is both attractive and repulsive, so appropriately for a woman lower in social standing than a "chorus girl."

In the love scene between Amory and Isabelle, Fitzgerald silhouettes them "in the dark, except for the red glow that fell through the door from the reading-room lamps." The red light here indicates nothing more than a very sensuous atmosphere for the love scene. But within the section called "Petting" Fitzgerald tells his reader that:

> Amory found it rather fascinating to feel that any popular girl he met before eight he might possibly kiss before twelve.
> "Why on earth are we here?" he asked the girl with the green combs one night as they sat in some one's limousine, outside the Country Club in Louisville.
> "I don't know. I'm just full of the devil."
> "Let's be frank--we'll never see each other again..."(60)

Amory's naiveté is present in the scene when Amory continues to talk and his girl in the green combs says, "Oh, let's go in...if you want to analyze. Let's not talk about it."(60) The "P.D." or popular daughter in the car is wearing green combs; this alone sets the scene for something more than just talking about it! Green often symbolizes an almost pagan sexual urge with its suggestiveness of fertility. Fitzgerald builds exacting character delineation by using green appropriately as a sign of a girl "deep in an atmosphere of jungle music and the questioning of moral codes."(59) Similar implications are given when Fitzgerald describes Jill as a "gaudy, vermillion-lipped blonde."(224) Jill and Alec Connage are discovered in Amory's Atlantic City hotel room by house detectives, one of whom rattles off a line to the three--Alec, Jill, and Amory.

> "By rights the hotel could turn the evidence over to the police and you'd go to penitentiary, you would, for bringin' a girl from one State to 'nother f'r immoral purp'ses--"
> He paused to let the majesty of his words sink in.(251)

There is no question as to Jill's character, but Fitzgerald emphasizes the point by describing her rather garrish, reddish-orange or vermillion lips. At another point in the novel two of Amory's Princeton friends sport riotous color during the football season to play a prank over against the "inter-collegiate promtrotter,"(125) Phyllis Styles. Fred Sloane and Burne Holiday dress in suits with "huge peg-top trousers and gigantic padded shoulders," and "rackish college hats...sporting bright orange-and-black bands...and black arm-bands with orange "P's," and complete the motif by wearing similar "socks and peeping handkerchiefs" and leading a "large, angry tom-cat, painted to represent a tiger."(127) Poor Phyllis becomes embarrassed at this spectacle--she "tried to walk

a little ahead, she tried to walk a little behind--but they stayed close, that there should be no doubt whom she was with..."--as Burne and Fred "paraded by the Harvard and Princeton stands, where sat dozens of her former devotees."(127) The contrast which Fitzgerald intended is carried out faithfully in the scene as the brilliant orange and ominous black, appropriate both for tigers and Princeton, are paired together to reveal a "ghastly" quality, as Fitzgerald put it, to provoke Phyllis's dismay as well as the reaction "of the station crowds...already staring at them, torn between horrified pity and riotous mirth."

It is interesting to note that again Fitzgerald has used the "cat-sex" symbol. Here the implication is that the "intercollegiate prom-trotter," Phyllis, is similar to the pathetically angry cat. The "college cheer in loud, far-carrying voices...[including] the name 'Phyllis'" resembles the cry of a tom cat, and both the girl and cat are "paraded by the Harvard and Princeton stands, where sit "dozens of her former devotees."(127)

There are three characters of paramount importance in This Side of Paradise. Beatrice Blaine, Amory's mother, plays a highly significant role because of her influence upon Amory. Monsignor Darcy, too, is highly influential in Amory's development, so much so that he deserves the label of "father figure." And, of course, the main character, Amory Blaine, who is "capable of infinite expansion for good or evil."(18) Beatrice, a "rare cameo,"(15) is more of a companion than mother to Amory.

> A brilliant education she had--her youth passed in renaissance glory, she was versed in the latest gossip of the Older Roman Families; known by name as a fabulously wealthy American girl ...she had the sort of education that will be quite impossible ever again; a tutelage measured by the number of things and people one could be contemptuous of and charming about; a culture rich in all arts and traditions, barren of all ideas.(4)

From Amory's birth until he left Beatrice, for St. Regis's Prep-school, she nurtured him as a reflection of herself--"Amory Blaine inherited from his mother every trait except the stray inexpressible few, that made him worth while,"(3) derived "a highly specialized education from his mother."(4) Beatrice's influence on Amory is carried throughout the novel in his diletantism both at St. Regis's school and Princeton, during his first two years there. While at Princeton, Amory meets Monsignor Darcy, a moral guide who becomes a father image for Amory, and is described as a:

> bustling [figure] a trifle too stout for symmetry, with hair the color of spun gold, and a brilliant, enveloping personality. When he came into the room clad in his full purple regalia from thatch to toe, he resembled a Turner sunset, and attracted both admiration and attention.(24)

Fitzgerald used the color purple correctly here to describe the official dress of Monsignor Darcy, for purple is symbolically used in the Roman Catholic Church to designate honorary positions or titles such as "Monsignor" or "Cardinal." The other color in the passage is that of "spun gold," a color which would be conducive to Monsignor Darcy's having attracted both "admiration and attention," necessary to his becoming Amory's confident.

Fitzgerald introduces Amory as the object of Beatrice's wavering attention. At one point after Amory undergoes surgery for an appendectomy,

> Beatrice had a nervous breakdown that bore a suspicious resemblance to delirium tremens, and Amory was left in Minneapolis, destined to spend the ensuing two years with his aunt and uncle. There the crude, vulgar air of Western civilization first catches him--in his underwear, so to speak.(8)

During this time he formulates his first philosophy, "A code to live by, which as near as it can be named, was a sort of aristocratic egotism."(18)

Apparently Amory feels that purple is a royal-enough color for his self-made position, for when he returns to Lake Geneva he wears "his first long trousers, set off by a purple accordian tie and a "Belmont" collar with the edges unassailably meeting, purple socks, and a handkerchief with a purple border."(18) Beatrice meets Amory at the station and upon seeing this garb, dotted here and there with purple, she makes a little speech to him:

> "You are tall--but you're still very handsome--you've skipped the awkward age, or is that sixteen; perhaps it's fourteen or fifteen; I can't remember; but you've skipped it."
> "Don't embarrass me," murmured Amory.
> "But, my dear boy, what odd clothes! They look as if they were a set--don't they? Is your underwear purple, too?(20)

Besides their being the most important characters in This Side of Paradise, Fitzgerald has inextricably linked them by associating each one with the color purple. Amory in a quite unsophisticated way borrows the purple color of Monsignor Darcy's regalia for his own, and Beatrice calls attention to it in her rattling welcome. The exact relationship among these characters does not become clear without this association through colors. First of all, Beatrice and Monsignor Darcy had known each other shortly before her marriage to Stephen Blaine, who "for many years... hovered in the background of his family's life, an unassertive figure... continually occupied in 'taking care' of his wife."(3)

> Only to bishops and above did [Beatrice] divulge her clerical romance. When she had first returned to her country there had been a pagan, Swinburnian young man in Asheville, for whose passionate kisses and unsentimental conversations she had taken a decided penchant--they had discussed the matter pro and con with an intellectual romancing quite devoid of soppiness. Eventually she had decided to marry for background, and the young pagan from Asheville had gone through a spiritual crisis, joined the Catholic Church, and was now--Monsignor Darcy.
> "Amory will go to him one day, I know," breathed the beautiful lady [Beatrice], "and Monsignor Darcy will understand him as he understood me."(7)

The actual relationship among the three becomes quite clear when the reader, remembering Fitzgerald's use of the color purple, discovers that after "Monsignor Darcy's sudden death in Philadelphia"(253) Amory reveals that he "represented Beatrice's immortality, also love-affairs of numerous dead men who surely had never thought of him...."(259) Fitzgerald has associated the color purple with all three of these characters. For the pagan Darcy of Asheville, Fitzgerald saw another meaning of purple--the symbolic meaning of deep-dyed sin. When Beatrice mentions purple to Amory in regard to his clothing, the association is complete, if Amory is the product of "Beatrice's immortality, also love affairs of numerous dead men...."(259)

If This Side of Paradise essentially is a novel which portrays the many loves of Amory Blaine through the various stages of his maturation, then Beatrice Blaine and Monsignor Darcy are highly significant because of their influence upon Amory's development and love affairs. It seems feasible to assert that Amory is guided by this parental influence, and that there is a relationship between their influence and Amory's unusual reactions to almost every girl he meets.

Just as in Thompson's "The Hound of Heaven" there are seven passages, in This Side of Paradise there are seven affairs or experiences for Amory. There was Myra St. Claire, whom Amory loved in his youth. There was Isabelle, of the red-light scene, who "had been for some time capable of very strong, if very transient emotions."(62) There was Axia Marlow of the apartment scene who "laid her yellow head on his shoulder."(112) There was Amory's third cousin, Clara Page, recently widowed, for whom "Amory wasn't good enough."(138) There was Rosalind, who "had been disappointed in man after man as individuals, but [who] had great faith in man as a sex."(171) There was Eleanor of the Maryland countryside who

once tried to put their affair on paper:

> Dear...not one tear will rise for this...
> A little while hence
> No regret
> Will stir for a remembered kiss--
> Not even silence,
> When we've met,
> Will give old ghosts a waste to roam,
> Or stir the surface of the sea...
> If gray shapes drift beneath the foam
> We shall not see.(223)

Finally, there was Jill of the last portion of the novel, who, because of Amory's "Supercilious Sacrifice"(247), caused him the loss of his deep hope for Rosalind. Amory's name appeared in the newspapers in a short article which stated that he "had been requested to leave his hotel in Atlantic City because of entertaining in his room a lady not his wife."(253) In the same paper was the announcement of Rosalind's marriage. Rosalind--the only one of seven whom Amory had really seemed to love.

> Amory had wanted her youth, the fresh radiance of her mind and body, the stuff that she was selling now once and for all. So far as he was concerned, young Rosalind was dead.(253)

In truth, Amory had looked for "youth, the fresh radiance of mind...and body" in each of the seven girls; he possessed, Fitzgerald tells the reader, "a puzzled, furtive interest in everything concerning sex."(19) But in each girl he found some reminder of Beatrice, some parallel that kept him from falling completely in love. Every girl presented in the novel has some quality of social or cultural promise which Amory does not wish to help cultivate. Arthur Mizener has pointed out that "Fitzgerald's lovers conduct their affairs by making speeches at each other, full of sentiment from Swinburne and of sweeping generalizations about 'Life,'"[17] just as Beatrice and Monsignor Darcy "had discussed the matter pro and con with an intellectual romancing."(7) Monsignor

Darcy's influence upon Amory's love affairs, through their "intimacy"(25) becomes a guiding light which helps Amory toward the realization of himself. In their correspondence Monsignor Darcy carries out his role as a father figure.

> You say that convention is all that really keeps you straight in this "woman proposition"; but it's more than that, Amory; it's the fear that what you begin you can't stop; you would run amuck and I know whereof I speak.(106)

It is clear that Fitzgerald does not intend their relationship to be a spring-board for converting Amory to Catholicism; at the end of the novel Amory himself states that "I'm rather pagan at present. It's just that religion doesn't seem to have the slightest bearing on life at my age." (211)

> What Fitzgerald is really showing is how a young American of his generation discovers what figure he wants to cut, what modes of conduct, gotten out of books as well as out of a keen sense of his contemporaries, he wants to imitate.[18]

Imitating is what Amory had been doing with all the girls in This Side of Paradise, until he becomes aware of his ultimate destination or goal. This he does against the pressure of two forces.

Fitzgerald compels Amory to try to elude a powerful force in This Side of Paradise. This is all women in any way similar to Beatrice--and that is every one; for, though he may be ignorant for some time of his attempt, Amory constantly tries to break that "old cynical kinship with his mother."(20) However, it is not until late in the novel that Amory discovers the reason underlying this desire. Subconsciously he is reacting against the deep-dyed, purple sins of Beatrice and Monsignor Darcy, sins which can not be revisited upon him if he is to become a "personage." Amory strives to become a personage instead of a personality after Monsignor Darcy states that:

> "A personality is what you thought you were, what this Kerry and Sloane you tell me of evidently are. Personality is a physical matter almost entirely; it lowers the people it acts on--I've seen it vanish in a long sickness. But while a personality is active, it overrides 'the next thing.' Now a personage, on the other hand, gathers. He's a bar on which a thousand things have been hung--glittering things sometimes, as ours are, but he uses those things with a cold mentality back of them."(104)

Being a "personage" is part of Amory's goal in life--the "colorful ramblings"(80) through Princeton, "the sunny land of spires"(154), and New York are but stepping stones to the realization of this goal. By Amory's striving to become a "personage" he finally breaks the "old cynical kinship," and the purple sins are not revisited upon him.

To define more closely Amory's goal, one must consider what Fitzgerald intended this "personage" to be. A personage must be aware of himself; that Amory becomes. Alfred Kazin has noticed "that richer and subtler as the novels become, the heroes grow progressively more alone, become more aware--Fitzgerald's synonym for a state near to death."[19] Certainly in the process of Amory's maturation he becomes more alone and more aware. But Amory must also be aware of the meaning of love and hate, good and evil, life and death; of these Amory becomes aware at the end of the novel.

> Long after midnight the towers and spires of Princeton were visible, with here and there a late-burning light--and suddenly out of the clear darkness the sound of bells. As an endless dream it went on; the spirit of the past brooding over a new generation, shouting the old cries, learning the old creeds, through a revery of long days and nights; destined finally to go out into that dirty gray turmoil to follow love and pride; a new generation dedicated more than the last to the fear of poverty and the worship of success; grown up to find all Gods dead, all wars fought, all faiths in man shaken....
>
> Amory, sorry for them, was still not sorry for himself--art, politics, religion, whatever his medium should be, he knew he was safe now, free from all hysteria--he could accept what was acceptable, roam, grow, revel, sleep deep through many nights....

> There was no God in his heart, he knew; his ideas were still in riot; there was ever the pain of memory; the regret for his lost youth--yet the waters of disillusion had left a deposit on his soul, responsibility and a love of life, the faint stirring of old ambitions and unrealized dreams. But--oh, Rosalind! Rosalind!
>
> "It's all a poor substitute at best," he said sadly.
>
> And he had determined to use to the utmost himself and his heritage from the personalities he had passed....
>
> He stretched out his arms to the crystalline, radiant sky. "I know myself," he cried, "but that is all."(282)

Even though This Side of Paradise was Fitzgerald's first novel, the collected works of F. Scott Fitzgerald published in novel form under the title of This Side of Paradise,"[20] its structural compactness is evident--sound, not full or tight as The Great Gatsby was to be five years later, but sound. The novel's attraction lies partially in Fitzgerald's use of devices. Chiaroscuro, a balancing of light and darkness, and an artistic disarrangement of natural elements for effect are achieved in many scenes in This Side of Paradise. Fitzgerald's apt use of colors establishes a pattern of reference which helps achieve unity by making clear the relationship among the novel's central characters and at the same time reinforcing its theme. When coupled to Fitzgerald's brilliant imaginative powers and his sentient ability of recalling minute details and vivid emotional responses, chiaroscuro and color symbolism make of This Side of Paradise a remarkable first performance.

Some parallels between the novel and Fitzgerald's life may be found on almost every page of This Side of Paradise, for these "myths for his fiction were made out of the concrete experiences and the social ideals of his world, into which he poured his ambition for goodness and his idealizing imagination."[21] Some readers realize that for Fitzgerald "nothing was ever quite real to him until he had written

about it."[22] Edmund Wilson has said "that This Side of Paradise commits almost every sin that a novel can possibly commit: it is true that it does commit every sin except the unpardonable sin: it does not fail to live."[23]

NOTES

[1]Robert E. Spiller et al., Literary History of the United States (New York, 1957), p. 1118.

[2]Charles E. Shain, F. Scott Fitzgerald (Minneapolis, 1961), p. 12.

[3]Arthur Mizener, The Far Side of Paradise (New York, 1949), p. 108.

[4]Francis Thompson, "The Hound of Heaven," Modern American and British Poetry, ed. Louis Untermeyer (New York, 1955), p. 451.

[5]Ibid.

[6]F. Scott Fitzgerald, This Side of Paradise (New York, 1960), p. 282. All quotations from the novel are taken from this edition; hereinafter in Chapter I page references will be given parenthetically in the text.

[7]Mizener, p. 12.

[8]Ibid.

[9]J. B. Priestley, "Introduction," The Bodley Head Scott Fitzgerald (London, 1958), I, 13.

[10]The title of Fitzgerald's short story "Babes in the Woods," which appeared in the Nassau Literary Magazine in May, 1917 is taken from the title of a song, part of which is quoted in This Side of Paradise in the chapter subsection called "Babes in the Woods."

[11]This chapter subsection is included in "Spires and Gargoyles," parts of which took the form of a short story under the title "The Spire and Gargoyle," published by the Nassau Literary Magazine in February, 1917.

[12]Fitzgerald, "The Great Gatsby," Three Novels of F. Scott Fitzgerald (New York), 1953), p. 4.

[13]Mizener, p. 115.

[14]Ibid., p. 181.

[15]James E. Miller, Jr., The Fictional Technique of Scott Fitzgerald (The Hague, Netherlands, 1957), p. 108.

[16]Ibid.

[17]Mizener, p. 109.

[18]Shain, p. 21.

[19]Alfred Kazin, F. Scott Fitzgerald: The Man and His Work (New York, 1962), p. 15.

[20]R. V. A. S., "This Side of Paradise," F. Scott Fitzgerald: The Man and His Work, ed. Alfred Kazin (New York, 1951), p. 49.

[21]Mizener, p. 109

[22]Ibid., p. xvii.

[23]Edmund Wilson, "Fitzgerald before The Great Gatsby," F. Scott Fitzgerald: The Man and His Work, ed. Alfred Kazin (New York, 1962), p. 78

CHAPTER III

THE BEAUTIFUL AND DAMNED

James E. Miller has called Fitzgerald's The Beautiful and Damned "a novel of transition,"[1] and has said that "Although The Beautiful and Damned is no novel of selection, it is an advance toward selection."[2] As Edmund Wilson has remarked, the differences between This Side of Paradise and The Great Gatsby are easily discernible: they reveal those differences "between a loose and subjective conception of the novel [and] an organized impersonal one."[3] In This Side of Paradise Fitzgerald followed H. G. Wells and seemed "drunk with Compton Mackenzie,"[4] using Mackenzie's inferior novel Sinister Street as a model for his own; however, Fitzgerald became aware of the technique of James some time in that period before The Great Gatsby was written.[5] The Beautiful and Damned does look forward to The Great Gatsby in style and technique. In This Side of Paradise Fitzgerald deals with one central character and has written as Miller calls it, a "quest book;"[6] in The Beautiful and Damned he works with two central characters, Anthony and Gloria Patch, in showing their dissipation and resultant disintegration of personality. Whereas in This Side of Paradise Fitzgerald tries to find some meaning in life, in The Beautiful and Damned he reveals the philosophy of Anthony Patch as he "justifies his way of living, his doing nothing,...his philosophy of 'The Meaninglessness of life.'"[7] Whereas in This Side of Paradise Fitzgerald has

written of an indefinite revolt by postwar youth, in The Beautiful and Damned he seems to strive for "a definite statement of that revolt which was but a 'gesture' in This Side of Paradise."[8]

There are two themes running through The Beautiful and Damned, one which is concerned with the revolt against the Victorianism of Anthony's grandfather, Adam Patch, and the second which becomes a statement of the meaninglessness of life, "both developed side by side but never quite merging into a unified view."[9] In using two themes here, Fitzgerald has undermined the significance of the revolt of Anthony and Gloria Patch by making life "meaningless" for them. However, it must be noted that although Fitzgerald seems to have failed in The Beautiful and Damned, his attempt looks forward to an actual achievement of purpose in The Great Gatsby. The Beautiful and Damned is an improvement over This Side of Paradise in form and scope, as well as style and technique. In The Beautiful and Damned there is a distinct and unifying line of action: the moral and physical disintegration of both Anthony and Gloria caused by their relentless search for pleasure. Fitzgerald's approach in the novel is chronologically similar, of course, to that of This Side of Paradise. However, as James E. Miller has stated:

> In the "panoramic" portions of the narrative, Fitzgerald has not made as much use of "snapshots" or of letters as in his first novel, and there are no book-lists to indicate the intellectual development of Anthony and Gloria. There is one new "panoramic" device which Fitzgerald uses effectively--"Gloria's diary."[10]

Through Gloria's reminiscing over her diary, the reader is made aware of the many love affairs which previously had only been hinted at. Then, too, it is a more natural device for handling this type of information than those which Fitzgerald has used earlier, for it takes neither Gloria

nor the reader away from the immediate action--the turmoil preceding her marriage to Anthony. And The Beautiful and Damned differs from This Side of Paradise in that Fitzgerald does not rely as heavily upon the form of a scene in a play within the narrative, and he has woven relatively few poetic lines into the fabric of the prose. There is not one example of poetry, in italics to make it stand apart from the narrative, such as appears in This Side of Paradise in the insertion of "Princeton, the Last Day."[11] Of The Beautiful and Damned, Miller states:

> Technical devices are used in it with much more sense of purpose than those in This Side of Paradise. Fitzgerald seems to have developed an awareness of the crucial relationship of technique to theme and plot, and most of the technical devices to which he resorts seem properly adapted to subject or theme.[12]

To The Beautiful and Damned Fitzgerald brought his "instinct for graceful and vivid prose;"[13] "his style is more nearly mature..., and there are scenes that are more convincing than any in his previous fiction."[14] Possibly because of Fitzgerald's becoming aware of the "relationship of technique to theme and plot," there seems to be an improvement in his handling of chiaroscuro in The Beautiful and Damned. In addition, Fitzgerald's use of colors becomes more artistic as their range and scope increase in The Beautiful and Damned.

There is no ludicrous display such as the phantasmagoric white in Beatrice's garden in The Beautiful and Damned. Indeed, it appears that Fitzgerald has become more skillful in using devices to the advantage of theme and plot. For example, Fitzgerald uses a succession of scenes early in the novel, wherein each lends impetus to the reader's impression of Anthony as he justifies his way of living, his doing nothing. Anthony and his best friend, Maury Noble, have dined at the Ritz-Carlton, and now

are waiting in a foyer before the performance of a musical comedy called "High Jinks:"

> ...to see the first-night crowd come in. There were opera cloaks stitched of myriad, many-colored silks and furs; there were jewels dripping from arms and throats and ear-tips of white and rose; there were innumerable silk hats; there were shoes of gold and bronze and red and shining black; there were high-piled, tight-packed coiffures of many women and the slick, watered hair of well-kept men--most of all there was the ebbing, flowing, chattering, chuckling, foaming, slow-rolling wave effect of this cheerful sea of people as to-night it poured its glittering torrent into the artificial lake of laughter ....[15]

In this scene Fitzgerald calls attention to the myriad colors of the "first-night crowd," even to the "gold and bronze and red and shining black" of the shoes in "this cheerful sea" of unknown people. At the side, looking in at this "glittering torrent" are Anthony and Maury who seem slightly above the crowd, aloof but interested in this part of their typical night out in New York.

The stance which Anthony and Maury take in the foyer is a characteristic attitude, one of aloofness. Even in the beginning of the novel, the reader is told that Anthony "thinks himself rather an exceptional young man, thoroughly sophisticated, well adjusted to his environment, and somewhat more significant than anyone else he knows."(3)

The succession of scenes continues after the performance of "High Jinks" when Anthony is on the way to his apartment.

> He found his way slowly over the jostled evening mass of Times Square, which the chariot race and its thousand satellites made rarely beautiful and bright and intimate with carnival. Faces swirled about him, a kaleidoscope of girls, ugly, ugly as sin--too fat, too lean, yet floating upon this autumn air as upon their own warm and passionate breaths poured out into the night. Here, for all their vulgarity, he thought, they were faintly and subtly mysterious. He inhaled carefully, swallowing into his lungs perfume and the not unpleasant scent of many cigarettes. He caught the glance of a dark young beauty sitting alone in a

> closed taxicab. Her eyes in the half-night suggested night and violets.(25)

This is the New York that Anthony thoroughly enjoys, the "carnival" of lights, the "chariot race [sign] and its thousand satellites," "the kaleidoscope of girls, ugly...but...subtly mysterious," and "half-light" of "night and violets." In the last of these scenes, Anthony has found his way to his apartment, and:

> His cigarette, its smoke bordering the thin folds of curtain with rims of faint white spray, glowed on until the clock in St. Anne's down the street struck one with a querulous fashionable beauty. The elevated, half a quiet block away, sounded a rumble of drums--and should he lean from his window he would see the train, like an angry eagle, breasting the dark curve at the corner.
>
> There were the bells and the continued low blur of auto horns from Fifth Avenue, but his own street was silent.... The arc-light shining into his window seemed for this hour like the moon, only brighter and more beautiful than the moon.(26-27)

In all three scenes Fitzgerald has captured the essence of New York life, "...the ebbing, flowing, chattering, chuckling, foaming, slow-rolling wave effect...," the "carnival" of lights, "the kaleidoscope of girls," and the "arc-light...brighter and more beautiful than the moon." To these Anthony is peculiarly drawn and repulsed in his pursuit of pleasure. Once in his apartment, he is safe from the "rumble of drums," secure in his aloofness. Fitzgerald never allows the reader to loose sight of Anthony's attitude of aloofness, the attitude which accounts finally for his moral and physical disintegration. And Fitzgerald focusses the reader's attention on Anthony Patch by the use of chiaroscuro in this succession of scenes.

The moral and physical disintegration not only of Anthony but also of Gloria is presented in the "Books" of The Beautiful and Damned. "Book One" concerns itself with an introduction of most every major

character, characters living in "many-colored splendor."(7) "Book Two" portrays first of all the wedding and relatively short-lived connubial bliss of Anthony and Gloria, but for the most part begins to reveal that distinct and unifying line of action in the novel, a descending line which leads them to their disintegration of personality. This second "Book" is the brilliant presentation of Anthony's and Gloria's relentless search for pleasure, their revolt against the Victorianism of Anthony's grandfather, Adam Patch. Fitzgerald weds Anthony and Gloria, "twins" who were "in love before [they were] born."(131) Gloria Gilbert Patch, the "golden girl"(133) "from the Middle West,"(139) wishes to live her life by:

> "Blowing bubbles--that's what we're doing, Anthony and me. And we blew such beautiful ones today, and they'll explode and then we'll blow more and more, I guess--bubbles just as big and just as beautiful, until all the soap and water is used up."(147)

And their married life is nothing but a series of bubbles, blown and burst.

Even before their marriage, Fitzgerald brings his reader into a keen awareness of Gloria's attitude, an attitude of remarkable resemblance to that of Anthony. In a scene wherein Anthony and Gloria drop in at the "Marathon"(68) night club--the name itself suggests its atmosphere--the "twins" sit on the side line watching the "glittering antics" of the "lower moral-classes" in "this unsung palace of pleasure."(69)

> Anthony and Gloria, seated, looked about them. At the next table a party of four were in process of being joined by a party of three, two men and a girl, who were evidently late--and the manner of the girl was a study in national sociology. She was meeting some new men--she was pretending desperately. By gesture she was pretending and by words and by the scarcely perceptible motionings of her eyelids that she belonged to a class a little superior to the class with which she now had to do, that a while ago she had been, and presently would again be, in a higher, rarer air. She was almost painfully refined--

> she wore a last year's hat covered with violets no more yearningly pretentious and palpably artificial than herself.
>
> Fascinated, Anthony and Gloria watched the girl sit down and radiate the impression that she was only condescendingly present. For me, her eyes said, this is practically a slumming expedition, to be cloaked with belittling laughter and semi-apologetics.
>
> --And the other women passionately poured out the impression that though they were in the crowd they were not of it....
>
> "Do you object to this?" inquired Anthony.
>
> --"I love it," she said frankly.(70-71)

It is notable here that, similarly to the theatre-foyer scene of Anthony and Maury, Anthony and Gloria remain "in the crowd [but] not of it." They remain aloof. The scene is dominated by women in whom Gloria fails to see the reflection of herself. Later, in "Book Two," Gloria suggests of herself that "...I'm so sure that those kisses left no mark on me--no taint of promiscuity, I mean--even though a man once told me in all seriousness that he hated to think I'd been a public drinking glass."(182) For Gloria "this is...a slumming expedition, to be cloaked with belittling laughter." She loves being "only condescendingly present" in "this unsung palace" which is but one stop on her--and Anthony's relentless search for pleasure. It is one bubble, "But it's really a transparent, artificial sort of spectacle."(136) It is ironic at this point, of course, the juxtaposing of Gloria and women of the "lower moral-classes." And Fitzgerald's talent in chiaroscuro focusses the reader's attention on Gloria and her attitude, for her name appears several times in the scene while no names are given to the other women. In effect, Fitzgerald has given his reader a rather ludicrous, but necessary awareness of the "twin" natures of Anthony and Gloria.

Not only does the marriage of Anthony to Gloria double the "transparent, artificial" bubbles, blown and burst in their search for pleasure, but also it emphasizes Anthony's revolt against his grandfather,

"Adam J. Patch, more familiarly known as 'Cross Patch'...."(4) Gloria assumes Anthony's revolt against the Victorianism of Adam Patch. Fitzgerald sketches "Cross Patch" as:

> a reformer among reformers. Emulating the magnificent efforts of Anthony Comstock, after whom his grandson was named, he levelled a varied assortment of uppercuts and body-blows at liquor, literature, vice, art, patent medicines, and Sunday theatres. His mind, under the influence of that insidious mildew which eventually forms on all but the few, gave itself up furiously...against the enormous hypothetical enemy, unrighteousness....(4)

Anthony's revolt takes a curious turn, even though Fitzgerald shows Anthony actively, physically "doing nothing" in the midst of this same "unrighteousness." The "seventy-five million dollar"(4) fortune of Anthony's grandfather supplies the impetus for Anthony's "revolt." Gloria, being the child of a mother who is "a practicing Bilphist"[16] and a father whose "mind steered a wobbly and anemic course" feels just as her parents "that there was a good thing coming"(40) to her. And this attitude seems to be one facet of Gloria's justification for her way of living. Until Gloria met Anthony she had been the same kind of "an intercollegiate promtrotter"[17] as Phyllis Styles in <u>This Side of Paradise</u>: she had been a "Coast-to-Coast Gloria."(60) Fitzgerald lends impetus to her "revolt" by giving her the great expectations of money.

> "Won't it be good! I think we ought to travel a lot. I want to go to the Mediterranean and Italy. And I'd like to go on the stage some time--say for about a year.
> "You bet. I'll write a play for you."
> "Won't that be good! And I'll act in it. And then some time when we have more money"--old Adam's death was always thus tactfully alluded to--"We'll build a magnificent estate, won't we?"(137)

Anthony and Gloria plunge into married life, into pleasures to be found in each other, into a joint revolt against Adam Patch, "like divers into the dark and eddying crowd...both...walking alone in a dispassionate

garden with a ghost found in a dream...not knowing that they were but following in the footsteps of dusty generations...."(137)

It takes only a relatively short time for the "Beautiful things of their marriage to grow to a certain height and then...fail and fade off, breathing memories as they decay."(166) With unusual and rather dramatic swiftness, Fitzgerald covers time in:

> ...those first years...through a golden enervating spring they...loitered, restive and lazily extravagant...among the changing colors of the sea...,splashed and glittered in the most placid of the bays...murmuring ever of those strange unsubstantial gaieties in wait just over the next green and fruitful valleys.(191)

Those first years Anthony and Gloria continually draw on his small income from bonds, and occasionally--emergencies only--sell a bond to finance a transparent, artificial bubble. For example, they plan to escape from New York "...the chaotic unintelligible Bronx," the "cheerless blue-green wastes [of] suburbs," in a "cheap but sparkling new roadster." (194) The car is ruined when "Gloria, hesitating between two approaches, and making her choice too late, drove over a fire-hydrant and ripped the transmission violently from the car."(179) Their summers are spent entertaining guests "at least every other weekend 'as a sort of change,'" (179) in a leased "little gray house with sort of white around and a whole lot of swamp maples just as brown and gold as an October picture in a gallery."(172)

It is a second season in the little gray summer house, a second summer and already "a measure of brightness faded from the world"(196) of Marietta. Fitzgerald presents a scene wherein Gloria gives vent to her "violent affirmation of the negative principle 'Never give a damn.'" (203) Gloria suspects that she is pregnant, and as she visits with "the nicest lady in Marietta...she [sinks] in a dead faint to the porch

floor."(203) When she is finally alone with Anthony in their gray house, she cries:

> "I thought I'd have a child sometime. But not now."
> "Well, for God's sake don't lie there and go to pieces."
> Her sobs lapsed. She drew down a merciful silence from the twilight which filled the room. "Turn on the lights," she pleaded. "These days seem so short--June seemed--to--have--longer days when I was a little girl."
> The lights snapped on and it was as though blue drapes of softest silk had been dropped behind the windows and door. Her pallor, her immobility, without grief now, or joy, awoke his sympathy.
> "Do you want me to have it?" she asked listlessly.
> "I'm indifferent. That is, I'm neutral. If you have it I'll probably be glad. If you don't--well, that's all right too."
> "I wish you'd make up your mind one way or the other!"
> "Suppose you make up <u>your</u> mind."
> She looked at him contemptuously, scorning to answer.
> "You'd think you'd been singled out of all the women in the world for this crowning indignity."
> "What if I do!" she cried angrily. "It isn't an indignity for them. It's their one excuse for living. It's the one thing they're good for. It <u>is</u> an indignity for <u>me</u>."
> "See here, Gloria, I'm with you whatever you do, but for God's sake be a sport about it."(204)

> "I'll drive over and see Constance Merriam tomorrow."
> "--You see," she added, "it isn't that I'm afraid--of this or anything else. I'm being true to me, you know."
> "I know," he agreed. (204-205)

Their unborn child, then, is exchanged for more of those fading, transparent, and artificial bubbles; for Anthony and Gloria see "always through the pattern of the curtain" which shuts out the "light of the sun."(191) Peculiar "blue drapes" these are which down the room in "a merciful silence from the twilight which filled...." Anthony and Gloria are certainly in silhouette here, not only physically but also mentally. It is the chiaroscuro of the scene which brings them to the fore, starkly, realistically.

Fitzgerald immediately and skillfully times a shift of scenes. For while Gloria drives over to see Constance Merriam, Anthony visits

his grandfather, Adam Patch who presently subsists, with the aid of one Edward Shuttleworth, "in a pious rage against the Germans" by [attacking] "each paper with untiring fury, tearing out those columns [on the war news] of sufficient pregnancy for preservation...."(205) Fitzgerald draws from the previous scene, using "pregnancy" in reference to the newspapers under attack. However, Fitzgerald does not draw upon the blasphemy in the "for God's sake" which began and ended that scene, nor the insidiously suggestive nature of "I'll drive over and see...." These are pieces of information that would turn Adam Patch from Anthony, force him through moral conviction to disinherit both Anthony and Gloria. But Adam Patch never learns of these. It is something of much less importance that forces his disinheritance of Anthony and Gloria. Adam Patch's remark to Anthony that "I've been intending to drive over and see you, all summer"(205) foreshadows the event which brings about the ultimate moral and physical disintegration of the principal characters. It is a party at the gray house in Marietta which turns Adam Patch from Anthony and Gloria.

> The "parties" gradually became their chief source of entertainment. Still in love, still enormously interested in each other, they yet found as spring drew near that staying at home in the evening palled on them; books were unreal; the old magic of being alone had long since vanished--instead they preferred to be bored by a stupid musical comedy, or to go to dinner with the most uninteresting of their acquaintances, so long as there would be enough cocktails to keep the conversation from becoming utterly intolerable. (227-228)

Fitzgerald continues to build from that realistic scene when he writes:

> ...a decided change began to come over their way of living. The magnificent attitude of not giving a damn altered overnight; from being a mere tenet of Gloria's it became the entire solace and justification for what they chose to do and what consequence it brought.(226)

Summer again and Anthony and Gloria return now unwillingly to the gray

house to fade in the sun, to contrive the artificiality of "week-end parties...much the same...at which drinking was more or less in order...."(235)

For the crowning indignity, a party which almost attains the height of an orgy, Fitzgerald writes a dramatically forceful scene in the form of a play. The characters present in the setting, the gray house, may "be divided into two classes--those who have been drinking consistently and those who have taken little or nothing."(296) A few lines with notes will reveal why it is that this party causes "Adam Patch [to be] very white"(274) when he and Edward Shuttleworth drop in after that very morning having "...made a contribution of fifty thousand dollars to the cause of national prohibition."(275)

> Paramore: What if I were to tell you this is the third drink I've taken in my life?
>
> (Dick starts the phonograph, which provokes Muriel to rise and sway from side to side, her elbows against her ribs, her forearms perpendicular to her body and out like fins.)
>
> Muriel: Come on, you lazy-bones. Get up and move the furniture back.
>
> Dick: Wait till I finish my drink.(272)

> Maury: (Holding up his glass) Here's to the defeat of democracy and the fall of Christianity.
>
> Muriel: Now really!
>
> (She flashes a mock-reproachful glance at Maury and then drinks. They all drink, with varying degrees of difficulty.)
>
> Muriel: Clear the floor!
>
> Oh, let's have music!
>
> Maury: Tana will render the love song of an eye, ear, nose and throat specialist.(273)

> Adam Patch, whose approach has been rendered inaudible by the pandemonium in the room...is very white. He leans upon a stick. The time required for quiet to descend upon the room like a monstrous pall may be estimated at two minutes, though for a short period after that the phonograph gags and the notes of the Japanese train song dribble from the end of Tana's flute.(274)

> Anthony is the color of chalk. Gloria's lips are parted and her level gaze at the old man is tense and frightened. There is not one smile in the room.
>
> Cross Patch...speaks--five mild and simple words.
>
> Adam Patch: We'll go back now, Shuttleworth-----
> (And that is all....)(275)

There is probably nothing in these lines which focusses the reader's attention on Anthony and Gloria more than that pallor, the whiteness of both Adam Patch and Anthony, and possibly Gloria's "level gaze... Tense and frightened" in the suspended animation of pandemonium. It has been until now, when Cross Patch's "footsteps [crunched] on the gravel path under the August moon"(276), that Anthony and Gloria idyllically dreamed of that time when:

> finally as a white-haired (beautifully, silkily, white-haired) couple they were to loll about in serene glory, worshipped by the bourgeoisie of the land.... These times were to begin "when we get our money"; it was on such dreams rather than on any satisfaction with their increasingly irregular, increasingly dissipated life that their hope rested.(277)

Even in their projected dreams, Fitzgerald focusses the reader's attention on Anthony and Gloria in their aloofness. But old Cross Patch's evening call had left them "nauseated and tired, disspirited with life, capable only of one pervasive emotion--fear."(278)

It is that fear, fear of losing their inheritance, that causes Gloria to lose her temper increasingly and call reminiscently, "I know, Anthony, but you are such an ass!"(287) And within that same year, "Old Adam died on a midnight of late November with a pious compliment to his God on his thin lips."(291) After a few days and many editorialized biographies referring to Anthony as the only survivor, Anthony discovers that "He did it, God damn him!"(292) Old

Adam had disinherited them, in favor of Edward Shuttleworth, "the one-time" 'Accomplished Gin-Physician' of 'Pat's Place' in Hoboken, now shod with righteous indignation"(205), who became the administrator of the estate. A suit follows wherein Anthony and Gloria retain a lawyer to contest the will. Strangely enough, with the removal of the great expectations of money, the driving force behind their philosophy of doing nothing, a fight begins to recover that money; but "Despite the resolutions of many Mondays it was tacitly understood as the week-end approached that it should be observed with some sort of unholy excitement"(296). Even now:

> they showed no signs of deterioration. Gloria at twenty-six was still the Gloria of twenty; ...Anthony had rather gained than lost in appearance; his face had taken on a certain intangible air of tragedy, romantically contrasted with his trim and immaculate person.(297)

Instead of defeat, Anthony and Gloria experience a new surge of power, a new meaning for continued struggle. Fitzgerald's "twins" move together from their individual lives of "many-colored splendor" into marriage, united and recklessly bent toward destruction. They move from dream to dream--those "transparent, artificial" bubbles--in a life which as Fitzgerald states:

> There was no rest, no quiet. They had been futile in longing to drift and dream; no one drifted except to maelstroms, no one dreamed, without his dreams becoming fantastic nightmares of indecision and regret.(282)

Fitzgerald's third Book of The Beautiful and Damned seems to be a demonstration of that idea that dreams become "fantastic nightmares of indecision and regret," nightmares similar to those which Gloria experiences late in the evening of one of their many parties when some fantastic and oppressive figure forced Gloria to run in terror from the

gray house. After Anthony catches her, Gloria explains that "there was something sitting on me here."(248) The character who Gloria thinks sat on her is a repulsive guest at one of the many parties given in their pursuit of pleasure. Not only do the parties begin to lose the glamor they once held for Anthony and Gloria, but also their marriage begins really to fade, to disintegrate, to burst like all their other dreams.

> As the summer waned Anthony and Gloria talked of the things they were to do when the money was theirs, and of the places they were to go after the war, when they would "agree on things again," for both of them looked forward to a time when love, springing like the phoenix from its own ashes, should be born again in its mysterious and unfathomable haunts.(308)

This disintegration of Anthony's and Gloria's marriage is presented in their growing further apart, even if the suit should have brought them together; Anthony has an extra-marital affair while Gloria remains: "coast-to-coast" Gloria Gilbert Patch, the "golden girl."

Although Anthony would wish to be "worshipped by the bourgeoisie of the land"(277) by going to war as an officer, "A small and precise doctor decided that...he...could not pass him for an officer's training camp."(307) "Camp Hooker [is] a thing of wooden shacks and whitish-gray tents"(317) full of little people who "...took the war as a gift of revenge from the high gods...and the constant burden of... harangues [because] these rookies did not appreciate the full gravity and responsibility of 'the service.'"(319) It is ironic that these little people, the bourgeoisie of America, do not allow Anthony to "loll about in serene glory, worshipped..."(277) but force Anthony to "ape the particular tyrannies of every officer under whom he...served ..."(319) At the end of a tiring week of regular hours and meals, no liquor or parties, and endless calisthenics, Anthony goes into the town,

"Under the gathering twilight...unexpectedly attractive."(321) Here, only a few days after leaving "his clean and lovely" Gloria(313) Anthony meets the "...soft-eyed girl in a lilac dress...."(321) The attractiveness of "Dot" might be found in her eyes, "...soft as shadows. Were they violet, or was it their blue darkness mingling with the gray hues of dusk?"(322) Fitzgerald explains that "Anthony's affair with Dorothy Raycroft was an inevitable result of his increasing carelessness about himself...,"(324) "his inability to make definite judgments."(325)

Almost every evening Anthony comes to town to visit Dot whose eyes hold his attention just as several years earlier in New York "He caught the glance of a dark young beauty [whose] eyes in the half-light suggested night and violets...."(25)

> They would build a fire--then, happily, inexhaustibly, she would go about the business of love. Each evening at ten she would walk with him to the door, her black hair in disarray, her pale face without cosmetics, paler still under the whiteness of the moon.(334)

Together, even though "She knew vaguely of Gloria," whom she resembles very much, Dot and Anthony dream away, sometimes on nights, "bright and silver outside...now and then [with] a slow warm rain, too indolent, almost to reach the ground."(334) Dot would say:

> "If I had some money, darlin', I'd give ev'ry bit of it to you.... I'd like to have about fifty thousand dollars."
> "I suppose that'd be plenty," agreed Anthony.
> "...we could have an automobile," exclaimed Dot, in a final burst of triumph.(334)

It is evident that Anthony still seeks in vain for pleasure in this woman who, even looking somewhat like Gloria, is desirous of money for Anthony, for both of them, for the earthly pleasures which it brings. Possibly it is the contrast between her desire for what to Anthony is a small sum and Anthony's and Gloria's desire for Adam Patch's millions

which causes Anthony to say to Dot, while thinking of Gloria and their past relationship:

> "...Things are sweeter when they're lost. I know--because once I wanted something and got it. It was the only thing I ever wanted badly, Dot. And when I got it it turned to dust in my hands."
> "...you can't have anything at all. Because desire just cheats you. It's like a sun-beam skipping here and there... stops and gilds some inconsequential object, and we poor fools try to grasp it...."(341)

It is evident, also, that when Anthony begins to see the "dust" of his possessing Dot--and Gloria, the golden girl--he is bound certainly for that disintegration of personality which Fitzgerald begins to reveal immediately.

Anthony is moved from Camp Hooker to Camp Boone, Mississippi, and Dot follows him there. Because he leaves the camp one evening to rush to Dot--she has faked an attempted suicide--and returns too late, Anthony is "confined for a month to the limits of his company street," and later is sentenced to the guard-house.

> It was because of a sort of craziness in his behavior at the trial that his sentence to the guard-house was for only three weeks.
> Early in his confinement the conviction took root in him that he was going mad.(350)

From the time that Anthony is released under the Armistice, it takes little space for Fitzgerald to show Anthony's frenzied efforts to maintain his sanity.

He and Gloria are again thrown piteously together to suffer from lack of money to buy their pleasures, but hoping always for the positive verdict in their favor in their suit for Adam Patch's estate.

> The word had become a sort of talisman to him, a land where the intolerable anxieties of life would fall away like an old garment. They would go to the watering-places first and among the bright and colorful crowds forget the gray appendages of despair.(443)

Anthony and Gloria have become progressively more pathetic. His "anxieties" seem to be brought about by his near-alcoholic condition. And hers seem to stem from her fading beauty, a beauty which had "changed in the last year from a rich gold dusted with red to an unresplendent light brown."(425) They seek not each other but only money.

Near the end at one point, between them they have "...seventy, eighty, a dollar fifteen. With what you have that makes about two and a half altogether, doesn't it?"(429), Anthony decides to hock his watch for twenty dollars. He leaves the apartment and Gloria, as "...she went into the bathroom among her tragic unguents and began preparations for washing her hair"(430), only to stop by "Sammy's." Counting the money again he discovers almost four dollars.

> He could pay for two rounds at fifty cents a drink--which meant that he would have six dollars. Then he would go over to Sixth Avenue and get twenty dollars and a pawn ticket in exchange for his watch.(430)

Anthony's friends in Sammy's "were 'damn good fellows, by golly!' who would do a lot more for him than any one else he knew."(431) And certainly they do, at least enough more in the way of supplying the "one more drink he [needed to] attain a gorgeous rose-colored exhilaration." (431) Anthony remains with this group until when "Just after nine o'clock...bidding them a thick good night,"(431) he realizes that the pawn shops were "shut and barred."(431) After searching out every shop he could remember, Anthony is pictured as confused and "...sitting heavily on a damp board amid some débris of construction work."(432)

Ironically, Fitzgerald illustrates a difference in Anthony's real friends and those of "Sammy's" place when two men whom Anthony has known reject him as his mind, "a shifting pattern of surface thoughts [hits

upon the] chaotic idea of borrowing ten dollars...."(432) Anthony sees a man standing directly under the overhead glow of the portecochere lamps beside a woman in an ermine coat."(432) The man is Maury Noble, one of Anthony's best friends in past years; the woman is relatively unimportant in the scene. Anthony runs as quickly as possible for his condition to the couple who are about to enter "the yawning door of the taxicab." (433)

> "Hellow, Maury!" he said, holding out his hand. "How are you?"
> "Fine, thank you."
> Their hands dropped and Anthony hesitated. Maury made no move to introduce him, but only stood there regarding him with an inscrutable feline silence.
> "I wanted to see you--" began Anthony, uncertainly. He did not feel that he could ask for a loan with the girl not four feet away, so he broke off and made a perceptible motion of his head as if to beckon Maury to one side.
> "I'm in rather a big hurry, Anthony."
> "I know--but can you, can you--" Again he hesitated.
> "I'll see you some other time," said Maury.
> "It's important."
> "I'm sorry, Anthony."
> Before Anthony could make up his mind to blurt out his request, Maury had turned coolly to the girl, helped her into the car and, with a polite "good evening," stepped in after her [and] with a fretful clatter the taxi moved off, and Anthony was left standing alone under the lights.(433)

Fitzgerald keeps the reader's attention on Anthony in this scene in which Maury, a companion, is finally mentioned. The "yawning" taxi engulfs the couple to leave Anthony more or less in the weak spotlight of his own drunken performance. Even though he:

> ...was furiously aware that he had been snubbed; he was as hurt and angry as it was possible for him to be in that condition. Nevertheless, he was stubbornly preoccupied with the necessity of obtaining some money....(433)

Because of a "crossing of two suggestions in his mind"(434), Anthony decides to locate Mr. Bloeckman, whose name by now had been changed to Black, and discovers that "He's with a party at the Boul' Mich', sir."(434)

After reaching the dance spot Anthony waits as Mr. Black is paged by the head waiter. The entrance hall where Anthony finds himself has "high yellow lights over a thick green carpet" and "the confused harmonies of 'Jazz-mad'" are heard from upstairs.

A check-girl near him was singing:

> "Out in--the shimmee sanitarium
> The jazz-mad nuts reside.
> Out in--the shimmee sanitarium
> I left my blushing bride.
> She went and shook herself insane,
> So let her shiver back again----"
>
> Then he saw Bloeckman descending the staircase, and took a step forward....
> For the second time that evening Anthony's mind made an abrupt jump, and what he said was not at all what he had intended to say.
> "Un'erstand you kep' my wife out of the movies."
> "What?" Bloeckman's ruddy face darkened in parallel planes of shadows.
> "You heard me."
> "Look here, Mr. Patch," said Bloeckman, evenly and without changing his expression, "you're drunk. You're disgustingly and insultingly drunk."
> "Not too drunk talk to you," insisted Anthony...."(436)

The scene is brought to a dramatic climax as Bloeckman tries to leave, saying "...I think you're a little crazy!"(437) Anthony steps in his way and retorts "Not so fas', you Goddam Jew."(437) At Anthony's repeating the expression, Bloeckman, "a well-conditioned man of forty-five...," strikes Anthony "twice in the face with two swift smashing jabs." Anthony finds himself on the "green plush carpet [with] his mouth...full of blood and...oddly loose in front."(437) At Bloeckman's direction Anthony is "propelled violently to the sidewalk," and finally dragged "into a welcome shadow four doors up the street...."(438) What little pride he might have had left is hurt when strange women see him sprawled at the door of the Boul' Mich'. Someone passing by had dragged him completely out of the lights of that place, into the "welcome shadow."

Another series of scenes in which chiaroscuro is present is nearly complete.

At the end of this series Anthony is less than just intoxicated, or seems to be, after being taken to his apartment house and left knocked-out on the steps by that someone who had expected a tip. When Anthony wakes up he looks up "to where the moon was anchored in mid-sky, shedding light down into Claremont Avenue as into the bottom of a deep and uncharted abyss."(441) The silence is broken only by his own strange "sound of ironic laughter [which] on his torn and bleeding lips...was like a pitiful retching of the soul."(441)

In the novel's penultimate scene Fitzgerald demonstrates the level to which Anthony's mind had sunk. On the day when, almost miraculously at hand, the funds of Adam Patch's estate were to be declared theirs, Dot appears; "shabbily dressed--a somehow pitiable little hat adorned with pink and blue flowers covered her dark hair."(444) Finally, Dot had again found Anthony, in this "Encounter," "appallingly in earnest. Her violet eyes were red with tears; her soft intonation was ragged with little grasping sobs."(445) Anthony's most dramatically heavy, furiously intense lines appear here:

> "You'll have to get out," he said at length, speaking with tortuous intensity. "Haven't I enough to worry me now without you coming here? My God! You'll have to get out!"
>
> His voice rose until it was pitched almost at a scream.
> "I'll kill you!" he cried. "If you don't get out I'll kill you, I'll kill you!"(445)

The intensity of the scene continues to rise until, throwing "a stiff oaken chair" at the doorway through which Dot had escaped, "...with almost a tangible snapping sound the face of the world changed before his eyes...."(446)

Chiaroscuro is present when Gloria returns to their apartment with Richard Caramel to discover:

> Anthony sitting in a patch of sunshine on the floor of his bedroom. Before him open, were spread his three big stamp-books, and when they entered he was running his hands through a great pile of stamps...."
>
> "Anthony!" cried Gloria tensely, "we've won! They reversed the decision!"
>
> "Don't come in," he murmured wanly, "you'll muss them...."
>
> "What are you doing?" demanded Dick in astonishment. Going back to childhood? Don't you realize you've won the suit? ...You're worth thirty millions!"
>
> "Shut the door when you go out." He spoke like a pert child.
>
> With a faint horror dawning in her eyes, Gloria gasped at him----
>
> "Anthony!" she cried, "what is it? What's the matter...?"
>
> "See here," said Anthony softly, "you two get out--now, both of you. Or else I'll tell my grandfather."
>
> He held up a handful of stamps and let them come drifting down about him like leaves, varicolored and bright, turning and fluttering gaudily upon the sunny air: stamps of England and Ecuador, Venezuela and Spain--Italy....(447)

Fitzgerald directs the intensified sunshine upon the character central to the scene, Anthony, and his "musing untiringly on their variety and many-colored splendor."(7) Richard Caramel's question becomes almost rhetorical. And that "talisman" word "Italy" finishes the scene. Anthony watches his varicolored, gaudy stamps fluttering down just as he had intended to watch his thirty millions turn in Italy:

> when his purse hung heavy again even romance might fly back to perch upon it--the romance of blue canals in Venice, of the golden green hills of Fiesole after rain, and of women... who were always beautiufl and always young.(443-444)

It is easy to visualize Anthony on the deck of "The Berengaria,"(447) the ship on which he and Gloria sail for Europe, "sitting near the rail and looking out at the sea...not thinking of his money...nor of Edward Shuttleworth...,"(448) but remembering events rambling a time and space as vast as the romantic oceans upon which he sails actually "alone,

alone--facing it all...."(449) Indeed, Anthony now sees his world through "faded eyes"(15) similar to those of his deceased grandfather, Adam Patch, whose life span "...had acted as a magic bellows--the first quarter-century had blown him full with life, and the last had sucked it all back."(14)

It is interesting to note that Fitzgerald ends his novel on nearly the note with which it began, that of Anthony's "musing untirlingly on [his stamps'] variety and many-colored splendor."(7) Anthony has reached a stage of appearance similar to his grandfather, though it has been dissipation not time that has "callously [transposed] his colors like a child trying over a paint box."(14) Anthony's dreams of glory, money and travel have most definitely become phantom, just as Gloria's hair has "changed in the last year from a rich gold dusted with red to an unresplendent light brown."(425) And this slight comparison suggests a pattern which until now had remained omnipresent, if not clearly visible in the several phases of The Beautiful and Damned. Anthony's and Gloria's life together has been motivated by their dreams of money, but a money which would bring them an indefinite attraction, dreams restricted only by their diminishing ability to create for or draw to themselves all the "glittering torrent [of an] artificial lake of laughter."(24) Very early, for example, Fitzgerald writes that "there was a growing lack of color in Anthony's days"(53), and that travel, which now he has achieved, "which had once charmed him, seemed at length, unendurable, a business of color without substance, a phantom chase after his own dream's shadow."(55)

There is Anthony's world of riotous color; this is Gloria's world, too, except when she and Anthony retreat into the isolation of their gray summer house, a place with none except forced brilliancies. In the end

there are two worlds. Gloria's has become a faded one, existing on artificiality, and Anthony's is one wherein a veil of mental depression hides the so long sought myriad colors of a charmed existence. His is a hinterland somewhere between light and darkness, void of all meaningful color.

Quite naturally, it would seem, Fitzgerald has learned the art of apportioning values, many kinds of values of course, but particularly those of the "indeterminate and rare"(408) dark colors and "Bright colors [in their] gaudy vulgarity."(73) Fitzgerald actually allows Dick Caramel, the literary spokesman of the novel, and a weak novelist, to say to Anthony, "You have to guess at things just like most people do. You have to apportion the values when you look back. You finish the portrait then--paint in the details and shadows."(420) There is a possibility that Fitzgerald had discovered the values of colors by this time--even This Side of Paradise is notable for its sensory appeals--but The Beautiful and Damned demonstrates a much wider range and use of colors than did the first novel, both in description and in ways which allow the colors to suggest themselves in several directions, or several values.

As Anthony and Gloria become more and more isolated from their dreams of money, from friends, even from each other, their worlds retain some level of color which is most frequently artificially inspired. "A scattering of younger married people who had been their friends in school or college, as well as a varied assortment of single men, began to think instinctively of them whenever color and excitement were needed...."(228) In their artificiality Anthony and Gloria are for some time as attractive as those things which they seek. "Saturday nights, and [Anthony] felt that if he took just one more drink he could attain a

gorgeous rose-colored exhilaration,"(431) and Gloria even "considered putting a bottle of peroxide in the rinsing water"(425) when she washed her hair. The passing years, their squandering what funds they hold on whimsicalities, their isolation brings a "growing lack of color."(53)

Very early in the novel, Fitzgerald awakens his reader's senses by descriptions of settings and characters from Anthony's and Gloria's world. Anthony's apartment is "tall and faintly blue...," and has a "lounge of the softest brown leather...," a "Chinese lacquer screen in black and gold...," and "orange-colored standing lamp...," and an "exotic rug of crimson velvet...."(10) It is with some sadness that Anthony and Gloria some time later finally leave this "reproachless apartment...the closest to a home that [they] had ever had--familiar with memories of...colorful years."(23) Anthony and Maury attend theatre where a torrential first night crowd "of myriad, many-colored silks and furs...," "jewels dripping from arms and throats and ear-tips of white and rose...," innumerable broad shimmers down the middle of innumerable silk hats...," and "shoes of gold and bronze and red and shining black... (24) spill with an "ebbing, flowing, chattering, chuckling, foaming, slow-rolling wave effect"(24) into the audience of the comedy "High Jinks". On his return to the apartment, Anthony walks with a New York crowd past "the door [of a cafe-bakery--] a smell that was hot, doughy, and pink...," "a Chinese laundry...smelling folded and vaguely yellow...," and "the cigar store [which] was cheerful, [wherein] humanity in a navy blue mist, [bought] a luxury...."(26) At one point during winter, Fitzgerald writes that "Anthony wondered if the cold made his own face as repellent as Dick Caramel's, whose nose was crimson, whose bulging brow was blue, whose yellow unmatched eyes were red and watery

at the rims."(33) Anthony's grandfather, Adam Patch, is described as having "eyes in dark-bluish sacks...;" time and age had "changed him from gray to white in some places, from pink to yellow in others--callously transposing his colors...."(14) Almost every scene wherein characters move in crowds, whether happy or sad, sober or intoxicated, is done in colors, their many combinations or arrangements. The white and yellow and blue of Adam Patch denote his old age, just as does the yellow of Anthony's "yellowed illegible autograph letter of Keats."(8) These same colors and red make a "repellent" face for Dick Caramel during winter, and odors and fragrances assume appropriate "colors." At one point a friend of Anthony considers "distinction...driving a noisy red-and-yellow racing-car up Broadway with two glittering, hard-eyed girls beside him."(415)

These uses make for vivid descriptions, but the same colors may suggest numerous values. For example, yellow or yellowed may suggest age, or in characterization, something repellent or sick, such as Dick's "yellowish eyes--one of them clear, the other opaque...unmatched yellow eyes...;"(22) but yellow may even suggest some glittering attraction for Anthony and Gloria such as Adam Patch's "millions" which were to be theirs "some golden day,"(13) or an actual place such as the "Marathon" whose name is done "in glorious yellow-script,"(68)--a cafe which is "cheap; it imitates with a sort of shoddy and mechanical wistfulness the glittering antics to the great cafes in the theatre district...."(69) Yellow is found here to be both attractive and repellent; Gloria admits that she has "got a streak of what you'd call cheapness...it's--of, things like this and bright colors and gaudy vulgarity."(73)

At one time in the despair of summer at the gray house, Gloria

appears attractively "fresh in starched yellow bringing atmosphere and an increase of vitality"(213) when a friend arrives. But again at the summer house, on the night of an orgiastic party, Gloria is repulsed by Joe Hull whose "husky whisper" and "yellow beard continually fighting through his skin...,"(237) and "His maudlin laugh, and the sight of that prickly yellow jaw close to her face, stirred her to intolerable disgust."(238) When she flees the house in terror of this sullent, disgusting figure, frequent lightning streaks above the trees and Gloria remembers "days when the rain came out of yellow skies that melted just before twilight and shot one radiant shaft of sunlight diagonally down the heavens...." (242) She runs, "keeping on the high side of the road and leaping gleaming puddles--dimensionless pools of thin, unsubstantial gold."(246) The jaundiced "yellow jaw" of Joe Hull repulses Gloria just as her memory substitutues a beautiful "radiance of twilight." In a much later scene, Gloria walks in the park as the "Water was drying on the walks and... little girls were gravely wheeling white doll-buggies up and down under thin trees...." Immediately, Fitzgerald turns Gloria's attention to her "little gold watch"(402) which seems at once to suggest Gloria's sacrificing her unborn child for what has become an "unsubstantial gold." And being reminded of the price she has paid, of the passing of time, she decides upon even more to replace her loss, "a new watch, one in a platinum oblong...."(402)

One scene which pin-points Anthony and Gloria's attraction to gold, money--part of their dream, reveals Anthony's lounging at their apartment window where "Across the water were the Palisades...iron cobwebs...a glory against the heavens, an enchanted palace set over the smooth radiance of a tropical canal."(405) The glitter and spectacle attracts

Gloria, too, as she leans out to look at "the brilliant revolving circle of the Ferris wheel...like a trembling mirror catching the yellow reflection of the moon."(412) Certainly "a triumph of gold, a gorgeous sentient spectacle..."(417) has been the object of their dreams, their desires. However, gold would seem to represent only one side of that dream, for money, the glitter it buys, brings with it a staid, reserved security, something to come back to, a blue chip, as it were.

The color blue represents the other half of Anthony and Gloria's dreams. Both their families are associated with blue, for they have had money. Both Adam Patch and Gloria's mother, Mrs. Gilbert, have blue eyes, rather his are "eyes in dark-bluish sacks..."(14), and hers are "weather-beaten blue eyes."(39) Anthony's "blue eyes [are] charming"(9) and Gloria's "irises were of the most delicate and transparent bluish-white;"(57) they were "level and cool, and when they rested on [Anthony] he understood what Maury had meant by saying she was very young and very old."(60)

Blue seems to be much more Gloria's color than Anthony's. She wears dresses of "Alice-blue, with which lace crinkled stiffly about her throat."(57) As she and Anthony walk together, Fitzgerald silhouettes them against a "blue oblong of sky...[a] caress of the drifting air, the illusion of a new season...."(101) And when Fitzgerald presents the "diary" scene, Gloria is costumed in "blue silk pajamas...."(144) After she and Anthony marry, Gloria lies awake at night, "with her eyes shut so tightly that blue moons formed and revolved against backgrounds of deepest mauve...."(160) Again, when Gloria discovers her pregnancy and tells Anthony of it, the scene is set by lights in the summer house which "snapped on and it was as though blue drapes of softest silk had been dropped...."(204)

Anthony, too, is associated with blue, very occasionally, when he slips into an "opalescent dressing gown of brown and blue...."(53) But his color seems to be represented best by the crass yellow light of any glittering object associated with obtaining or spending money. The difference which Fitzgerald has seen in these colors, stations of wealth possibly, may better be illustrated by one of Gloria's remarks to Anthony.

> A miller's wagon, stark white with flour, driven by a powdery clown, passed in front of them behind a white horse and his black team-mate.
> "What a pity!" she complained; "they'd look so beautiful in the dusk, if only both horses were white."(136)

This remains a curiously incidental remark until shortly thereafter Fitzgerald writes that "both were walking alone in a dispassionate garden with a ghost found in a dream."(137) Certainly Anthony and Gloria's marriage is similar to this cart driven by a "powdery clown." If real values are to be considered in this romance of money, as Malcolm Cowley has called the novels of Fitzgerald, then Gloria's are the purer of the two, the white, then, even if it is dust; for security is much different from the glittering possessions which Anthony would display. Their marriage becomes, ultimately a "dispassionate" performance of achieving related but separate goals. Anthony "sins," for whatever it is worth to him in his mental depression, facing those "romantic oceans upon which he sails actually alone, alone...."(449) But Gloria sails those seas unscathed actually, only slightly "faded."

The marriage of Anthony and Gloria suggests more than casually something which Fitzgerald has done with the colors yellow and blue, these colors which are, rather than coincidentally, naturally symbolic of his characters' desires. Fitzgerald has placed these side by side in bold

strokes so that the effect is a blending, quite similar to overlapping of Anthony and Gloria's desires in The Beautiful and Damned, a prevalent sense of greenness. For example, Anthony and Gloria may be seen walking, she in a "quaintly piquant Napoleon hat of Alice blue..., glad for spring singing in the air and for the warm balm that lay upon [their] suddenly golden city."(124) In this invigorating air, Gloria wants to "just roll around on the new grass...."(125)

In the diary scene Fitzgerald costumes Gloria "the golden girl," with "men...moonlights...thrills she had had..." in "blue silk pajamas ...."(144-145) In a very few pages, as plans for Gloria's wedding take place, Fitzgerald adds a charming note by writing that there would be a "wedding ring" of platinum set around with small emeralds...."(150) After their marriage in a moment of annoyance Anthony snaps at Gloria's "golden head" for not sending out the laundry in the "blue bag furnished by the hotel."(163)

On a more significant level, when Gloria runs away from the "gray appendages of despair,"(443) from their summer house at Marietta, she leaves a room "staggering in grotesque fourth-dimensional gyrations through intersecting planes of hazy blue [smoke],"(241) and dashes through lightning and "rain [which] came out of yellow skies that melted just before twilight and shot one radiant shaft of sunlight diagonally down the heavens into the damp green trees."(242) At all times, she sees:

> ...attenuated gleams and glitters, centered in a regular undulation on some one invisible point. Abruptly she knew where she would go. That was the great cascade of wires that rose high over the river like the legs of a gigantic spider whose eye was the little green light in the switch-house, and ran with the railroad bridge in the direction of the station.(245)

Gloria leaps "gleaming puddles--dimensionless pools of thin unsubstantial

gold,"(246) views "two vivid blurs of blue light [which] formed incessantly a radiantly crackling bar between them..."(246) and half a mile away "winked the scattered lights of Marietta." Fitzgerald writes that her "oppression was lifted now...."(247) Gloria momentarily finds comfort and safety in the green light of the switchhouse. Sometime later, Gloria possibly remembers the safety, comfort of that green light, for Gloria's nurse overhears her say in a moment of fever that she would "sacrifice a hundred thousand of them, a million of [people]" for "one palace full of pictures from the Old World and exquisite things--with avenues of trees and green lawns and a view of the blue sea...."(394) Finally, in their delusion of triumph, Anthony and Gloria "go to the watering places first and among the bright and colorful crowds forget the gray appendages of despair.(443) They sail to a "romance of blue canals in Venice, of the golden green hills of Fiesole after rain." (444) The connotations of the color green in these references change, fluctuate between a kind of fertile greenness, a hopefulness and the weakened, ill-directed, almost pagan sensuality desired by the characters. That is, green also suggests itself in accordance with the requirements of scenes, becomes an appropriate synthesis of connotative values, a symbolic green for The Beautiful and Damned.

In The Beautiful and Damned Fitzgerald repeatedly uses those natural connotations of the color purple, those which he rather inartistically handled in This Side of Paradise. Just a suggestion of the religious character of purple is discernible in Adam Patch's questioning Anthony about the "afterlife" as he looks out "with a mild, kindly glance at the lilac bushes that rustled against the windows."(149) However, the opposite is suggested when Gloria unsuccessfully jokes that Joseph

Bloeckman is "just the past--buried already in my plentiful lavender." (147) Here the color hints at something indefinite though necessarily secular, if it does not suggest itself similarly to "violets" in "a dark young beauty sitting alone in a closed taxicab [whose] eyes in the half-light suggested night and violets."(25) The unidentified woman in the Marathon ballroom, who mirrors some of Gloria's qualities, wears a "hat covered with violets no more yearningly pretentious and palpably artificial than herself."(70) And the southern "belle" of Anthony's indiscreet affair, Dorothy Raycroft is continually costumed in lilac. The first glimpse of her reveals a "girl in the lilac dress [who had] large eyes...soft as shadows...violet, or was it their blue darkness mingling with the gray hues of dusk?"(321-322) Even the setting for their love is "March in the country...rare with jasmine and jonquils and patches of violets in the warming grass."(337) When Dot discovers Anthony in New York, at the time he is to win the suit for his inheritance, and when he loses his mind, Dot is "decently and shabbily dressed--a somehow pitiable little hat adorned with pink and blue flowers covered and hid her...violet eyes...red with tears."(444) In purple again there is a natural multiplicity of connotations.

Red, pink, and orange are used similarly in The Beautiful and Damned to their use in the first novel. Early in The Beautiful and Damned Fitzgerald has Anthony admire "the triumphant vividness of [a] red...negligé [as a woman across the way dries] her hair by the still hot sun of late afternoon."(18) One of Gloria's friends, a rich woman named Muriel is characterized with hot colors.

> Muriel Kane had originated in a rising family of East Orange. Her hair was black and elaborately arranged..., [she had] rather bovine eyes, and her over-red lips, combined to make

> her resemble Theda Bara.... An imaginative man could see the red flag she constantly carried, waving it widly, beseechingly.... Her finger-nails were too long and ornate, polished to a pink and unnatural fever.(83-84)

Not only are the colors highly sensuous and suggestive, but the use of "Orange" as the name of her home town even suggests something geographically crass and banal about her background.

When Gloria dates a man called "pink face,"(368) Fitzgerald brings to the fore all the support he can in a setting of "lamps shaded with orange silk."(366) "Pink face" attempts to lure her on, but "promiscuity, colorful, various, labyrinthine, and ever a little odorous and stale, had no call or promise for Gloria."(368) But Gloria is able to wear pink; she "wears pink and [looks] very fresh"(146) in "dresses in simple pink, starched and fresh as a flower...."(128) And her face has a tint of the "most glamourous rose"(358) to appear comely.

Finally, the gray, white and black appear in The Beautiful and Damned with their universal significances. For example, Anthony's brief separation from Gloria throws him into the "blackness" of despair, a "thin and cheerless street, where black bundled figures blacker still against the night, moved stumbling along the widewalk through the shrieking wind...."(117) Here the reference accentuates the mood, just as the night of "black [darkness] without now..." accentuates the "warm and friendly...books and pictures...people giving out waves of interest and laughter back and forth across the happy fire,"(61) in an apartment scene. In a very artificial line, Fitzgerald writes that "Beauty [Gloria] sat in a...room through which blew gusts of white wind...,"(27) as if the whiteness here would emphasize her technical purity. But this use is an unusual one. Another, the actual town of Marietta is seen as a "cluster of dull roofs around a white tall steeple,"(177) and herein

Anthony and Gloria find their "gray house, drably malevolent at last [during a second summer], licking its white chops and waiting to devour them."(232)

Truly, The Beautiful and Damned is a transitional novel; Fitzgerald has shown a relationship between colors and his delineation of characters. Whether alone or in relation to each other, Fitzgerald allows his reader clearly to see his characters' concerns and dreams by presenting them in revealing, penetrating lights and shadows and from many and imaginative angles. What had been the device of chiaroscuro, of balancing lights and shadows to achieve real and lasting images, has become an agile technique in The Beautiful and Damned. There is no lingering air of artificiality in scenes with chiaroscuro; chiaroscuro is no longer a device, but a significant contributor to the form or art of this novel. And color symbolism has also found its rightful place, one which lends support, even definition, to that which is in need of clarification or intensification. No longer do colors assume more than their natural significance; they connote values as do all real symbols. In The Beautiful and Damned Fitzgerald's color references are a synthesis of opposing connotative values. At least a brilliant part of the novel's fabric has been woven through this same synthesis of color values. It remains to be seen what happens to chiaroscuro and color symbolism in later novels of Fitzgerald's "romance of money."[18]

NOTES

[1]James E. Miller, Jr., The Fictional Technique of Scott Fitzgerald (The Hague, Netherlands, 1957), p. 66.

[2]Ibid., p. 62.

[3]Edmund Wilson, A Literary Chronicle: 1920--1950 (New York, 1950), p. 19. These same essays have been collected in The Shores of Light, by Edmund Wilson also, published by Farrar, Straus and Young (New York, 1952).

[4]Ibid., p. 30.

[5]Miller, p. 1. The Fictional Technique of Scott Fitzgerald opens with a discussion of the Wells-James literary debate; Miller states that "evidence exists to show that Fitzgerald was familiar with some of the documents of the Wells-James debate and with many of the writers who were the focus of the controversy."

[6]Ibid., p. 15.

[7]Ibid., p. 53.

[8]Ibid.

[9]Ibid., p. 54.

[10]Ibid., p. 65.

[11]F. Scott Fitzgerald, This Side of Paradise (New York, 1960), p. 154.

[12]Miller, p. 62.

[13]Wilson, p. 32.

[14]Ibid., p. 36.

[15]Fitzgerald, The Beautiful and Damned (New York, 1950), p. 24. All quotations from the novel are taken from this edition; hereinafter in Chapter III page references will be given parenthetically in the text.

[16]Ibid., p. 34. A "Bilphist," Fitzgerald explains (The Beautiful and Damned, p. 76), is one who practices the "science of all religions [though] you see Bilphism isn't a religion." Gloria's mother is a practicing Bilphist.

[17]Fitzgerald, This Side of Paradise, p. 125.

[18]Malcolm Cowley, "Introduction to The Great Gatsby," Three Novels of F. Scott Fitzgerald (New York, 1953), p. ix.

CHAPTER IV

THE GREAT GATSBY

F. Scott Fitzgerald's The Great Gatsby has been praised as one of his greatest works, even one of the greatest works to come from the Lost Generation. In it he has found the story in which he could most successfully present his "yellow" myth of the roaring 'twenties. The Great Gatsby seems to be Fitzgerald's masterpiece in structure and technique; its symbols carry profound implications concerning a moneyed class whose wealth has changed from a "solid possession" to a "fluid income" as they reinforce the novel's theme of "struggle...between a man and a woman as representatives of the new and the old moneyed classes."[1] The Great Gatsby is a performance bound to a distinctive stage set between its own West Egg and East Egg, between Jay Gatsby who has "some heightened sensitivity to the promises of life"[2] and Daisy Buchanan whose "voice is full of money."(19)

The story of Jay Gatsby is told by one Nick Carraway, a bond-salesman who comes from a moderately wealthy family, comes from a reserved background, a pre-set moral standard of the Middle-West. Even after he returns to the Middle-West from the "holocaust"(123) of Gatsby's murder and burial, he wants "no more riotous excursions with privileged glimpses into the human heart. [He wants] the world to be in uniform and at a sort of moral attention forever."(3) Strangely enough Fitzgerald consciously forces his reader to identify, throughout the novel, with Nick

Carraway, his observer who "doesn't save or ruin Gatsby, [but whose] personality in itself provides an essential comment on all the other characters."[3] Nick seems to be as much a hero in the novel as Jay Gatsby. His adventures hold the same romantic distance from the reader as Gatsby's; in fact, it seems that Fitzgerald has placed the two at counterpoint in order to give the novel its irony of situation. One can always believe Carraway's truthfulness; and his responses and reactions to the novel's situations are universal even though his background is peculiarly his own. After all, he says that "I am one of the few honest people that I have ever known."(46)

Nick Carraway is related to Daisy, who is, of course, the object of Gatsby's desires, is a part of his dream, as well as the cause of that "foul dust [that] floated in the wake of his dreams.(4) It is Carraway who presents this reminiscence of a "transitory enchanted moment"(137) in his own life as he focusses attention on:

> Jay Gatsby of West Egg, Long Island, [who] sprang from his Platonic conception of himself. He was a son of God--a phrase which, if it means anything, means just that--and he must be about His Father's business, the service of a vast, vulgar, and meretricious beauty. So he invented just the sort of Jay Gatsby that a seventeen-year-old boy would be likely to invent, and to this conception he was faithful to the end.(75)

It has been said that in The Great Gatsby, this novel in which Fitzgerald has so skillfully handled the sequence of events for maximum effect, the one fault is that Gatsby needs background in order to keep him from being too illusory a figure. The romantic mysteriousness of Gatsby is basic to Fitzgerald's conception of him. However, there is a very special "background" for the novel consisting of Fitzgerald's brilliant statement of theme in the provocative "Let me tell you about the very

rich. They are different from you and me"[4] found in his precisely aware novella called "The Rich Boy,"[5] and short stories, a fantasy entitled "The Diamond as Big as the Ritz,"[6] the lean, hard story of a young hero named Dexter Green in "Winter Dreams,"[7] and finally "Absolution,"[8] a story of religious nature "which contrasts a romantic young man, who has a bad conscience and dreams of himself as a worldly hero."[9] However, in "Absolution," Fitzgerald's delineation of Rudolph Miller may serve to heighten insight into the nature of Jay Gatsby of The Great Gatsby. Each of these stories presents characters in a similar social milieu: the same struggle between the moneyed classes; the same search for a perception of one's self as may be found in Anson Hunter of "The Rich Boy."

Both The Great Gatsby and "The Rich Boy" achieve a quiet power through the intensity of their characters' experience. Anson Hunter seems controlled by a rich-boy's pride which refuses to allow him to achieve his dream of a home and an ordered life. Anson's "first sense of his superiority came to him when he realized the half-grudging American deference that was paid to him in the Connecticut village."[10] There is young John Unger, the hero of "The Diamond as Big as the Ritz," sixteen years old, a promising boy headed for "St. Midas' School near Boston--Hades was too small to hold [the Unger family's] darling and gifted son [who receives] on the eve of departure...an asbestos pocket-book stuffed with money."[11] There is Dexter Green who falls in love with Judy Jones, when certainly he has little hope of attaining her who becomes a part of his "Winter Dreams;" and there is the "beautiful, intense boy of eleven named Rudolph Miller."[12] in "Absolution" who goes to his confessional to admit that his "pride," similar to Anson Hunter's,

has caused his "not believing that [he] was the son of [his] parents."[13] Rudolph's confession is delivered to a priest "who is filled with piety and a maddening dream of a life like an eternal amusement park."[14]

Anson Hunter of "The Rich Boy" seems to resemble both Carraway and Gatsby, especially when Anson, who has some success with money, spends the night with Paula and Pete and witnesses a wonderfully "homey" scene which achieves an understated and quiet climax through Fitzgerald's repetition of Anson's peculiarly "interested voice"[15] responding "Yes" again and again. In The Great Gatsby Nick Carraway does not much bother about Catherine, Myrtle Wilson's sister, "a slender, worldly girl of about thirty, with a solid, sticky blob of red hair, and a complexion powdered milky white,"(24) when Myrtle calls her to the New York apartment. Nick is drunk, unlike "Catherine, who 'felt just as good on nothing at all'"(28), but he is "within and without, simultaneously enchanted and repelled by the inexhaustible variety of life."(28)

Jay Gatsby also responds similarly in a situation which he himself has contrived. Gatsby has asked Carraway to invite Daisy to his home, alone, to plan a rendezvous. Gatsby arrives early "in a white flannel suit, silver shirt, and gold-colored tie,"(64) while the rain begins to pour. When Daisy arrives Gatsby runs out the back, but very quickly decides to return and appears at the front door, "his hands plunged like weights in his coat pockets, standing in a puddle of water glaring tragically...."(65) Daisy artificially remarks: "I certainly am awfully glad to see you again."(65) After some nervous motions, Gatsby says, "'We've met before....' His eyes glanced momentarily at [Nick] and his lips parted with an abortive attempt at a laugh."(66)

Certainly Gatsby and Daisy have "met before." The very essence of

the dream which has pushed Gatsby all these years into building his "Trimalchio" image on a "Diamond as Big as the Ritz" scale of operation--even his home looks "like the World's Fair"(62)--his dream lies in money, and his love for Daisy as he knew her when "She was eighteen... and by far the most popular of all the young girls in Louisville."(57) Even then Jay Gatsby was like John Unger of "The Diamond as Big as the Ritz," a "promising boy." Gatsby's relationship with Daisy Fay, whose home has the "largest of the [blue] banners and the largest of the lawns"(57) and who drove a "little white roadster," exists on the same level as Dexter Green's relationship to Judy Jones, "a slender enameled doll in cloth of gold,"[16] whose father, Mr. Mortimer Jones, used Dexter as a golf caddy.

Gatsby's yellow parties, which become a means of attracting Daisy, show a remarkable resemblance to Dexter's wanting "not association with glittering things and glittering people--he wanted the glittering things themselves."[17] Later in the story, when Judy returns to a dance and sees Dexter, now a successful businessman, who drives her home to "the great white bulk of the Mortimer Joneses' house, somnolent, gorgeous," Dexter is:

> startled [by] its solidity...strong walls, the steel of the girders, the breadth and beam and pomp of it were there only to bring out the contrast with the young beauty beside him. It was sturdy to accentuate her slightness--as if to show what a breeze could be generated by a butterfly's wing.[18]

Dexter has built a small, new fortune so that he can embrace the soul of the Mortimer Joneses' family, Judy, who marries another and fades "just like that."[19] It is seven years later that Dexter realizes suddenly that "The dream was gone. Something had been taken from him."[20] And something, possibly Gatsby's glittering illusion, is taken from the

Gatsby after his five years of idealizing Daisy. Within the novel's performance, Gatsby's loss of this glittering illusion never reaches his conscious awareness. It may be that "[Gatsby] did not know [his dream] was behind him;" at least he "believed" in it.(137)

The situation in The Great Gatsby opens, of course, with Gatsby having spent five years of "raw vigor"(31) at "His Father's business," building a "vast and meretricious beauty." When Daisy comes to one of the parties, Carraway comments that "in the very casualness of Gatsby's party there were romantic possibilities totally absent from her world." (83) Daisy does not mince words:

> "These things excite me so," she whispered." If you want to kiss me any time during the evening, Nick, just let me know and I'll be glad to arrange it for you. Just mention my name. Or present a green card, I'm giving out green---"
> "Look around," suggested Gatsby.(79)

One feels that the green card, a highly suggestive device, a ticket, is offered to Gatsby, not Nick. Both Daisy and Gatsby rely upon the past for help in these situations. It is after this party that Carraway remarks to Gatsby:

> "You can't repeat the past."
> "Can't repeat the past?" he cried incredulously. "Why of course you can!"
> He looked around him wildly, as if the past were lurking here in the shadow of his house, just out of reach of his hand.
> "I'm going to fix everything just the way it was before," he said, nodding determinedly. "She'll see."(84)

But Carraway soon notices one Saturday that "the lights in [Gatsby's] house failed to go on...as obscurely as it had begun, his career as Trimalchio was over," for the whole caravansary had fallen in like a card house at the disapproval in [Daisy's] eyes."(86) As soon as Gatsby becomes aware, like Dexter, of his isolation, he retreats into himself,

becomes even "more alone, because more aware--Fitzgerald's synonym for a state near to death."[21]

This same kind of awareness is exhibited by Rudolph Miller of "Absolution," who has "a strange, romantic excitement...[about] those curious things"[22] said in confessional to Father Schwartz. After he has admitted his pride in "not believing [he] was the son of [his] parents"[23] and the priest asks "Have you told any lies?"[24] Rudolph realizes "in heroically denying he had told lies, he had committed a terrible sin--he had told a lie in confession."[25] Rudolph Miller, like Gatsby, believes in his own conception of himself. He, like Jay Gatsby, withdraws from his real world into his imaginatively created world, not worrying about his lie as he walks "from the muggy church into an open world of wheat and sky," for:

> Blatchford Sarnemington was himself, and these words were in effect a lyric. When he became Blatchford Sarnemington a suave nobility flowed from him. Blatchford Sarnemington lived in great sweeping triumphs.[26]

Once again Rudolph goes to confession following an argument, which becomes a beating, at the hands of his ineffectual father over his forgetting communion and carelessly beginning to drink a glass of water. He tells his father that he will go to confession again to "ask God's pardon."[27] But once inside the confessional Rudolph says only, "I accuse myself of missing my morning prayers."[28] Once again he has told a lie.

> A maudlin exultation filled him. Not easily ever again would he be able to put an abstraction before the necessities of his ease and pride. An invisible line had been crossed, and he had become aware of his isolation--aware that it applied not only to those moments when he was Blatchford Sarnemington but that it applied to all his inner life.[29]

Blatchford Sarnemington and Jay Gatsby are cut from the same pattern. Nick Carraway reveals that "James Gatz--that was really, or at

least legally, his name. He had changed it at the age of seventeen...." (74) A man named Dan Cody appeared--dropped his yacht's anchor in Lake Superior where James Gatz "had been beating his way along the south shore...as a clam-digger...[for] over a year."(75) Carraway says that it was "James Gatz...in a torn green jersey and a pair of canvas pants, but it was already Jay Gatsby who borrowed a rowboat, pulled out to the Tuolomee,"(74) Cody's yacht.

In explaining Gatsby's romantic mysteriousness Carraway reveals that "he knew women early, and...they spoiled him...they were ignorant ...[or] were hysterical about things which in his overwhelming self-absorption he took for granted."(75) Gatsby's idealization of Daisy Fay is evident to Carraway in Gatsby's remark "Her voice is full of money.'"(91) "...that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it.... High in the white palace the king's daughter, the golden girl...."(91) Daisy Fay was a glittering thing to James Gatz, already Jay Gatsby, even then watching her, waiting for her for five years.

Like Dexter of "Winter Dreams," Gatsby desires "the glittering things themselves."[30] During those years Gatsby has kept Daisy Fay on an illusory pinnacle, idealizing her, keeping track of her every move. It is no accident that Gatsby "had come a long way to [his] blue lawn [in West Egg, across the 'courtesy bay'], and his dream must have seemed so close that he could hardly fail to grasp it."(137) For five years:

> the most grotesque and fantastic conceits haunted him in his bed at night. A universe of ineffable gaudiness spun itself out in his brain while the clock ticked on the wash-stand and the moon soaked with wet light his tangled clothes upon the floor. Each night he added to the pattern of his fancies until drowsiness closed down upon some vivid scene with an oblivious embrace. For a while these reveries provided an

> outlet for his imagination; they were a satisfactory hint of the unreality of reality, a promise that the rock of the world was founded securely on a fairy's wing."(75)

At the end of Carraway's summer, when he realizes that he is "rid of [his] provincial squeamishness forever"(136), he comments that:

> [Gatsby] did not know [his dream] was behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night.
>
> Gatsby believed in the green light, the orgiastic future that year by year recedes before us.(137)

Gatsby's dream of Daisy is seen always through the "single green light...the end of [Daisy's boat] dock."(18) Early in the novel, Carraway happens to see Gatsby at night in the moonlight, looking and stretching his arms out across the bay toward this green light. And it is from this reference on that green symbolizes Gatsby's desires and his dream. When Carraway and Daisy go with Gatsby to walk through his mansion on the afternoon that they are brought together, Gatsby remarks that "'If it wasn't for the mist we could see your home across the bay.... You always have a green light that burns all night at the end of your dock.'" (70) Carraway perceives that although "Daisy put her arm through his abruptly,...[Gatsby] seemed absorbed in what he had just said."(71) Then Carraway speculates that it might have "occurred to [Gatsby] that the colossal significance of that light had now vanished forever...it was again a green light on a dock. His count of enchanted objects had diminished by one."(71)

It has been noted that in The Beautiful and Damned Fitzgerald seems to have found natural rather than contrived symbols for his romance of money in blues and yellows, golds, and greens. In The Great Gatsby these colors are present and seem at once to suggest very similar meaning to those of The Beautiful and Damned. However, even the short

stories which serve as a background exhibit these colors. For example, John Unger of "The Diamond as Big as the Ritz" is dazzled by Percy's home because of its:

> thousand yellow windows with their oblongs and hectagons and triangles of golden light, the shattered softness of the intersecting planes of star-shine and blue shade [which] trembled ...like a chord of music.[31]

John seems attracted to this phantastic "arrangement of exterior lights [which] make a sort of floating fairyland."[32] The entire room into which John walks is "like a platonic conception of the ultimate prison...with a whiteness [comparable] only with itself, beyond human wish or dream."[33] The fantasy or dream-image of Percy's home, "a diamond bigger than the Ritz-Carlton Hotel,"[34] is conceived in brilliant yellows and golds and blues which seem to merge into the "curiously worked...filigree of emerald design, a shaving sliced from green air"[35] so thin that it lasts for only a "transitory enchanted moment"(137) like the home of Jay Gatsby. The blending of colors is beautifully achieved in this passage. And at the end of "The Diamond as Big as the Ritz" John quietly says, "'It was a dream [but] everybody's youth is a dream ....'"[36] Percy's home is a "dream" painted thinly with green, just as Gatsby's dream is represented by the shadowy green light on Daisy's dock.

Similarly, in "The Rich Boy" which seems totally devoid of color and life, Fitzgerald mentions very early Anson's "yellow" hair and "blue-green uniform"[37] as he begins his dance with the girls in New York after being graduated from Yale. His venture is begun on a stage set with these symbols. Appropriate as they are, Fitzgerald does not use them again in this story written in 1926, the year after the publication of The Great Gatsby. However, the remaining two background stories make excellent use of this "set" of symbolic colors.[38]

The hero of "Winter Dreams," named Dexter Green, "Often...reached out for the best without knowing why he wanted it...."[39] Dexter Green, like the Gatsby, feels that he must have Judy Jones, an unusually striking "slender enamelled doll in cloth of gold,"[40] who appears for her date with Dexter in a "blue silk afternoon dress." But Dexter is slightly "disappointed at first that she had not put on something more elaborate."[41] It seems that Dexter would wish that Judy wear that "cloth of gold," but in his winter dreams "He wanted not association with glittering things and glittering people--he wanted the glittering things themselves."[42] While Judy and Dexter are together he experiences "a mood of intense appreciation, a sense that, for once, he was magnificently attune to life and that everything about him was radiating a brightness and a glamour he might never know again."[43]

Dexter's dreams are of "achieving a new status and a new essence, of rising to a loftier place in the mysterious hierarchy of human worth."[44] Judy Jones becomes, like Daisy Buchanan, a kind of symbol of that "loftier place," and Dexter, over the seven year span of the story, "managed to be on hand at dances where Judy Jones was likely to appear."[45] When Judy states at one point that: "'I'm more beautiful than anybody else...why can't I be happy? I'd like to marry you...I'll be so beautiful for you, Dexter'", it does not seem to matter that this "flare for him endured just one month."[46] Dexter feels he could "love her until the day he was too old for loving," but he does not then realize that "he could not have her."[47] Finally, an incidental visitor to Dexter's office mentions Judy who has faded "just like <u>that</u>," and Dexter realizes "The dream was gone."[48] Dexter Green's dream, which had sprung from an association of a golf green, symbolized even in the suggestive-

ness of his name, has gone, and he, like the Gatsby, experiences a feeling of isolation in his awareness of his loss.

In "Absolution" the "beautiful, intense boy of eleven named Rudolph Miller"[49] is ushered in to see Father Schwartz on the opening pages of the story. This opening scene exhibits chiaroscuro in its arrangment of light and shadow and colors, for it focuses the reader's attention on priest, and Rudolph who:

> sat down in a patch of sunshine and the priest, at his walnut desk, pretended to be very busy. This was to conceal his relief that some one had come into his haunted room.
>
> Presently he turned around and found himself staring into two enormous, staccato eyes, lit with gleaming points of cobalt light. For a moment their expression startled him--then he saw that his visitor was in a state of abject fear.
>
> "Your mouth is trembling," said Father Schwartz...."[50]

In the scene there is an artistic foucussing of attention on the characters through the brilliant "patch of sunshine" stopped by Rudolph's "enormous, staccato (cobalt) eyes." Here the reader is drawn into the irony of the situation of this priest's feeling "relief" in the "trembling visitor who ultimately conveys his "terrible sin"[51] of not believing he is the son of his parents, but an illusory figure named Blatchford Sarnemington. Also there is an easy comparison of Rudolph's staccato blue eyes to those of Dr. T. J. Eckleburg and, in a general way, the owl-eyed man of The Great Gatsby. These same colors are used in the closing scene of "Absolution" when Father Schwartz reveals to Rudolph the knowledge that "There was something ineffably gorgeous somewhere that had nothing to do with God."[52] The "something" is, of course, the amusement park which Father Schwartz speaks of:

> "It's a thing like a fair, only much more glittering. Go to one at night and stand a little way off from it in a dark place--under dark trees. You'll see a big wheel made of lights turning in the air, and a long slide shooting boats down into

> the water. A band playing somewhere, and a smell of peanuts--and everything will twinkle. But it won't remind you of anything, you see. It will just hang out there in the night like a colored balloon--like a big yellow lantern on a pole."[53]

Rudolph is terrified, and his blue "eyes open wide"[54] as he stares at Father Schwartz, but really at the "heat and the sweat and the life"[55] of the priest's mystic experience. Rudolph has previously envisioned this heat and sweat of life in terms of the "shine of silver spurs and a troop of horsemen waiting for dawn [and battle] on a low green hill."[56] For a final ironic note, Rudolph runs out of the house and away from the priest's vision, his "dream of a life like an eternal amusement park,"[57] runs away into that very life where:

> Outside the window the blue sirocco trembled over the wheat, and girls with yellow hair walked sensuously along roads that bounded the fields, calling innocent, exciting things to the young men who were working in the lines between the grain. Legs were shaped under starchless gingham, and rims of the necks of dresses were warm and damp. For five hours now hot fertile life had burned in the afternoon. It would be night in three hours, and all along the land there would be these blonde Northern girls and the tall young men from the farms lying out beside the wheat, under the moon.[58]

It seems relevant to suggest that Father Schwartz's maddening dream was a transitory thing, illusory, somewhat mystic, and that even here Fitzgerald blends yellows and blues to make a dream-like green. That statement warning Rudolph of "the heat and the sweat and the life," brings to the fore a difference in Father Schwartz's and Rudolph's dreams. It is as obvious that this celibate priest can not experience a "complete mystical union with our Lord" as it is that he confuses this mystical union with the "rustle of Swede girls...their shrill laughter...a terrible dissonance that made him pray aloud for twilight...and...quieter ...times...."[59]

He certainly is mistaken in feeling that heat and sweat and life

are to be found only in that amusement park, for these are outside his own window under the sky, in the wheat fields. One feels that these blonde girls are very attractive and that the sirocco sky is very beautiful and that the green, hot fertile life will continue into the night under the moon. However, Rudolph's green dreams are those of childhood, of the heat and the sweat and the heroic life of some imagined battle. Possibly, green assumes more importance than just dream-images; more than possibly, the green symbolizes a hot fertile life, as well as Father Schwartz's mystic experience.

Then, too, at the conclusion of The Great Gatsby, Carraway remarks that he:

> became aware of the old island here that flowered once for Dutch sailor's eyes--a fresh, green breast of the new world, Its vanished trees, the trees that had made way for Gatsby's house, had once pandered in whispers to the last and greatest of all human dreams; man...compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder.(137)

In this last passage of the novel, Gatsby's "extraordinary gift for hope," his "capacity for wonder," his "dream" is linked to the green light and through that to the hope of the Dutch sailors and their "fresh, green breast of the new world," of new life. This final passage contains the key to Fitzgerald's theme and to the various underlying motifs in the novel.

Many critics have noticed the predominance of the color "yellow" in the novel, for around it Fitzgerald weaves his "golden myth" of the roaring 'twenties. Gatsby is associated with this yellow in many passages. His station wagon, for example, is "a brisk yellow bug"(31) meeting trains to carry people to his immense yellow, glittering "World's

Fair"(62) of a mansion on Long Island Sound. Gatsby's personal car, the death car, is a yellow Rolls Royce, "a rich cream color, bright with nickle, swollen here and there in its monstrous length with triumphant hat-boxes and supper-boxes and tool-boxes, and terraced with a labyrinth of wind-shields that mirrored a dozen suns."(49) Even his parties and guests are yellow; "the world and its mistress returned (on Sunday morning) to Gatsby's house and twinkled hilariously on his lawn."(47)

> Every Friday five crates of oranges and lemons arrived...a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables...glistening hors d'oeurve...crowded turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up....
> "You don't know who we are," said one of the girls in yellow....(33)

At one party there are stage twins dressed in yellow who do a "baby" act in costume."(37) At Gatsby's parties:

> The lights grow brighter as the earth lurches away from the sun, and now the orchestra is playing yellow cocktail music...through the sea-change of faces and voices and color under the constantly changing light.(32)

Every weekend Gatsby creates a "universe of ineffable gaudiness...[in] there reveries...a satisfactory hint of the unreality of reality."(75) Jay Gatsby is linked inextricably to that golden myth through association with the glitter, brass, and gold; he wears a "white flannel suit, silver shirt, and gold colored tie."(64) In this garb Gatsby becomes the stereotyped adventurer figure out from the 1920's; and this is his halo so repulsive to Nick Carraway.

Gatsby is attracted to golden girls, to women like Jordan Baker who has "autumn-leaf yellow"(15) hair, and Myrtle Wilson after she changes from brown figured muslin to "an elaborate afternoon dress of cream-colored chiffon."(24) He is attracted, as he intends Daisy to be

attracted, by the "feudal silhouette against the sky...the sparkling odor of jonquils...the pale gold odor of kiss-me-at-the-gate"(69), to a "toilet set of pure dull gold."(70) Gatsby is attracted to Daisy whose "voice is full of money" because she is a "golden girl."(91) Even in Gatsby's death scene, he disappears "among yellowing trees" as he walks toward his swimming pool.

Carraway at one point in particular is linked to this yellow when he visualizes the exterior of Myrtle and Tom's New York apartment. He remarks:

> Yet, high over the city our line of yellow windows must have contributed their share of human secrecy to the casual watcher in the darkening streets, and I was him too, looking up and wandering. I was within and without, simultaneously, enchanted and repelled by the inexhaustible variety of life.(28)

A comment on the nature of the symbolic yellow has been made in these lines, for yellow here accentuates an already enchanting image of a line of windows lit at night and viewed from a distance, but it suggests at the same time the illicit affair carried on by Myrtle and Tom. Carraway is "enchanted and repelled" simultaneously, just as Fitzgerald's reader is attracted and repulsed. Carraway lives in West Egg in "the consoling proximity of millionairies--all for eight dollars a month."(6) But again he fears instinctively this "corner of the peninsula...blazing with light, which [falls] unreal on the shrubbery and [makes] thin elongating glints upon the roadside wires."(62)

Similarly, Carraway is a cousin to Daisy Buchanan who arrives at his bungalow in the "increasing rain" with a "damp streak of hair...like a dash of blue paint across her cheek,"(65) who at one of Gatsby's parties likes "'that man--what was his name?--with the sort of blue

nose.'"(80) Daisy and Tom drive an "easy-going blue coupé,"(95) the same car which, in the confusion of leaving New York, Daisy avoids and Tom drives back to Myrtle's death scene with Jordan and Nick. Also, in one portion of background concerning Daisy, Nick comments that Daisy had moved in a "twilight universe," her artificial world...redolent of orchids...and saxophones [that] wailed...the Beale Street Blues while a hundred pairs of golden...slippers shuffled the shining dust."(115) It appears that blue is Daisy's color, at least that same moneyed blue found in the delineation of Gloria in The Beautiful and Damned.

There is the blue, also, of Myrtle's dress and the blue uniform of Gatsby's chauffeur. Even the Gatsby has "come a long way to the blue lawn"(137) of his estate, the "blue gardens [in which] men and girls came and went like moths among the whisperings and the champagne and the stars."(31)

These colors suggest the areas wherein the action of the novel takes place. Yellow may be assigned to Gatsby's West Egg glitter, where the homes of the nouveau riche are found. But Daisy is both enchanted and "appalled by West Egg, this unprecedented 'place' that Broadway had begotten...appalled by its raw vigor...."(81) Carraway remarks that Daisy "saw something awful in the very simplicity she failed to understand."(82) But across the courtesy bay "the white palaces of fashionable East Egg"(6) glitter; theirs is a glitter without the brash, vulgar glow, a glitter of traditional money. Even Tom and Daisy's home is a "cheerful red-and-white Georgian Colonial mansion, overlooking the bay." (7) Between this "pair of enormous eggs"(5) and New York lies the all-encompassing symbolic area of the novel.

> This is a valley of ashes--a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take a transcendent effort, of men who move dimly and already crumbling through the powdery air. Occasionally a line of gray cars crawls along an invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash-gray men swarm up with laden spades and stir up impenetrable cloud, which screens their obscure operations from your sight.
>
> But above the gray land and the spasms of bleak dust which drift endlessly over it, you perceive after a moment, the eyes of Doctor T. J. Eckleburg. The eyes of Doctor T. J. Eckleburg are blue and gigantic--their retainas are one yard high. They look out of no face, but, instead, from a pair of enormous yellow spectacles which pass over a non-existent nose.(19)

Here lives and dies Tom Buchanan's mistress, in this "borough of Queens" (19), where her "blond, spiritless..., anaemic"(20) husband, George B. Wilson, operates a garage and gas station in a "yellow brick" building, so dust-covered that Wilson blends immediately with the "cement color of the walls. A white ashen dust veiled his dark suit and his pale hair as it veiled everything in the vicinity except [Myrtle]...."(21)

The white ashen dust connotes a foul, decaying atmosphere and suggests somewhat a similar condition underlying the white glitter of Tom and Daisy's home in East Egg. After all, "They were careless people, Tom and Daisy--they smashed up things and creatures and then retreated back into their money of their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made...."(136)

The blue eyes and yellow spectacles of the God of the foul, white wasteland, Dr. T. J. Eckleburg, bring together the colors which symbolize this struggle between the moneyed classes. Here there are bold strokes of blue and yellow, side by side, in a symbolic figure who pervades the novel, even enters the "high Gothic library" as the "stout, middle-aged

man, with enormous owl-eyed spectacles."(35) Other than references, however, to Dr. T. J. Eckleburg which are interspersed in the novel, blue and yellow or gold are mentioned together several times. For example, George Wilson, the proprietor-husband of Tom's mistress, has faded and aged "light blue eyes" and operates his "yellow" garage.(20) There are "girls in yellow"(33) in Gatsby's romantically contrived "blue gardens" (31) every Sunday when parties twinkle. Gatsby presents a hot and intense "gas blue [evening gown] with lavender beads"(34) to Lucille, one of the yellow girls. Gatsby himself is dressed in white and silver and gold when Daisy arrives at Nick's "Castle Rackrent" in the pouring rain with a "damp streak of hair...like a dash of blue paint across her cheek."(65) Daisy inquires of a man whom she liked who has a "sort of blue nose" and she carries a "little gold pencil."(80) Gatsby's yellow Rolls Royce and Tom's blue coupé speed to and from New York together, alternately leading and following, on the day that Myrtle Wilson is killed by Daisy. Finally, there is a "blue quickening by the window [as Michaelis realizes] that dawn wasn't far off. About five o'clock it was blue enough outside to snap off the light."(121) And at this point the reference to blue supports the suggestion that George Wilson in the cool reality of dawn has become aware of the owner of the murder vehicle. Wilson looks out into the "dissolving night" at the "eyes of Dr. T. J. Eckleburg"(121) on the morning that he discovers Gatsby's name as the owner of the "yellow car,"(122) and that same day Gatsby goes to the pool "among the yellowing trees."(122)

There is a natural blending of these pervasive symbolic colors as Carraway spins through this "transitory enchanted moment"(137) of the novel. Carraway's trip, his summer spent in New York is symbolized by

a blended greenness, "the long green tickets clasped tight into our gloved hands."(133) The novel is his reminiscence of New York and the East, or rather that of "Tom and Gatsby, Daisy and Jordan and [his, who] were all Westerners, and perhaps [they] possessed some deficiency in common which made [them] subtly unadaptable to Eastern life."(134) Carraway's experience has been one that rid him of his "provincial squeamishness forever,"(136) one centered around Gatsby's ineffably gorgeous house, set among those "vanished trees [that] had once pandered in whispers to the last and greatest of all human dreams...[that] fresh, green breast of the new world."(137)

Other colors appear in the novel which suggest themselves in ways similar to those of This Side of Paradise and The Beautiful and Damned. Purple or lavender is used in character delineation several times. Lucille, one of the twins in yellow, receives a dress covered with "lavender beads."(34) When Daisy arrives at Nick's house to meet Gatsby, her chauffeur drives "Under the dripping bare lilac-trees" and her face "tipped sideways beneath the three-cornered lavender hat."(65) Gatsby's bedrooms are filled with period furniture and "swathed in rose and lavender silk."(69) And when Fitzgerald's reader learns that Daisy was the "first 'nice' girl [Gatsby] had ever known"(113) he also discovers a:

> ripe mystery about her home, a hint of bedrooms upstairs... beautiful, of gay and radiant activities taking place..., of romances...not musty and laid away already in lavender, but fresh and breathing and redolent.... It excited him, too, that many men had already loved Daisy--it increased her value in his eyes.(113)

Lavender here supports and reinforces the highly sensuous atmosphere of Nick's driveway and house, during a rain which drips from "bare lilac-trees" just as it does Gatsby's numerous bedrooms which are decorated

with "period furniture" and "rose and lavender silk." Finally, there is a romantic suggestion in the line, "romances...laid away already in lavender" which is a scent, sachet, and has become associated with "memories" in the same way as pressed roses or other flowers.

In addition to these uses of lavender, Fitzgerald has reinforced the sensuous atmosphere of Daisy's living-room by mentioning its "bright rosy-colored space, fragilely bound into the house by French windows" and its "rippled...wine-colored rug." Carraway has entered the house through a "sweep [of] Italian garden, a half-acre of deep, pungent roses."(8) Both Daisy and Jordan Baker dress in white because of the heat, but dinner is served on a "rosy-colored porch, open toward the sunset, with four candles...on the table in the diminished wind."(10-11) This setting certainly is one made for romance, but Fitzgerald has Daisy snap them out, an action which becomes a warning of the unhappy situation in hers and Tom's marriage. Within two pages Daisy leans forward and says:

> "I love to see you at my table, Nick. You remind me of a--of a rose, an absolute rose. Doesn't he? She turned to Miss Baker for confirmation. "An absolute rose?"

Carraway's reaction is peculiarly funny, but naive; he observes that "This was untrue. I am not faintly like a rose...but a stirring warmth flowed from her...."(13)

At another time, when Jordan tells Carraway of her youth with Daisy in "nineteen-seventeen," she says that "I had on a new plaid skirt also that blew a little in the wind, and whenever this happened the red, white, and blue banners in front of all the houses stretched out stiff and said tut-tut-tut-tut, in a disapproving way."(57) She stops to speak to Daisy who is parked at the curb with young Jay Gatsby, but

Daisy must go to the Red-Cross to roll bandages. Another quite natural and entirely opposite use of red may be found in the "red circle in the water"(123) of Gatsby's pool that traces round the "ladden mattress [which] moved irregularly down the...corrugated surface."(123) The red of the banners and the pool are suggestive of death.

There are many scenes in The Great Gatsby which reveal an artistic balance of light against darkness or shadows, scenes which reveal chiaroscuro in ways familiar to the reader of Fitzgerald's first novels. In a striking scene at the end of Chapter I, Fitzgerald captures the sounds and vividness of life in the night as Carraway and the reader view for the first time the great Gatsby. Carraway remembers that "The wind had blown off, leaving a loud, bright night, with wings beating in the trees ...the full bellows of the earth blew the frogs full of life."(17) A stray cat attracts Carraway's attention, which is immediately redirected to a figure, fifty feet away, which "had emerged from the shadow of [his] neighbor's mansion."(17) Carraway almost calls to Gatsby, but decided not to,

> for he gave a sudden intimation that he was content to be alone--he stretched out his arms toward the dark water in a curious way, and far as [Carraway] was from him, [he] could have sworn [Gatsby] was trembling. Involuntarily [Carraway] glanced seaward--and distinguished nothing except a single green light, minute and far away, that might have been the end of a dock. When [Carraway] looked once more for Gatsby he had vanished and [Carraway] was alone again in the unquiet darkness.(17)

Not only the darkness, but also the sounds and Gatsby's actions create a scene with remarkable sensory appeal. The moon gives enough light for Carraway to distinguish the Gatsby and his actions, his looking and stretching his arms out across the bat toward the green light, which from this reference becomes the symbol of Gatsby's desires. Almost

Almost every element in the scene contributes to its sensuality--the cat, moonlight, Gatsby's actions, the dark water, and the green light. It is the arrangement of these elements and the chiaroscuro of light and darkness which focus the reader's attention on the Gatsby. The romantic mysteriousness established in this scene because of its various elements, and the distance from which they are viewed, is maintained superbly throughout the novel. The Gatsby is a romantic figure who becomes a tragic hero for the novel.

In a very similar scene, one wherein the Gatsby becomes isolated as he is above, Fitzgerald ends one party where "the world and its mistress ...twinkled hiliariously on his lawn...,"(47) in a "bizarre and tumultous"(42) wreck. The owl-eyed man from Gatsby's library has "violently shorn [off] one wheel"(42) of a coupe which rests in a ditch, right side up. "Owl Eyes" stands "in the middle of the road, looking from the car to the tire and from the tire to the observers in a pleasant, puzzled way. 'See!' he explained. 'It went in the ditch.'"(42) His stance and observation are similar to his puzzlement about the reality of Gatsby's many volumes in the library. At the same time that many guests and chauffeurs are looking at the accident, Carraway notices that:

> The caterwauling horns had reached a crescendo and [he] glanced back once. A wafer of a moon was shining over Gatsby's house, making the night fine as before, and surviving the laughter and the sound of his still glowing garden. A sudden emptiness seemed to flow now from the windows and the great doors, endowing with complete isolation the figure of the host, who stood on the porch, his hand up in a formal gesture of farewell.(43)

Again sounds are used, this time to accentuate this "bizarre and tumultous scene."(42) Moonlight and Gatsby's "still glowing garden" reinforce the sudden emptiness of Gatsby's mansion. Again, Gatsby stands

with "his hand up" but "in a formal gesture of farewell." The Gatsby is silhouetted against his own creation, his loneliness in the house which never becomes a home.

A scene which displays a rather ironic situation is found in Chapter V when Carraway, at Gatsby's request through Jordan Baker, has brought Daisy and Gatsby together after five years. They first meet at Carraway's house, and Daisy wears a triangular lavender hat and drives in an open car "Under the dripping bare lilac-trees."(65) Rain establishes a continuous backdrop for a sensual stage which reaches, before the end of the chapter, actually into Gatsby's place where Carraway, Daisy and Gatsby tour the mansion. After walking through the many rooms, even bedrooms "swathed in rose and lavender silk"(69) Gatsby and Daisy enter the music-room where "Gatsby turned on a solitary lamp beside the piano."(72) He lights a cigarette for Daisy with a "trembling match" as he sits down with her at the opposite end of the room from Carraway, in "no light save what the gleaming floor bounced in from the hall."(72) A musician has been unearthed somewhere in the house, and he is forced to "Play!" (72) Carraway speculates that "There must have been moments even that afternoon when Daisy tumbled short of his dreams--not through her own fault, but because of the colossial vitality of his illusion."(73) Before Carraway leaves, he sees that Gatsby's:

> hand took hold of hers, and as she said something low in his ear he turned toward her with a rush of emotion. [Carraway thinks] that voice held him most, with its fluctuating, feverish warmth, because it couldn't be over-dreamed--that voice was a deathless song.
>
> They had forgotten [Carraway], but Daisy glanced up and held out her hand; Gatsby didn't know [him] now at all. [Carraway] looked once more at them and they looked back...remotely, possessed by intense life.(73)

Carraway naively remains momentarily, then walks out into the rain. No

setting could be rendered any more sensuous than this, but irony is found in the couple who are peculiarly infertile as opposed to the warm, damp, fertile setting. A final note must be presented to capture Fitzgerald's intention here. Poor Klipspringer, the pianist, plays and sings during this "hour of a profound human change"(72) a very familiar tune:

"In the morning,
In the evening,
Ain't we got fun--"

"One thing's sure and nothing's surer
The rich get richer and poor get--children.
In the meantime,
In between time--"(72)

Irony permeates the innocent banter of his romantic song, played on a sensuous stage lighted by that "solitary lamp" above Daisy and Gatsby who sit, romantically distant, "on a couch far across the room."(72)

There are three rather dramatic scenes which bring the novel to a close. Myrtle's death scene is one filled with gore, so much that the startling contrast between it and glittering attractiveness of the earlier portions of the novel is emphasized. Daisy, of course, drives the death car, Gatsby's yellow Rolls Royce, that strikes Myrtle on the highway in front of the garage, as Myrtle frantically runs out to stop the car and Tom, who she remembers had earlier been drving this same yellow car. Irony again is present in this scene in the fact that it is Daisy who unintentionally kills her husband's mistress. Daisy and Gatsby drive on, for she is panicked. When Tom and Jordan and Carraway reach the scene of the accident in Tom's blue coupe, Tom decides to stop in order to look at the wreck.

He reached up on tiptoes and peered over a circle of heads into the garage, which was lit only by a yellow light in a

> swinging wire basket overhead. Then he made a harsh sound in his throat, and with a violent thrusting movement of his powerful arms pushed his way through.
>
> The circle closed up again with a running murmur of expostulation....(105)

The sickening sway of the vulgar "yellow light" makes repulsive the entire show of Myrtle's lifeless body, as does the murmuring mouth of the circle which closes around Tom and Myrtle's body which "lay on a work-table by the wall."(105) Other details of the death, delivered in blood, are given following a reference to Myrtle who had "knelt in the road and mingled her thick dark blood with the dust."(105) Certainly it is a violent death which has "ripped her open--"(110) and taken her from Tom. The second scene reveals no hard, cruel exhibition of the dead, but instead an unusual quietness about its chiaroscuro.

It takes all night and a part of the next day for George Wilson to discover who owns the huge yellow car. Michaelis who spends the night with George notices his standing at the window of the garage "looking at the eyes of Doctor T. J. Eckleburg, which had just emerged, pale and enormous, from the dissolving night. 'God sees everything,' repeated Wilson."(121) Nick Carraway reports that he had an idea that Gatsby:

> must have looked up at an unfamiliar sky through frightening leaves and shivered as he found what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass. A new world, material without being real, where poor ghosts, breathing dreams like air, drifted fortuitously about ...like that ashen, fantastic figure gliding toward him through the amorphous trees.(123)

Carraway arrives and rushes directly to Gatsby's house from the station, and then "the chauffeur, butler, gardener, and [Carraway], hurried down to the pool."(123)

> There was a faint, barely perceptible movement of the water as the fresh flow from one end urged its way toward the drain at the other. With little ripples that were hardly the shadows

> of waves, the laden mattress moved irregularly down the pool. A small gust of wind that scarcely corrugated the surface was enough to disturb its accidental course with its accidental burden. The touch of a cluster of leaves revolved it slowly, tracing, like the leg of transit, a thin red circle in the water.(123)

The quiet power of this scene, as opposed to the voiced repulsiveness of the previous one, is established partially through the fact that even here, Fitzgerald avoids coming in for a close view. "Body" is not mentioned, but it is a "laden mattress" which moves on the "corrugated surface" in a "thin red circle." The afternoon sun had created an "unfamiliar sky...[of] raw...sunlight upon the scarcely created grass "where ghosts drifted fortuitously about...like [Wilson's] ashen, fantastic figure...." Fitzgerald's art in rendering the scene in striking contrasts and the chiaroscuro of brilliant light against the shadows of "ghosts" here achieves its powerful understatement. And Fitzgerald maintains his distance from the tragic figure of Gatsby in the pool circled with blood. This scene achieves a new level of intense beauty. But, there remains one more scene which needs this powerfully quiet beauty.

On the closing pages of the novel, Fitzgerald brings Carraway, who had shouted across Gatsby's lawn: "'They're a rotten crowd.... You're worth the whole damn bunch put together'"(117) before Gatsby was murdered, to the beach to look "at that huge incoherent failure of a house once more."(137) After scraping an obscene word from the white steps, which stood out in the moonlight, he goes down to the beach and lies down in the sand. It is his last night before returning to the Middle West.

> Most of the big shore places were closed now and there were hardly any lights except the shadowy, moving glow of a ferry-boat across the Sound. And as the moon rose higher the inessential houses began to melt away until gradually I became

> aware of the old island here that flowered once for Dutch sailors' eyes--a fresh green breast of the new world. Its vanished trees, the trees that had made way for Gatsby's house, had once pandered in whispers to the last of all human dreams; for a transitory enchanted moment man must have held his breath in the presence of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder.(137)

Here in his last hours in the East, Carraway stretches out in the sand, similarly to the way Amory Blaine had stretched out in the grass at Princeton in This Side of Paradise, in order to glean from the periphery of his sight the "moving glow of a ferryboat," the rising moon, the "fresh green breast of the new world." He becomes aware of the tragic end of Gatsby who "believed in the green light, the orgiastic future that year by year recedes before us."(137) Carraways' final comment is that it is "no matter--tomorrow we will run faster, stretch out our arms farther..."(137) than the Gatsby did, and "one fine morning..." our dreams will elude us again. "So we beat on, boats against the current, borne back ceaselessly into the past."(137)

Carraway mentions all he feels necessary, all expect one essential fact. And that is that the death of the Gatsby attains tragic proportions not in the "foul dust [that] floated in the wake of his dreams,"(4) not even in his "heightened sensitivity to the promises of life."(4) Throughout the novel's performance Fitzgerald delineates Gatsby's dream of the past and his hope for the future in references to the symbolic color green. He had "an extraordinary gift for hope"(4) Carraway remarks at the beginning of the novel. It is a hope fostered by many hands. First it is nurtured by Dan Cody who helps him to the courage of becoming instead of James Gatz, Jay Gatsby, the same Jay Gatsby who

falls "hopelessly" in love with the beautiful Daisy Buchanan. During five years Meyer Wolfsheim "'raised him up out of nothing, right out of the gutter.... We were so thick like that in everything'--he held up two bulbous fingers--'always together.'"(130) And it is Carraway who draws Gatsby into his realization of his dream, that had been so close all along. Even on the day of his murder, the Gatsby supposes "'... Daisy'll call too.'"(117) Gatsby looked at [Carraway] anxiously, as if he hoped [he'd] corroborate this."(117) The Great Gatsby becomes tragedy in the "huge incoherent failure"(137) of its hero, who is "'worth the whole damn bunch put together,'"(117) whose every sin has been the result of a corroboration. Every sin except that which drove him on toward his "incorruptible dream."

Both color symbolism and chiaroscuro have achieved a new value in The Great Gatsby, a novel conceived over a period of time, holding a multiplicity of insights into the American dream and its effect upon the struggle of the moneyed classes. It is out of the pervasive symbols found here again in blue and yellow and gold, and their blending, and chiaroscuro in Fitzgerald's fluid, graceful prose that The Great Gatsby is molded; in it the devices of color symbolism and chiaroscuro which may have been at one time only artifice have, with certainty, become art. Stephen Vincent Benét has said in a 1941 article on The Last Tycoon, following the death of Fitzgerald, that "the evidence is in. You can take off your hats now, gentlemen, and I think perhaps you had better. This is not a legend, this is a reputation--and, seen in perspective, it may well be one of the most secure reputations of our time."[60]

NOTES

[1]Malcolm Cowley, "Introduction to The Great Gatsby: The Romance of Money," Three Novels of F. Scott Fitzgerald (New York, 1953), p. xiii.

[2]F. Scott Fitzgerald, "The Great Gatsby," Three Novels of F. Scott Fitzgerald (New York, 1953), p. 4. All quotations are taken from this edition of the novel; hereinafter all page references will be given parenthically in the text.

[3]Cowley, p. xix.

[4]Fitzgerald, "The Rich Boy," Babylon Revisited and Other Stories (New York, 1960), p. 152.

[5]Ibid., pp. 152-187.

[6]Fitzgerald, "The Diamond as Big as the Ritz," Babylon Revisited and Other Stories (New York, 1960), pp. 75-113.

[7]_____, "Winter Dreams," Babylon Revisited and Other Stories (New York, 1960), pp. 114-135.

[8]_____, "Absolution," Babylon Revisited and Other Stories (New York, 1960), pp. 136-151.

[9]Arthur Mizener, The Far Side of Paradise (New York, 1949), p. 212.

[10]Fitzgerald, "The Rich Boy," p. 153.

[11]_____, "The Diamond as Big as the Ritz," p. 75.

[12]_____, "Absolution," p. 136.

[13]Ibid., p. 139.

[14]Mizener, p. 212.

[15]Ibid., p. 185.

[16]Fitzgerald, "Winter Dreams," p. 129.

[17]Ibid., p. 118.

[18]Ibid., p. 131.

[19]Ibid., p. 135.

[20]Ibid.

[21]Alfred Kazin, "Introduction," F. Scott Fitzgerald: The Man and His Work (New York, 1951), p. 15.

[22]Fitzgerald, "Absolution," p. 141.

[23]Ibid., p. 139.

[24]Ibid., p. 140.

[25]Ibid., p. 141.

[26]Ibid.

[27]Ibid., p. 145.

[28]Ibid., p. 146.

[29]Ibid.

[30]Fitzgerald, "Winter Dreams," p. 118.

[31]_____, "The Diamond as Big as the Ritz," p. 82.

[32]Ibid.

[33]Ibid., p. 83.

[34]Ibid., p. 78.

[35]Ibid., p. 83.

[36]Ibid., p. 113.

[37]Fitzgerald, "The Rich Boy," p. 154.

[38]This statement is not meant to suggest that Fitzgerald dispenses entirely with the "set" of symbolic colors. Actually, yellow, blue, and green appear again in numerous stories as well as in Tender Is the Night and The Last Tycoon.

[39]Fitzgerald, "Winter Dreams," p. 118.

[40]Ibid., p. 129.

[41]Ibid., p. 123.

[42]Ibid., p. 118.

[43]Ibid., p. 121.

[44]Cowley, p. ix.

[45]Fitzgerald, "Winter Dreams," p. 127.

[46]Ibid., p. 132.

[47]Fitzgerald, "Winter Dreams," p. 132.

[48]Ibid., p. 135.

[49]Fitzgerald, "Absolution," p. 136.

[50]Ibid., p. 137.

[51]Ibid.

[52]Ibid., p. 150.

[53]Ibid.

[54]Ibid.

[55]Ibid.

[56]Ibid.

[57]Mizener, p. 212.

[58]Fitzgerald, "Absolution," p. 151.

[59]Ibid., p. 136.

[60]Stephen Vincent Benét, "The Last Tycoon," F. Scott Fitzgerald: The Man and His Work, ed. Alfred Kazin (New York, 1951), pp. 131-32.

CHAPTER V

TENDER IS THE NIGHT

F. Scott Fitzgerald's fourth novel called Tender Is the Night, which appeared initially in 1934 and had been long awaited, received very little critical notice that was not abusive. A depression audience was not receptive to a "Fitzgerald" novel, for it had grown tired of its own glorious 'twenties for which Scott Fitzgerald had become known as the apostle. In its first edition Tender Is the Night was an unfortunate critical and monetary failure.

Even Fitzgerald was aware of the unlikely success of Tender Is the Night. In a letter addressed "Dear Max" and dated "March 4, 1934," Fitzgerald wrote:

> "I don't think there is a comparison between this book and The Great Gatsby as a seller. The Great Gatsby had against it its purely masculine interest. This book, on the contrary, is a woman's book. I think, given a decent chance, it will make its own way insofar as fiction is selling under present conditions."[1]

Even if there had been no "'At last, the long awaited' advertisments, the audience response and mood was 'Oh yeah.'"[2]

Fiction was not selling well, and Tender Is the Night made an obvious poor showing as a result of numerous obstacles. Whereas The Great Gatsby had been evocative and objective, Tender Is the Night was psychoanalytical and seemingly personal. However, few critics at the time denied the power of the novel, its vast scope, or its complicated theme. In Tender Is the Night Fitzgerald searched a revelation of his characters'

inner-most souls. There was no overt attempt to capture the rhythm of an age as there had been in The Great Gatsby. In another letter Fitzgerald had written:

> "This novel, my fourth, completes my story of the boom years. It might be wise to accentuate the fact that it does not deal with the depression. Don't accentuate the fact that it deals with Americans abroad--there's been too much trash under that banner."[3]

But this first edition of Tender Is the Night seems to have presented its own most difficult obstacles.

It had a poor structural arrangment, with the Rosemary affair at its beginning, obliterating the background of the Divers and the logical sequence of the novel. It was no longer concerned with that rhythm of its historical background except as a lurking shadow of a force behind the Warren family's money. Critics were quick to discover its faults and were unfair to the novel at the time of publication. But by 1949 Arthur Mizener had written perceptively of the novel's defects and values in The Far Side of Paradise:

> ...if Tender Is the Night fails to make its central character completely coherent, and if its structure is damaged by a failure to solve the problem of point of view and by inadequate selection, these faults are at least in part the result of Fitzgerald's attempting to write a very ambitious novel. The book's defects are insignificant compared to its sustained richness of texture, its sureness of language, the depth and penetration of its understanding--not merely of a small class of people, as so many reviewers thought, but of the bases of all human disaster. With all its faults, it is Fitzgerald's finest and most serious novel.[4]

And Tender Is the Night was Fitzgerald's favorite work. He rebuked neither his public nor his critics for its initial failure. Rather, he began once more to pour over that first edition in order to find flaws and to correct them; he discovered the central problem. In 1938 Fitzgerald wrote Maxwell Perkins about Tender Is the Night:

> "--that book is not dead. The depth of its appeal exists.... Its great fault is that the true beginning--the young psychiatrist in Switzerland--is tucked away in the middle of the book."[5]

A current edition of Tender Is the Night[6] follows Fitzgerald's own copy and notebook, and is divided into five books rather than the original three. It opens with Dick Diver and the necessary background for the psychological study of Nicole. The outline in Fitzgerald's notebook reads:

Analysis of Tender:

I Case History 151-212 61 pps. (change moon) p. 212

II Rosemary's Angle 3-104 101 pps. P. 3

III Casualties 104-148, 213-224 55 pps. (-2) (120 & 121)

IV Escape 225-306 82 pps.

V The Way Home 306-408 103 pps. (-8) (332-341)[7]

And on the inside cover of his personal copy, which had been cut apart and rearranged according to the above outline, Fitzgerald wrote: "This is the final version of the book as I would like it."[8] Unfortunately, none but the most recent criticism uses this final version of Tender Is the Night. By simply placing his material in chronological order, Fitzgerald had solved the problem of coherence, not only of the novel itself but also of its central character as well. Now Dick Diver is the center of the novel from beginning to end. As Malcolm Cowley remarks: Fitzgerald's final version "...has a symmetry that we do not often find in long psychological novels. All the themes introduced in the first book are resolved in the last, and both books are written in the same key."[9] The contrasts between the 1934 edition and the current one are remarkable. The initial response evoked by this Tender Is the Night is one of

awe and reverence for life in all its complexities. Now the disintegration of Dick's personality is balanced by Nicole's regaining of emotional strength, and anticipated by Abe North who consistently heralds Dick's personal disaster. The Rosemary affair, which had assumed an exceptional importance because of its position in the first edition, now serves as a catalyst of the forces which wait to destory Dick Diver. Now Tender Is the Night performs itself with all the magic that Fitzgerald had ever been able to conjure up for his fiction.

In either edition of Tender Is the Night, Fitzgerald's artistry is apparent. Scene after scene is beautifully realized employing both the artistic devices used consistently in the earlier novels. Fitzgerald's interest in chiaroscuro is obvious even in the phrase from Keats' "Ode to a Nightingale" which Fitzgerald chose to introduce his novel.

> Already with thee! tender is the night,
> . . . . . .
> But here there is no light,
> Save what from heaven is with the breezes blown
> Through verdurous glooms and winding mossy ways.

Andrew Turnbull remarks that these lines are "doubly appropriate in that Keats had always been a touchstone of the verbal magic to which Fitzgerald aspired."[10] In Tender Is the Night much of the richness of imagery may be attributed to Fitzgerald's recognition of the value of an artistic chiaroscuro. However, unlike the chiaroscuro of The Great Gatsby, which heightened sensory appeals and the romantic distance by creating a mystery about the novel's "transitory enchanted moment," the chiaroscuro of Tender Is the Night is indispensable in achieving the pristine clarity of insight into the characterization of these complex persons who make up the human variety of the novel. Scenes and characters remain forcefully alive, evocative, brilliant through Fitzgerald's chiaroscuro of nature's

elements. In addition, the same color symbols, already recognized in his earlier novels, may be found to reinforce the themes of Tender Is the Night from beginning to end. Tender Is the Night with certainty reaches a height equal to, and possibly surpasses the beauty and magic of The Great Gatsby in the contribution of these two devices of art.

Chiaroscuro enhances many scenes for Fitzgerald's readers, lends clarity to insight in the novel's characters, and helps to achieve the coherence and unity of the entire work by realigning and refocussing matters of everyday experience in the lives of the Divers. The disintegration of a brilliant, young psychiatrist, Dick Diver, as he recreates a woman from an emotionally destitute and sexually destroyed Nicole Diver suggests, of course, that in this very act of recreating her Dick is methodically destroying himself. The power struggle or life struggle in the novel's scenes is ever so subtly reinforced by references to the trams or funicular cars (7,8,36,39,40) that haul passengers up or down the mountains of the Zurichsee by lack of balance in the passengers' own weights. As the one ascends the other descends the slopes. Consistently Fitzgerald creates scenes in chiaroscuro which punctuate the novel's line of action, the struggle between Dick and Nicole. And he carefully, beautifully marks off Dick's personal disaster while Nicole's "ego [begins] blooming like a great rich rose...." (307)

The structural center of the novel finds both Dick and Nicole in difficult situations, especially in that neither has complete control of the other. When Nicole becomes outrageously hysterical at a carnival, for example, Dick momentarily is lost for a means of handling her. Some weeks prior to their trip to the carnival, Dick had begun to realize that

even in his romancing Rosemary Hoyt, Rosemary "had her hand on the lever more authoritatively than he."(147) Dick had reached a "turning point in his life...."(153) But because of Nicole's suspicion of Dick's affairs with other women, Nicole suffers a mental relapse at the Agiri Fair. The carnival scene is similar, of course, to those found in The Beautiful and Damned, The Great Gatsby, even "Absolution." It is particularly well developed here in its potentialities for imagery. A chiaroscuro of lights and shadows and the particular arrangement of natural elements seems to evoke unusual mental and physical responses in Nicole. Her suspicion has already reached a crisis level. To help avoid "any nonsense"(204) Dick suggests that they take the children to the Agiri Fair. It is midday as they drive in the "burn of light and water [from a] high sun with a face traced on it [as it] beat fierce on the straw hats of the children."(204)

During their ride to the fair Nicole builds malice towards Dick--even toward the children. And once at the fair it is "only when Lanier [speaks] to her several times [that] she [manages] to fix her attention upon an object, a Punch-and-Judy show, and to orient herself by anchoring to it."(204) Then as the family moves "under the open sky," listening to sounds of a "hootchy-kootchy show," watching the "blue and orange paint"(205) of the carnival scene, Nicole begins to run away from the children and Dick, so very quickly that by the time Dick realizes it she is merely a "yellow dress twisting through the crowds, an ochre stitch along the edge of reality and unreality...."(205) Dick runs, blindly searching for Nicole, moves "along toward where the plaisance terminated at the lake and a small ferris wheel revolved slowly against the sky. There he found her."(205)

Nicole spins alternately up toward the intense heat in the "face" of the sun and down toward an uncertain security of Dick's arms. Fitzgerald holds the suspense and intensity of the situation successfully through his use of chiaroscuro.

> [Nicole] was alone in what was momentarily the top boat of the wheel and, as it descended, [Dick] saw that she was laughing hilariously; he slunk back in the crowd, which, at the wheel's next revolution, spotted the intensity of Nicole's hysteria.
>
> . . . . .
>
> Down she dropped again--this time the wheel and its music were slowing and a dozen people were around her car, all of them impelled by the quality of her laughter to smile in sympathetic idiocy. But when Nicole saw Dick her laughter died--she made a gesture of slipping by and away from him, but he caught her arm and held it as they walked away.(206)

Then as Dick and Nicole go for the children, Fitzgerald emphasizes the starkness of their experience by focussing the reader's attention on "white wheel"(207) of the lottery booths they pass by, as if the outrageous brilliance of the carnival colors has been quelled by the fury of Nicole's schizophrenic actions. Nicole has been "sensitized down to the corium of the skin" while "a wave of agony" has swept Dick into the realization that they "had become one and equal, not opposite and complimentary."(207) The very contrasts of the scene mark Fitzgerald's use of chiaroscuro. Over and against a relaxed, casually happy crowd, Fitzgerald plays the emotionally broken Diver family, particularly the sad, hysterical struggles of Nicole. Her own "words sterilized her"(207) as she broke once again from reality in a radiantly fertile setting--"the burn of light and water...through cascades of evergreen."(204) The imagery of the carnival scene in Tender Is the Night, structured out of Fitzgerald's chiaroscuro and imagery, generates with brilliance and clarity the atmosphere necessary to evoke Nicole's hysterical collaspe.

It is peculiar to this novel that every problem situation stems from a sexual motif which is developed variously in Tender Is the Night.

Each of Fitzgerald's major characters here reveals some form of sexual mal-adjustment. Robert Stanton analyzes what he calls a "large number of incest motifs [that] contribute to the thematic unity of the novel."[11] The charming Dick Diver actually serves as a "father" figure for many of the women of the novel; often he must refuse "the fatherly office"(88) they force upon him. As Fitzgerald remarks, a "dualism in [Dick's] views...was increasingly paralyzing his faculties."(204) In one early scene in the novel, Fitzgerald gathers together the entire group of people from the Rosemary days at Cannes on the Mediterranean Sea. Dick has decided "to give a really bad party...a party where there's a brawl and seductions and people going home with their feelings hurt and women passed out in the cabinet de toilette."(84) The scene for this bad party is appropriate for the characters who are invited. Nicole's garden at the Diver's mountain home, the Villa Diana, is to serve as background for the guests. It is an enchanting garden, "an area so green and cool that the leaves and petals were curled with tender damp...," "...a space overlooking the sea where there were lanterns asleep in the fig trees...."(82) It is here in the "fuzzy green light" (83) of Nicole's garden that they entertain an entire catalog of the novel's major character types, including Rosemary and her mother, Mrs. (Mama) Abrams and the two young homosexuals--Dumphrey and Campion, the McKisco's, Mrs. Speers, Tommy Barban, and Abe and Mary North. Nicole wears a "lilac scarf" at her neck, and her feet move "in a lilac shadow." (82) From the villa the road "far below...was indistinguishable from the violet gray mass of the town."(83) During the evening, Fitzgerald

writes that:

> The table seemed to have risen a little toward the sky... giving the people around it a sense of being alone with each other in the dark universe, nourished by its only food, warmed by its only lights...the two Divers began suddenly to warm and glow and expand, as if to make up to their guests...to speak to everyone at the table...[to] the faces turned up toward them.... Then abruptly the table broke up--the moment when the guests had been daringly lifted above conviviality into the rarer atmosphere of sentiment was over before it could be irreverently breathed, before they had half realized it was there.(91)

Dick's "carnivals of affection"(84) are remarkably able to draw intense responses from people, especially women, for "to be included in Dick Diver's world for a while was a remarkable experience; people believed he made special reservations about them recognizing the proud uniqueness of their destinies."(84) This most unusual party at the Villa Diana signals trouble for both Dick and Nicole. Of course, it is this same evening that Violet McKisco, who had rushed to the bathroom of the house, "dragging her secret after her,"(92) discovers Nicole Diver in a state of mental anguish and frustration. In a later scene, Fitzgerald reveals what Violet had witnessed.

> Nicole knelt beside the tub swaying sidewise and sidewise. "It's you!" she cried, "--it's you come to intrude on the only privacy I have in the world--with your spread with red blood on it. I'll wear it for you--I'm not ashamed, though it was such a pity. On All Fools Day we had a party on the Zurichsee, and all the fools were there, and I wanted to come dressed in a spread but they wouldn't let me--"
>
> "So I sat in the bathroom and they brought me a domino and said wear that. I did. What else could I do?"(174)

Dick manages to control the situation in both instances, but again the struggle between Dick and Nicole becomes obvious. For occasionally now, "his usual grace, the tensile strength of his balance, was absent."(127) Before the guests arrive for the Villa Diana party, Fitzgerald presents

evidence of Dick's growing lack of control in reference to his "many light mechanical devices."(83) He uses, for example, a megaphone to talk to Nicole when it is necessary. She asks, "'Can you hear me?' 'Yes.' [he responds.] He lowered the megaphone and then raised it stubbornly."(84) The constant struggle in Dick's recreating Nicole's emotional stability begins to show even as early in her treatment as this. Consistently Fitzgerald builds remarkably appropriate images which support or reinforce a unity in theme throughout the novel. Chiaroscuro serves as an artistic device that creates the richness, the depth of imagery in Tender Is the Night.

The five books of Fitzgerald's revised Tender Is the Night form a symmetrically patterned novel, brilliantly unified not only by the line of Dick Diver's decline in personality as opposed to Nicole's regaining of personality, but also unified and sustained in richness and depth of imagery through the use of chiaroscuro. For example in Book I, when Dick and Nicole meet in person for the first time, Fitzgerald brings chiaroscuro to the elements of the scene to establish a brilliantly contrived atmosphere for his doctor and patient, but with the extra dimension of enchantment.

Dick and Nicole had been exchanging letters while she was the patient of Franz Gregorovius. Dick's letters to Nicole had given her "somebody to think of outside [and] helped [the doctors in the clinic]--they were a measure of her condition."(20) In the last of them Nicole had written:

> I wish someone were in love with me like boys were ages before I was sick. I suppose it will be years, though, before I could think of anything like that.(14)

Fitzgerald has told his readers that Dick had "wanted to be good, he

wanted to be kind, he wanted to be brave and wise, but it was all pretty difficult. He wanted to be loved, too, if he could fit it in."(23) And now Dick sees the possibilities--in the Warren family's money, in Franz's offer of a partnership in the clinic, and in the beautiful Nicole Warren--to achieve in one move all that which he has wanted for so long. Dick meets Nicole on the veranda at the clinic where "Miss Warren emerged first in glimpses and then sharply [as] her face caught the room's last light and brought it outside with her."(24) They sit for moments on the veranda and talk lightly until Nicole stands; then "the impression of her youth and beauty [grows] on Dick until it [wells] up inside him in a compact paroxysm of emotion."(25) Fitzgerald creates in this scene and in Nicole his most attractive woman; Dick is drawn to her, forgetting momentarily his previous knowledge of her as an emotionally bankrupt woman. Dick and Nicole begin to walk the paths of the clinic's grounds, and Fitzgerald writes:

> Her cream-colored dress, alternately blue or gray as they walked, and her very blonde hair, dazzled Dick--whenever he turned toward her she was smiling a little, her face lighting up like an angel's when they came into the range of a roadside arc.(25)

It is little wonder that Dick becomes "less and less certain of his relation to her,"(25) a beautiful, evocative, warm, and tender woman, who has "that excitement about her that seemed to reflect all the excitement of the world."(25) But, of course, Nicole's world[12] was deceptive; her real "world had fallen to pieces, but [her new world] was only a flimsy and scarcely created world...."(35)

At the opposite end of Tender Is the Night, when the various elements of the novel begin to resolve, the transference of emotional strength draws near completion, Fitzgerald again employs chiaroscuro

when Nicole and Dick face the fact that their marriage is emotionally finished. Fitzgerald once again achieves and holds the intensity of the situation, and allows a depth of insight into his characters as they admit that their marriage is ruined. Dick has admitted to Nicole, during an increasing number of situations wherein she has held the upper hand, that "I'm not much like myself any more."(278) Tension in their family relationship builds to points of crisis marked only by a calm, calculated seriousness. And Nicole finds the opportunity to say:

> "Some of the time I think it's my fault--I've ruined you."
> "So I'm ruined, am I?" he inquired pleasantly.
> "I didn't mean that. But you used to want to create things--now you seem to want to smash them up."(286)

For some time, Nicole has been trying herself in an affair with Tommy Barban. She has found herself emotionally stable and has fallen in love with him, only to feel an awkward fatherly affection for Dick. Dick and Nicole constantly, verbally struggle; but when Nicole finds herself "unexpectedly free and Dick [turns] his back, sighing, 'Tch! tch!'"(292) she cries. Fitzgerald focusses the reader's attention on Dick:

> His face, wan in the light that the white spray caught and tossed back to the brilliant sky, had none of the annoyance she had expected. It was even detached; his eyes focussed upon her gradually as upon a chessman to be moved....(292)

And Dick does move Nicole from the security of his care to the fresh excitement of a new love in Tommy Barban. Dick Diver is at once free from a long emotional drain on his strength, and broken by the destruction of a dream he had created so very long ago when he had "wanted to be loved, too...." The struggle which Fitzgerald had forseen in Dick and Nicole is finished. Possibly "Dick's heartsickness had lifted a little..." as he and their close friends move to the shore of the Mediterranean[13] for swimming. There he finds only the promise of Rosemary,

but he does begin "bringing out his old expertness with people, a tarnished object of art...."(300) Both Dick and Nicole sit with their children "on the Moorish roof and watched the fireworks of two casinos, far apart, far down on the shore. It [is] lonely and sad to be so empty-hearted toward each other."(308)

Of all Fitzgerald's novels, Tender Is the Night achieves a particularly remarkable artistic and aesthetic appeal. As in the other novels, much of the basic appeal of Tender Is the Night lies in Fitzgerald's mastery of images, of creating enchanted, remarkably credible illusions of life. And those illusions are once again reinforced and sustained by Fitzgerald's artistic color symbols that are made to knit a close fabric of references in the several motifs of the novel.

One of these beautifully realized motifs is suggested by Fitzgerald's choice of lines from the "Ode to a Nightingale": "Through verdurous glooms and winding mossy ways." Here Keats' lines, his diction suggest the novel's frequently recurring garden scenes. Nicole and Dick Diver appear in gardens both at Mediterranean watering places and in the mountains of the Zurichsee. Other characters, also, some who are Dick's patients and some friends of the Divers, are presented in these warm, sensual, and fertile settings.

The Villa Diana, a temple of fertility, makes the scene, for example, of an awful party that Dick contrives in a setting remarkable for its fertility, "an area so green and cool that the leaves and petals were curled with tender damp."(82) Nicole appears variously in this extended scene, "in the fuzzy green light,"(83) or walking "between kaleidoscopic peonies massed in...intensity."(82-3) Fitzgerald writes into the scene numerous references to the greenness of the garden, the

attractiveness of its "shadow" and "green and cool,"(82) its "fuzzy green light."(83) Dick's "really bad party"(84) introduces nearly all of Fitzgerald's characters and their sexual maladies so exactly that it gives the appearance of a dream allegory.[14]

However, there are other scenes who settings are similar, but whose characters are limited to singular manifestations of perversities. For instance, When Dr. Diver travels to Spain in hopes of helping a young homosexual, known to his own friends as the "Queen of Chile"(262), to reorient himself, their meeting occurs on a terraced garden. As Dick and Francisco talk about his pathological illness, "a ghost of the past ...[detaches] himself from the shrubbery...of the vibrant landscape." (263) The intruder on their conversation is Royal Dumphery, who "had the pleasure of having dinner one night in that lovely garden of [Nicole's and Dick's Villa Diana]."(263) These scenes appear at opposite ends of the novel, but both are written in the same key, with the same aura of suggestive fertility. In each scene, an ironic loneliness or isolation becomes apparent--at the Villa Diana, Nicole's withdrawal and consequent breakdown, and at this conference between Dick and Francisco the boy's isolation from society as a result of his perversion, with "some element of loneliness involved...."(263) The various sexual perversities of Fitzgerald's characters are suggested by his creating a continuous and unified sensual atmosphere.

Gardens then, their greenness and dampness, their walls and terraces come to represent a kind of fertility of sexuality, a garden motif in Tender Is the Night. A part of the occasional irony of the novel, possibly even its tragic quality, lies in Fitzgerald's juxtaposing these characters' perversities, their pathological sterility over and against

fertile natural elements, delineated consistently through his references to the symbolic color green. References to the color green are not limited to garden scenes, however. They are numerous and help create much of the novel's unity and its richness of texture.

Tender Is the Night makes an especial synthesis of symbolic values in references to the color green. In The Great Gatsby the color green had been used to suggest Gatsby's sexual attraction to Daisy Buchanan, for Gatsby continuously viewed his ideal woman through a "green light" across a "courtesy bay" of Long Island Sound; even his singular dream or illusion was compared finally to the Dutch Sailor's sighting a "fresh, green breast of the new world...all human dreams."[15] In Tender Is the Night, however, the assigning of color values for symbolic connotation is much more limited or confined, and much more intense at least on the surface level of the novel. Here green comes to suggest all forms of sexuality primarily, then human dreams of fulfillment and achievement secondarily.[16] For example, in fragments of Nicole's letters, which are presented to the reader early in the novel, Fitzgerald reveals Nicole writing to Dick, "I will be here always on this green hill."(10-11) This letter was written on an especially bad day for Nicole. And in the same letter she refers to Dick several times as a cat, "soft like a big cat," and "you are a cat."(10) In these reference to a "white cat"(10) in this same letter, and in another letter Nicole remarks, "You must be very wise behind your face like a white cat."(13) Again the connotation is sexual, although not perverse. The reference to white in these "green" letters suggests Nicole's psychic

sterility, not purity, for of course, she has experienced an incestuous relationship with her father. It is an easy assumption that Nicole is at once sexually attracted to Dick but suspicious.[17] The key referent word in these scenes early to Dick's treatment of Nicole at the clinic is green.

In "Book II, Rosemary's Angle," Rosemary appears sexually exciting as she sits at a sidewalk cafe "where the trees made a green twilight over the tables...."(70) And as Rosemary drives to Gausse's hotel, she passes "through the darkening banks of trees, set one behind another in many greens."(71) Again when Rosemary and Nicole, and the others of the Mediterranean summer, go to lunch at Abe and Mary North's apartment, they find themselves "high above the green mass of leaves."(129) And in a very sensuous taxi scene, Rosemary and Dick are lovers "while outside the taxi windows the green and cream twilight faded...ghost-green signs began to shine smokily through the tranquil rain."(135) In these references the color green suggests an intense sensuality or sexuality, and the element of its attractiveness is present, just as it is when a "pretty woman with lovely metallic hair, almost green in the deck lights"(289) appears with Tommy Barban later in the novel.

Finally in a secondary reference, wherein greenness is attractive but does not openly suggest sexuality, Fitzgerald writes that Dick rides in a funicular car or tram, "heading for a pinpoint on an emerald hill above."(40) And these trams are mentioned frequently at the beginning of the novel to reinforce the motif of transference which is developed throughout the novel. Their motion suggests the power struggle or life struggle, the transference of sexual fertility and stability from Dick to Nicole.

The color green, then, in Tender Is the Night reinforces and sustains the various motifs of the novel. Fitzgerald's references to the novel's greenness take on characteristics of a synthesis of symbolic values by bringing to his reader's awareness a variety of connotations, most frequently opposing values, which create this synthesis, the fertility symbolism of "verdurous glooms and winding mossy ways."

Once again in Tender Is the Night, as in earlier novels, there is evidence of Fitzgerald's play with the colors yellow and blue which blend to make or suggest a greenness in addition to that greenness which reinforces the novel's unity through direct reference to the color green. In an early scene, for example, when Nicole and Dick first meet at the sanitarium, Fitzgerald clothes Nicole enchantingly in order to dazzle Dick. The young Dr. Diver walks with Nicole who wears a "cream-colored dress, alternately blue or gray as they walked...."(25) Nicole's "blonde hair" and her "face lighting up like an angel's" as they move "into the range of a roadside arc"(25) hold Dick entranced, emotionally, sensuously attracted to her illusory greenness, while the background affirms the deceptiveness of her sexual charms with its "black shadows of stripling walls and the fantastic shadows of iron...."(24) At the opposite to the end of the novel, in Book IV when Dick returns to the United States to bury his father, Fitzgerald creates a scene wherein he uses the colors blue and yellow together with the same suggestion of fertility as may be found in his reference to "the fresh green breast of the new world" in The Great Gatsby. Dick returns to a New York and Virginia that create a "magnificent facade of the homeland."(222) As his father is left in the "friendly...brown unsettled earth" Dick reminices the "blue flashing eyes...[of] souls made of new earth in the forest heavy darkness of the

seventeenth century."(222) And after Dick says "...good-bye, all my fathers" he leaves the country, noticing the "hazy yellow vault...full of echoing shouts...and the vision of the world adjusts itself, narrows." (222) In Dick's growing awareness of his place in time, his feeling of loneliness here, he experiences the narrowness of isolation, of the meaning of death. And the suggested greenness "in the forest heavy darkness" over the entire scene reinforces the intense, emotionally sensual experience for Dick. The only new facet of this ocular blending of yellow and blue is that in Tender Is the Night there are very few such reference points, and in addition, that these references seem much more natural and effective than were some, for instance, found earlier in The Great Gatsby.

However, Fitzgerald makes an especially artistic use of individual yellow and blue references in Tender Is the Night. And again, each of these colors represents synthesis in its connotation. Just as in the earlier novels blue, for example, is used to identify special characters--Daisy Buchanan is associated with a blue color, and Gloria and Anthony Patch dream of an aristocratic wealth--in Tender Is the Night Nicole Diver is delineated most frequently by reference to the color blue. It must be remembered that Nicole is the extremely wealthy daughter of the Warren family, and that blue once again is used to suggest that staid, reserved quality of the moneyed aristocracy. However, Fitzgerald is particularly careful to distinguish between the Warren sisters, Nicole and Baby. Nicole is always created in blues, while Baby Warren is described as "wooden and onanistic."(44) At one point, Fitzgerald costumes these sisters in snow suits, "Nicole's of cerulean blue, Baby's of brick red."(187)

Blue is significant in Tender Is the Night for its synthesis of numerous color values. For it is the color Fitzgerald assigns to both the Divers. The novel's female characters find the young psychiatrist beautifully attractive for his "bright, hard blue"(75) eyes.[18] References to the color blue are consistent throughout the novel. Blue is appropriate as a color for Nicole Diver who is remarkably attractive. But "Nicole's world had fallen to pieces...it was only a flimsy and scarcely created world...."(35) The records Nicole plays to Dick at the sanitarium, songs of "thin tunes, holding lost times and future hopes in laizon" only contribute to Nicole's depression, make her "feel blue." (26) Nicole's depression, her schizophrenia, even her few moments of hope stir "in suspension between the blue of two heavens"(41) as she and Dick spend the day together and ride on a funicular car above the mountain slopes. Nicole appears in a "powder blue sweater"(41) when she and Dick go on excursions or play sports, and Nicole becomes increasingly aware of and receptive to compliments for her beauty, her "sky-blue suit."(111) Always the color blue is attractive, but there is always the suggestion of her psychological taint in the opposite connotation of depression. Even at the end of the novel, Fitzgerald allows Dick to recall the attractiveness of their Mediterranean watering place as a "blue paradise,"(299) when this same area marks his own loss of physical power, and emotional control of his wife and friends.

In their return to Cannes the Divers are older than the new group of people. Nicole has become sensitive to others' views of Dick and herself; she feels the "undercurrent of 'Who are these Numbers anyhow?' and she [misses] Dick's easy talent of taking control of situations...." (301) Now only Rosemary is able to bring "out his old expertness with

people, a tranished object of art."(300) Dick also is aware of this "process of deterioration"(304) as he and Nicole appear somewhat faded and "very white against the color of their bodies,"(299) against the "golden sand"(304) of their beach. That fundamental blue attractiveness in both their natures has been undermined, with time, has become a "tarnished object."

In addition to the extensive use of the color blue, yellowness finds a place of importance in Tender Is the Night. Much of the world aside from Nicole's illness and Dick's treating patients has the beautiful quality that Fitzgerald has created in all his novels. However, Dick's acceptance of a patient for his wife marks the confusion--the easy isolation in Nicole's "scarcely created world"(35) from the world of reality that had been Dick's as both student and Doctor--that brings about Dick's tragic fall. Though he realizes the narrowness of Nicole's withdrawl, the few chances that she would regain a personality, Dick can not help but admit "a promise [he] had never seen before" in Nicole's face, ivory gold against the blurred sunset that strove through the rain...."(33) Fitzgerald creates a very similar attraction for Dick in Rosemary's initial appearance in the novel. In that heightened sensual atmosphere of the beach at Cannes, Rosemary's hair of "lovelocks and waves and curlicues of ash blonde and gold"(59) are most definitely attractive. Even here, however, Fitzgerald carefully notes that "she was almost eighteen, nearly complete, but the dew was still on her."(59) In contrast, Nicole's hair is "thick, dark, gold hair like a chow's."(70) Again Fitzgerald has recognized the synthesis of values in the color yellow.

Nicole is attracted to but equally repelled by the bright but vulgar

glow of yellow and gold. For example, Nicole gives Rosemary's mother "a yellow evening bag she had admired"(91) and "all the yellow articles she could find, a pencil, a lipstick, a little notebook, 'because they all go together.'"(92) Nicole's thought in doing this is that "things ought to belong to people that like them."(92) When Rosemary and Nicole go shopping for souvenirs, Nicole buys a "traveling chess set of gold and ivory, big linen handkerchiefs for Abe, two chamois leather jackets of kingfisher blue...."(113) All these items attract Nicole particularly. And Rosemary finds Dick immensely attractive; she must "admire him...adore him." For Dick is the "Organizer of private gaiety, curator of a richly enchrusted happiness...he [wears] a perfect hat and [carries] a heavy stick and yellow gloves."(137) Women in general are attracted by "the beautiful crown of [Dick's] hat or the gold head of his cane.'(145) These yellowed and golden items become symbols for that which the Divers had been, not for what they are presently; and in addition they suggest the Divers' future when their artificiality is revealed. Dick becomes aware that:

> what he was now doing marked a turning point in his life.... Rosemary saw him always as a model of correctness.... But Dick's necessity of behaving as he did was a projection of some submerged reality: he was compelled [to pay] some tribute to things unforgotten, unshriven, unexpurgated.(153)

Both Dick and Rosemary reach an awareness of their time and place--Rosemary sincerely remarks "Oh, we're such <u>actors</u>--you and I."(167) And with some dramatic swiftness Fitzgerald allows Dick's relationship to Nicole, as a member of the Warren family, to crystalize. When Dick hears that the clinic offer is a "gold mine,"(191) Baby Warren's eyes take on a "yellow glint"(190) and the sale of Dr. Diver to the Warren estate is made complete. That motif of transference of power emerges again. With

some finality, and complete coldness, Baby Warren remarks at the novel's end, "That's what [Dick] was educated for."(331)

Every one of these colors--green, blue, and yellow--has an important function in reinforcing and sustaining the images, characterizations, and scenes of Tender Is the Night, whose brilliant sensuality is heightened especially by Fitzgerald's reference to these color symbols. In addition to these, however, other colors in the spectrum of reality are here to be found; and they, too, are naturally snytheses.

Purple and lilac references, for example, are found in Tender Is the Night. Though as in earlier novels purple or lilac suggest an especial attractive sensuousness, it also connotes an illicit eroticism here. That very small town of Amiens where Rosemary and Dick conduct their affair, which is notable for pleasure only, not for love, is an "echoing purple town, still sad with the war...."(120) After a party they attend Rosemary and Dick appear together in a taxi, whose atmosphere is primarily one of greenness, but whose light comes from outside the windows from "fire red, gas-blue, ghost green"(135) signs. Here the suggestion is an ocular blending of colors ending in a purple darkness which accentuates the hazy greenness of the entire scene. However, Fitzgerald does not assign this purpleness or lilac color to Dick and Rosemary alone. For Nicole, similar here to Daisy Buchanan of The Great Gatsby, appears at the Villa Diana party, where she suffers a breakdown, wearing a "lilac scarf," walking in a "lilac shadow,"(82) and finally looking at the "ancient hill village of Tarmes" whose "road far below...was indistinguishable from the violet gray mass of the town."(83)

In addition to these references to purple, and lilac, and violet,

there are numerous instances wherein Fitzgerald uses the color pink, always appropriately, of course, for the situation. In one scene near the end of the novel, for example, two "thin and barbaric" girls wave goodbye to their boyfriends from the balcony of Nicole's and Tommy's hotel room in Corniche. "One of the girls hoisted her skirt suddenly, pulled and ripped at her pink step-ins, and tore a sizable flag...[and] waved it wildly."(315) Nicole and Tommy leave the hotel only to see that it still fluttered against the blue sky."(315) Of course, the suggestion here is a faint purple; and Fitzgerald's comic line is "Oh say can you see the tender color of remembered flesh?"(316) Again, when near the end of the novel Nicole's "ego [begins] blooming like a great rich rose," she writes "a short provocative letter"(307) to Tommy Barban. And when Baby Warren storms the American Embassy to protest Dick's arrest, Baby is confronted by an effeminate man whose "face was a monstrous and unnatural pink, vivid yet dead...[whose] face was covered with pink cold cream, but that fact fitted quietly into [her] nightmare."(247) When Rosemary visits the set for a film being shot in Monte Carlo, Fitzgerald creates a "French actor--his shift front, collar, and cuffs tinted a brilliant pink--and an American actress [standing] face to face" while in the background "Here and there figures spotted the twilight...whispers and soft voices...."(79) Obviously enough this movie had been designed sensuously.

In Tender Is the Night Fitzgerald's references to colors are indeed numerous and varied, as varied as the "artificial flowers and all-colored strings of colored beads"(158) which Nicole and Rosemary buy on a shopping trip. Important scenes and images are reinforced and sustained by myriad colors:

> kaleidoscopic peonies massed in pink clouds, black and brown tulips and fragile mauve-stemmed roses, transparent like sugar flowers in a confectioner's window--until, as if the scherzo of color could reach no further intensity, it broke off suddenly in mid-air....(83)

Appropriately, Fitzgerald ends Tender Is the Night, following Nicole's new marriage, when for Dick there would be no further intensity of color, only a "black and white and metallic against the sky...."(332)

Tender Is the Night is F. Scott Fitzgerald's most exquisite and serious novel. Again and again we turn to it for proof of the magnificence of his illusion of life, for the depth and pristine clarity of insight into his view of humanity in all its variety. This novel's prose achieves a sureness, a coherence, a unity that remains uncommon in American literature. And two devices of the artist Fitzgerald are again used in Tender Is the Night to create that remarkable quality of his characters' experiences; these are chiaroscuro and color symbols which create the novel's imagery. Chiaroscuro and color symbolism establish and affirm consistently the unified sensuality of Tender Is the Night. Scene after scene involving chiaroscuro punctuates the novel's line of action, refocusses and realigns our awareness of experiences while the illusion of life itself is maintained through Fitzgerald's creating brilliantly sensual images with color symbols. Our final response to Tender Is the Night is an awful reverence for its intensity of experience, for it does not remind us of anything; it all just hangs "out there in the night like a colored balloon--like a big yellow lantern on a pole."[20] The world of Tender Is the Night is the "whole new world in which [Fitzgerald] believed. --Do you mind if I pull down the curtain?"(162)

NOTES

[1]Andrew Turnbull, ed., The Letters of F. Scott Fitzgerald (New York, 1963), p. 247.

[2]Ibid., p. 237. This letter was dated "October 19, 1933" and addressed "Dear Max." Fitzgerald's remarks, though optimistic for the novel's success, also reveal his fear of a typical publication of it.

[3]Ibid.

[4]Arthur Mizener, The Far Side of Paradise (New York, 1949), p. 263.

[5]Malcolm Cowley, "Introduction to Tender Is the Night," Three Novels of F. Scott Fitzgerald (New York, 1953), p. v.

[6]F. Scott Fitzgerald, "Tender Is the Night," Three Novels of F. Scott Fitzgerald (New York, 1953). All quotations are taken from this edition of the novel; hereinafter all page references will be given parenthetically in the text.

[7]Cowley, p. vi.

[8]Ibid.

[9]Ibid., p. x.

[10]Andrew Turnbull, Scott Fitzgerald (New York, 1962), p. 241.

[11]Robert Stanton, "Daddy's Girl": Symbol and Theme in Tender Is the Night," Modern Fiction Studies, IV (1961), p. 136.

[12]Cf. Fitzgerald, "The Great Gatsby," Three Novels of F. Scott Fitzgerald (New York, 1953), p. 123: "[Gatsby] must have looked up at an unfamiliar sky through frightening leaves and shivered as he found what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass. A new world, material without being real, where poor ghosts, breathing dreams like air, drifted fortuitously about...." In each of the scenes may be found similar diction (e.g., "scarcely created") and a similar emphasis on a labyrinthine new world; in addition, isolation, withdrawal, or death accompanies this new-worldliness in each scene.

[13]Cf. Andrew Turnbull, Scott Fitzgerald (New York, 1962), pp. 144-168.

[14]In Tender Is the Night Fitzgerald's highly poetic language emphasizes the romantically idyllic gardens, which suggest the conventional dream allegroy, where Fitzgerald's characters run the gamut of sexual perversities. Particularly, Nicole may be equated to represent incest; Rosemary displays a somewhat too-erotic love of her mother; Mary

North and Lady Caroline reveal themselves as Lesbians and even reverse their sexual roles by dressing in sailors' clothing in Antibes; Mrs. Abrams serves as a pimp at the Mediterranean watering places for Dumphrey and Campion who are homosexuals. All these characters appear at Dick's "really bad party" in the "fuzzy green light" of the Villa Diana (temple of fertility or love?).

[15]Fitzgerald, "The Great Gatsby," p. 137.

[16]It should be understood that by "fulfillment and achievement" of dreams, it is not meant necessarily a sexual fulfillment of achievement. I am reminded of Fitzgerald's expression in "Absolution," "something ineffably gorgeous" which suggests, rather than anything specific, merely the emotional intensity common to all forms of vital experience.

[17]Cf. Fitzgerald, This Side of Paradise (New York, 1960), p. 20: Fitzgerald here refers to "white cats...against the darkening trees," and Amory Blaine is attracted to but is suspicious of his mother's beauty as they walk "for a long tête-à-tête in the moonlight."

[18]Cf. the "blue and gigantic" eyes of Doctor T. J. Eckleburg in The Great Gatsby and Rudolph Miller's "enormous, staccato" blue eyes in "Absolution." All Fitzgerald's character delineations are notable for emphasis of qualities and colors of eyes.

[19]Cf. note number "16."

[20]Fitzgerald, "Absolution," Babylon Revisited and Other Stories (New York, 1960), p. 150.

CHAPTER VI

THE LAST TYCOON

There has been little literary criticism directed to F. Scott Fitzgerald's fragmentary novel called The Last Tycoon. Of notes that mention this uncompleted but carefully planned work, Edmund Wilson, for example, views it favorably as a "mature piece of work;" or that it would have been "far and away the best novel we have had about Hollywood...."[1] Arthur Mizener remarks of "the quiet, powerful prose of Fitzgerald's last period"[2] that is revealed in The Last Tycoon. And John Dos Passos mentions Fitzgerald's "unique achievement, in these beginnings of a great novel...."[3] However, Charles Weir, Jr., "can only dissent" by not viewing The Last Tycoon as "sufficient rebuttal to what has been said"[4] concerning Fitzgerald's loss of creative genius. In reality, all that this fragmentary novel represents is Fitzgerald's brilliant conception of a new kind of story and his complete, "unfulfilled intention."[5]

Approximately one month before his death, Fitzgerald wrote to Zelda that The Last Tycoon "is a novel à la Flaubert without 'ideas' but only people moved singly and in mass through what I hope are authentic moods."[6] At the time of his death, unfortunately, Fitzgerald had completed only little more than half of his proposed outline of the novel. And much of that material is so remarkably flat, devoid of color, that might, by comparison to his earlier novels, be mistaken for some author's

work. Edmund Wilson suggests that since it had been Fitzgerald's intention "to produce a novel as concentrated and as carefully constructed as The Great Gatsby" Fitzgerald would "unquestionably have sharpened the effect of most of these scenes...by cutting and by heightening of color."[7] If The Last Tycoon was to resemble "authentic moods--à la Flaubert" then Fitzgerald would have been forced to rewrite to boster the sensuality of the novel's scenes, for Flaubert's "moods" are achieved entirely by his use of sensory appeals.

In the last outline of The Last Tycoon that Fitzgerald drew, he makes notes that suggest his intentional revision of the material: for chapter "B" he includes "Atmosphere of night--sustain"; for chapter "C"--"Gatsby's party"; and for chapter "E"--"Hint of Waste Land of the house too late."[8] These reveal his intention of handling various scenes or episodes with some heightened effect, some emotional intensity of experience that is missing in the middle chapters of the novel as it stands. However, in Chapters I and II of The Last Tycoon, Fitzgerald has written passages comparable to any in his previous fiction.

When the transcontinental plane that carries Cecilia Brady--the novel's narrator--lands, for example, Fitzgerald writes from her point of view that "all our senses began to readjust themselves" to the "California moon...huge and orange over the Pacific" as the plane came "down into the Glendale airport, into the warm darkness."[9] Cecilia has enjoyed her flight and introduction to so many of the novel's characters, but in addition is prepared for the new and sensual world of California and Hollywood; she "could see by the sunset that [they] were in a greener land."(19) And when Cecilia views the back lot of the studios, Fitzgerald uses moonlight to cast an enormously attractive aura over the entire

scene.

> Under the moon the back lot was thirty acres of fairyland--not because the locations really looked like African jungles and French chateaux and schooners at anchor and Broadway by night, but because they looked like the torn picture books of childhood, like fragments of stories dancing in an open fire... a back lot must be something like [a house with an attic], and at night of course in an enchanted distorted way, it all comes true.(25)

This passage is remarkable in several ways. It reveals Fitzgerald's handling of materials for heightened, sensual attractiveness by making a chiaroscuro of natural and artificial elements for that effect so typical of the earlier novels. But the point of view here is new. The "back lot" is "no longer [shown] through the eyes of the visitor to whom everything is glamorous or ridiculous, but [through the eyes of Cecilia Brady who has] grown up or lived with the industry and to whom its values and laws are [her] habit of life."[10]

In these unfinished pages of The Last Tycoon, Fitzgerald's intended use of the same two devices is revealed. Both the extra-sensuality of the novel's imagery and its life-like quality are the result of Fitzgerald's employing an artistic chiaroscuro of natural and artificial elements and color symbols. In that which he had completed, chiaroscuro is the main device of art that allows Cecilia's view of Hollywood to achieve that brilliant dimension of validity so necessary to a credible illusion of life. There are at least three major scenes in these pages which display that brilliant dimension of validity. And in addition, the color of Hollywood itself, its "technicolor boulevards,"(85) may be found both at the beginning and at the novel's center, as Fitzgerald had planned it.

The Last Tycoon is notable for revealing a struggle in the film industry "the struggle between Stahr and Brady...in terms of art versus money, quality versus quantity, the individualist versus the industri-

alist."[11] In the synopsis of the rest of The Last Tycoon that Edmund Wilson presents may be found this struggle between Stahr and Brady, a struggle for power and control of the industry. Stahr remains the individualist, the purveyor of "personal loyalty"(129) in a business world cold and calculating. Fitzgerald creates a wonderful line for Stahr--"'I'm the unity,' he said. The system was a shame, he admitted--gross, commercial, to be deplored. He had originated it--a fact that he did not mention."(58) But as Shain has remarked:

> Fitzgerald kept his romantic ego in check in imagining Stahr. What obviously attracted him was...an American type upon whom responsibility and power had descended and who was committed to building something with his power, something that would last....[12]

However, the story of The Last Tycoon is not one of disintegration, for Stahr is already near the end, Fitzgerald warns. Stahr's struggle is kept alive through these pages and the reader's attention constantly is focussed on Stahr by Fitzgerald's use of chiaroscuro.

The woman named Kathleen--who becomes Stahr's reminiscence of his dead wife, the actress Minna Davis--is introduced early in Chapter II of the novel when the earthquake occurs and "two women [come] floating down the current of an impromtu river...[riding] on top of a huge head of the Goddess Siva...unloaded from a set of Burma."(25) This early scene is marked by Fitzgerald's chiaroscuro of the California moon and "great spotlights [that] swooped and blinked."(26)

> Smiling faintly at him from not four feet away was the face of his dead wife, identical even to the expression. Across the four feet of moonlight, the eyes he knew looked back at him, a curl blew a little on a familiar forehead; the smile lingered, changed a little according to pattern; the lips parted--the same.(26)

Though he is immensely attracted by this woman, she evoked an "awful

fear"(26) in Stahr, who feels again the "still sour room, the muffled glide of the limousine hearse, the falling concealing flowers"(26) of his wife's funeral. Here the pattern is set for Fitzgerald's presentation of Stahr and Kathleen together in the remainder of the novel. When Stahr goes to meet Kathleen on their first date, he drives not the "big limousine" but "an open car [that] pulled the summer evening up close, and he looked at it."(62)

> There was a moon down at the end of the boulevard, and it was a good illusion that it was a different moon every evening, every year. Other lights shone in Hollywood since Minna's death: in the markets lemons and grapefruit and green apples slanted a misty glare into the street. Ahead of him the stop-signal of a car winked violet and at another crossing he watched it wink again. Everywhere floodlights raked the sky. On an empty corner...moved a gleaming drum in pointless arcs over the heavens.(62)

There is a confusion of girls, of course, and Edna reveals this, only to lead Stahr to Kathleen:

> There she was--face and form and smile against the light from inside. It was Minna's face--the skin with its peculiar radiance as if phosphorus had touched it, the mouth with its warm line that never counted costs--and over all the haunting jollity that had fascinated a generation.(64)

Now Stahr has rediscovered, as he steps "forward into the light,"(64) his love. "'I was afraid we were rude at the studio'"(64) he says, and soon "the wild green eyes of a bus sped up the road in the darkness." (65) In this scene Fitzgerald consciously directs the reader's attention to the phosphorscent glow of Kathleen's face, "that peculiar radiance as if phosphorus had touched it,"(59) that "eternal moonlight,"[13] so similar to Rosemary Hoyt's of Tender Is the Night. Stahr's sense of fear is brought to the surface here, as it is so often in the novel: when "old loyalties were trembling now, there were clay feet everywhere; but still [Stahr] was their man...."(27)

Fitzgerald's chiaroscuro of lights in the "half open door"(65) and the speeding bus with "green eyes" refocusses the reader's attention to this love affair springing full bloom from past desire; the device is used in every scene wherein Stahr and Kathleen are together. For example, Stahr takes Kathleen to the unfinished house, and they drive "into a sun so bright,"(81) to hillside cliffs where a wind blows "spray up the rocks"(81) and the "anticipatory lawn"(82) leads them to the "garden"(82) and the "half darkness"(87) of "the dripping beams of a doorway"(87) to the "single finished room."(87) Here, in the "mysterious" (87) isolation of Stahr's house, "dissolved a little back into its elements,"(87) they make love. Afterwards, when they again embrace tightly, "a stitch [tears] in her dress. The small sound brought them to reality"(87) in the room now "lit from a single electric fixture." (88) Fitzgerald holds the intensity of this scene by creating the sound and then their talking of each other, and even the "tart"(88) qualities of Edna. To warm the soon chilled air, Stahr connects an "electric heater where the bulb had been"(89) and lights some candles "around the room."(89) Again they embrace for love, becoming the center for the peripheral candle light. Kathleen says, "'No, don't put out the candles.'"(90) And again, afterwards, Fitzgerald breaks the intensity, by creating a comic line to describe Kathleen who reclines on "a white cushion": "'I feel like Venus on the half shell,' she said."(90) Consistently Fitzgerald's chiaroscuro of elements, his special arrangement of lights here delineates the sensuality of the scene, develops the dramatic emotional sensuousness of the characters who respond, as must Fitzgerald's readers, to the fertile setting thus created for their performance. As Arthur Mizener has written, here

there are no "appeals to feelings outside the context of the narrative... feelings always belong to the people and the events; they are never forced on them, never asserted for their own sake."[14]

In another scene wherein Fitzgerald reveals Stahr's magnetic but constant strain at work through a chiaroscuro of elements, the theme of a power struggle is obvious. Fitzgerald structures the scene by assembling Stahr's staff for a showing of the day's takes in the miniature picture theatre, "ragged with work and hours."(52) Stahr appears after having dismissed one director in a strained situation and replacing him, but without any disagreement: "--if you disagreed with Stahr, you did not advertise it. Stahr was his world's great customer, who was always, almost always--right."(52) Stahr takes his place and the "lights in the room [go] out. There was a flare of a match in the back row--then silence."(53) In a succession of brief movie scenes, Stahr must be critic, director, judge of all his "inherited world"(126) of the movies. The lights of the room are on momentarily, then off, while Monroe Stahr views "Claudette Colbert [as she] slowly lifted her head, revealing her great liquid eyes,"(54) then on again for Stahr's critique, then the "room darkened," for another scene, and another and another. And the terrific intensity of Stahr's rapid decision--making is emphasized by Fitzgerald's ever-changing light or absence of it. Stahr becomes the "oracle,"(56) always judging.

> "'It's pretty long, isn't it, Monroe?"
> "'Not a bit,' said Stahr. 'It's nice. It has nice feeling.'"
> "I just thought....'"(56)

But, Fitzgerald writes, there was "nothing to question or argue.... Dreams hung in fragments at the far end of the room, suffered analysis, passed...."(56) Stahr the individualist, the artist, the "right"(56)

judge of quality is revealed in this inside view of the Hollywood industry, developed with an artistic balancing of light and darkness, a chiaroscuro for the dramatic, credible illusion of life that Fitzgerald has again created in The Last Tycoon.

In addition to the disarmingly simple, singleness of purpose in the novel, The Last Tycoon presents a peculiar case among these five novels by breaking Fitzgerald's well established patterns for use of color symbolism. Of course there are color references in this "finished" section of The Last Tycoon. Fitzgerald suggests his interest in color early in the novel when Cecilia mentions "the endless desert...dyed with many colors like the white sands [she] dyed with colors when [she] was a child." (17) However, only the first two chapters and those chapters dealing with Stahr with Kathleen contain significant or patterened color references. All that ground in between seems barren, flat, just empty of color. It appears to be done in a black and white reality, or rather the referent is "gray," and most commonly refers either to shadows of the past, to Stahr's growing age, some kind of dignity, or even some kind of warning.

The scene in Chapter I, for example, when Wylie White and Cecilia and Schwartz, who is asleep, drive to the "great grey bulk of the Andrew Jackson house,"(10) is one wherein Fitzgerald seems to suggest times past, ruins, the "long land fragrant with honeysuckle and narcissus"(10) even the "wide pillars of the steps."(11) It is a color here that suggests years and years but little more than loneliness or isolation. Within the same chapter, Cecilia reveals that her own eyes are "grey." (18) Rather than an aged quality, for Cecilia is merely a well-informed, educated nineteen years, her greyness suggests possibly the dignity and

reserved nature that readers may discover when they look at Fitzgerald's narrator. In addition to these, there is the "grey [of] fatigue"(24) that Stahr suffers. Fitzgerald successfully delineates the character of "Old Marcus" whose "grey face had attained such immobility."(45) And in Chapter V when Stahr and Kathleen return to his house, the "sky was grey"(86) and Stahr is forced to lift the "canvas top"(86) of their car. But they soon drive out of this ominous atmosphere to the house where "a moon showed behind the clouds."(87) Close to the end of this material Fitzgerald turned out, Stahr and "Brimmer, the Party Member"(119) meet in "the most decorator's room...the most delicate grey imaginable...." (118) However, their conversation moves from this most dignified "silver"(118) paneled room to the out doors before Stahr and Brimmer swing at one another. And although rather specific values may be assigned to the greys of these references, varied of course to suit the situation or scene, grey does not assume the importance that one might expect in a rather light, and dark, and shadow, black and white and grey presentation. What then, of this novel's void of consistent color? It might be well to suggest here, as Edmund Wilson has earlier, that surely Fitzgerald intended a "heightening of color."[15]

Fitzgerald does make an appropriate use of the color silver, however; and references to it again represent a synthesis of values. It is the metallic, "silver belt" Kathleen wears so frequently that suggests to Stahr "a romantic communion of unbelievable intensity."(74) The "silver belt"(63) appears often in this first half of The Last Tycoon. When Stahr is led by Edna, finally, to the home of Kathleen, she admits wearing the "silver belt."(59) While Stahr watches the runs of the studio films, his mind puzzles over the "silver belt with stars

cut out of it...."(54) The silver color becomes Stahr's light from the past, and is attractive, as attractive as Daisy's green light had been to the Gatsby. Because Stahr associated the silver belt with his mistress, a fetish of her sensuousness, but at the same time suggests the phosphorescent glow common to both Minna Davis and Kathleen, a reminder to Stahr of his sad loss in the past, the silver reference becomes a symbol of his dream. It is necessary to note, also, that Stahr loses his dream of a "silver" future just as Gatsby had lost Daisy Buchanan, his dream.

In addition to the color silver, the color yellow or gold may be found in the early chapters of The Last Tycoon. For example, while Cecilia, Wylie White, Schwartz, and Stahr, "the coastal rich,"(7) fly over the Midwest on their way to California, Stahr gives Cecilia a ring she has admired, "a gold nugget with the letter S in bold relief."(15) The ring is the brassy type of display-item one associates with Hollywood, but Cecilia notices immediately how "oddly its bulk contrasted with his fingers, which were delicate and slender...."(15) Most obvious in its position, at the end of Chapter I, is the reference to the "California moon...huge and orange over the Pacific."(20) It is this moon that shines over Santa Monica when Stahr and Kathleen retreat to his hillside house. In Stahr's offices, Cecilia notices "Hollywood's St. Francis," a "big painting of Will Rogers" and a "big moon, rosey-gold with a haze around...wedged helpless in one of [the one-way French windowns]."(22) Again, as Stahr drives to meet the woman with the "silver belt" for their first date, there is a "moon down at the end of the boulevard" and "in the open market lemons and grapefruit and green apples"(62) are the focus of Stahr's transitory enchantment. And while

Stahr and Brimmer begin to argue, Cecilia moves "them out the French window into [his] golden-yellow California garden."(123) All references to gold and yellow and orange in The Last Tycoon are attractive, but suggest the extra-dimensions of brassy, nearly vulgar, extravagant yellowness.

Green also is significant in color reference in these pages of The Last Tycoon. There are several kinds of greenness, Fitzgerald imples, as Cecilia compares the "green" "trees of the woodland"(9) of "mid-America"(8) to the "all different...dusty olive-tint of California."(9) In the near-dawn of their ride to visit the Andrew Jackson home, Cecilia notices the "blue-green shadows stirring every time [they] passed a farmhouse."(10) And Wylie White reminices his first "garden party" in Hollywood--" a mining town in a lotus land"(11)--notable for "green moss at two dollars an inch...."(11) Here Fitzgerald explicity compares the real fertility of sleeping mid-America with the artificial greenness or sensuality of the coast. But oddly enough, the informed, knowledgeable eyes of Cecilia note that they "were in a greener land"(19) as the plane moves toward the "glendale airport, into the warm darkness."(20) And the overtone is, once more, the obvious, extravagantly profuse green in Hollywood. The new man to Hollywood, to the movie industry is suggested by one character named Reinmund who was "on his way up" and who would soon "put away his little green Alpine hat with a feather,"(43) which of course, captures the sterotyped Hollywood producer.

At one point, Fitzgerald brings blue and yellow together, similarly to his references to these colors together in earlier novels, when he writes that at Santa Monica Kathleen and Stahr turn toward his house, into the wide blue sky...along the sea till the beach slid out again...in a widening and narrowing yellow strand."(80) "'I'm building a house out

here."(80) In the hillside greenness Stahr wants to suggest to Kathleen, who appropriately wears a "rose and blue hat"(81) with just a faint tone of lilac promiscuousness.

Fitzgerald's interest in colors as a means of reinforcing the credible illusion of life is evident in these few color symbols used in The Last Tycoon. However, it would be too speculative to assume that Fitzgerald's conception of this novel must follow that pattern of color references which he had established in the earlier novels. In his notes and outlines for The Last Tycoon, Fitzgerald has written some words that suggest his intention to rewrite and revise for "passion and imagination,"(137) to create a keener impression for the character of Robby in Chapter II--he wrote "Only fair"(136) by the paragraph that first mentions him--and finally, Fitzgerald had planned to "Rewrite from mood" (134) the "stilted"(134) prose of Chapter I, which of course, contains as much color as any of the chapters he was able to finish before his death. Any specific conclusion, other than suggesting Fitzgerald's intention to rewrite passages of the novel, must remain pure speculative folly.

On the other hand, however, Fitzgerald most obviously has used his best means of achieving "authentic moods," the "proper atmosphere;"(107) though it is apparent enough that Stahr is not Fitzgerald's romantic projection of himself, as some had thought, he and Stahr are alike in so far as both are consistently able to recreate "the proper atmosphere--never consenting to be a driver of the driven, but feeling like and acting like and even sometimes looking like a small boy getting up a show."(107) In The Last Tycoon Fitzgerald creates the proper atmosphere through his use of an artistic chiaroscuro of all the sensual, natural and artificial elements at hand. Surely, here, his intention was the same that it had

always been; Fitzgerald intended to create the intensely beautiful, attractive, natural, real world he knew, in order to capture the "ineffably gorgeous" reality of the imaginative novel. His artistic color references and chiaroscuro have served these novels and their master well.

NOTES

[1]Edmund Wilson, "Foreword to The Last Tycoon," Three Novels of F. Scott Fitzgerald (New York, 1953), p. iv.

[2]Arthur Mizener, The Far Side of Paradise (New York, 1949), p. 324.

[3]John Dos Passos, "A Note on Fitzgerald," F. Scott Fitzgerald: The Man and His Work, ed. Alfred Kazin (New York, 1951), p. 156.

[4]Charles Weir, Jr., "An Invite with Gilded Edges," F. Scott Fitzgerald: The Man and His Work, ed. Alfred Kazin (New York, 1951), p. 135.

[5]Wilson, p. v.

[6]Andrew Turnbull, ed., The Letters of F. Scott Fitzgerald (New York, 1963), p. 131: in a letter dated "November 23, 1940" and addressed to "Dearest Zelda."

[7]Wilson, p. iii.

[8]F. Scott Fitzgerald, "Outline for Episodes of The Last Tycoon," Three Novels of F. Scott Fitzgerald, ed. Malcolm Cowley and Edmund Wilson (New York, 1953), p. 142.

[9]_____, "The Last Tycoon," Three Novels of F. Scott Fitzgerald (New York, 1953), p. 20. All quotations are taken from this edition of the novel; hereinafter all page references will be given parenthetically in the text.

[10]Wilson, A Literary Chronicle: 1920-1950 (New York, 1950), p. 248. Much of the same material, including a number of repeated essays, may be located in Shores of Light by Edmund Wilson (New York, 1952).

[11]Turnbull, Scott Fitzgerald (New York, 1962), p. 306: "Fitzgerald saw the struggle at MGM between Thalburg and Louis B. Mayer" which was to become "the struggle between Stahr and Brady in The Last Tycoon...."

[12]Charles E. Shain, F. Scott Fitzgerald (Minneapolis, 1961), p. 45.

[13]Fitzgerald, "Tender Is the Night," Three Novels of F. Scott Fitzgerald (New York, 1953), p. 229.

[14]Mizener, p. 324.

[15]Wilson, "Foreword to The Last Tycoon," p. iii.

CONCLUSION

These five novels of F. Scott Fitzgerald represent twenty long, hard years of talent spent in creating an imaginative body of work wherein a credible illusion of life itself has been achieved. In each of the novels Fitzgerald has presented a view of experience that refocusses and realigns our insights to the warm and real sensuality of life. His means of achieving that extra dimension of the sensuality of life have remained consistent.

With This Side of Paradise Fitzgerald established a frame of reference for us that we may anticipate in the remaining four novels. F. Scott Fitzgerald's first novel marks a particular use of two devices--chiaroscuro and color symbolism. These achieve the dimension of sensual experience. Just as we respond to Fitzgerald's use of these in This Side of Paradise, we respond again with ease to them in his next novels.

In addition to these devices, it may now be stated that one image pervades each of the novels, and that is the carnival quality of their characters' sensual experience. Though we view Fitzgerald's characters occasionally moving in this carnival atmosphere in each of his novels, Fitzgerald has achieved consistency in representing this world of the amusement park as one, and only one, of many manifestations of a reality which is universal to humanity. The entire surface of the novels becomes a fabric made of myriad and opposing values, experiences that are both enchanting and beautiful, but sometimes painfully real and repellent,

as any variety of human experience always must be.

This carnival atmosphere may be found in This Side of Paradise at that point in Amory's maturation when he, Fred Sloane, and Burne Holiday sport suits with "huge peg-top trousers and gigantic padded shoulders... rakish college hats [with] bright orange-and-black [head] bands...and black arm-bands with orange 'P's'" as they take Phyllis Styles to the Harvard and Princeton football game. In the scene Fitzgerald focusses our attention on poor Phyllis who becomes embarrassed by the riotous, "ghastly" colors of her escorts' costumes and the "large, angry tomcat, painted to represent a tiger," while they walk in front of "dozens of her former devotees," who are "torn between horrified pity and riotous mirth."[1] Much of Fitzgerald's achievement here lies in his use of brilliant colors and his focussing our attention on the intense emotional response of poor Phyllis to her predicament in being subjected to this unmerciful prank the boys work.

In another scene, but in The Beautiful and Damned, we find Anthony Patch living in the world of an "ebbing, flowing, chattering, chuckling, foaming, slow-rolling wave effect...," the "carnival of lights, the kaleidoscope of girls," and the "arc-light...brighter and more beautiful than the moon."[2] Anthony is at once attracted to and repulsed by this carnival atmosphere, its "rumble of drums" above the maddening crowds. And at the opposite end of The Beautiful and Damned, when Anthony has become possessed by his pursuit of a dream of fortune, of the glitter and spectacle of life, he lounges at the apartment window where he views "Across the water...the Palisades...iron cobwebs...a glory against the heavens, an enchanted palace set over the smooth radiance of a tropical canal."[3] Anthony's dream is here represented by the amusement park with

its "brilliant revolving circle of the Ferris wheel...like a trembling mirror catching the yellow reflection of the moon."[4] Here Fitzgerald has achieved an attractive image in this view of the dream-world of Anthony Patch. Fitzgerald is careful to establish the lack of its fundamental reality, but suggests its intensely sensual attractiveness, which is undermined only by our insight that makes of the gaudy, vulgar, "sentient spectacle"[5] a transitory and illusive enchanted moment. Fitzgerald's use of chiaroscuro in these artificial and natural elements reaffirms our suspicion of Anthony's loss of touch with reality, but we also view the fabric of the image by responding to the glittering attraction of the scene.

This same control of intense emotional response is exhibited in The Great Gatsby in Nick Carraway's view of Gatsby's house in West Egg. Gatsby habitually created his immense yellow, glittering "World's Fair"[6] of a mansion on Long Island Sound. His parties attract "the world and its mistress...and twinkled hilariously on his lawn," while Carraway exists within this crowd of golden women, but not as a part of it; his vantage point is various and we learn of Gatsby's dream, of his greater sensitivity to life while:

> lights grow brighter as the earth lurches away from the sun ...the orchestra is playing yellow cocktail music...through the sea-change of faces and voices and color under the constantly changing light.[7]

Every weekend Jay Gatsby creates a "universe of ineffable gaudiness"[8] as a means of attracting the attention of his unrealized dream in the idolized Daisy Buchanan.

Fitzgerald's use of colors and the chiaroscuro in these natural and artificial elements is his means of accentuating and intensifying

the enchanted image of Gatsby's dream world. But Fitzgerald keeps us aware of his characters' being "within and without, simultaneously enchanted and repelled by the inexhaustible variety of life."[9]

Again in Tender Is the Night, a heightened sensuality of experience is achieved in a scene centrally located in the structure of the novel. Fitzgerald creates a carnival scene wherein Nicole moves "along the edge of reality and unreality."[10] Dick and Nicole move at the Agiri Fair "under the open sky," listening to sounds of a "hootchy-kootchy show," watching the "blue and orange paint"[11] of this carnival atmosphere. Finally, Nicole is found riding the top boat of a Ferris wheel, spinning alternately up toward the intense heat of the sun and down toward the uncertain security of Dick's arms, as the "wheel revolved slowly against the sky."[12] Fitzgerald again holds the suspense and intensity of the scene successfully through his use of that highlighting which focusses our attention of the outrageous brilliance of the carnival scene.

Even in the fragmentary novel The Last Tycoon, Fitzgerald creates an image of the back lot of the studios, an inside view for us that gives us controlled but heightened insight into the world of the movie industry. Fitzgerald's chiaroscuro here develops the attractive scene:

> Under the moon the back lot was thirty acres of fairyland --not because the locations really looked life African jungles and French chateaux and schooners at anchor and Broadway by night, but because they looked like the torn picture books of childhood, like fragments of stories dancing in an open fire...a back lot must be something like [a house with an attic], and at night, of course in an enchanting distorted way, it all comes true.[13]

Here Fitzgerald controls our view of Hollywood, with its "technicolor boulevards"[14] by a chiaroscuro that focusses and realigns our view of Hollywood to achieve the extra dimension of validity. We respond

favorably to Fitzgerald's imaginative creation of experience presented in chiaroscuro and color symbols.

This motif of the carnival sensuality of life generally comes to represent Fitzgerald's own view of life. It is, of course, recurrent in his fiction; however, we must remember that even in these patterned scenes, Fitzgerald holds opposing values for our pleasure and inspection. In each case the surface has been created as attractive but also repellent shadowiness--what we view in these novels is a consistently delineated sensuality of experience in its many and varied forms.

The second of Fitzgerald's means of achieving the form of his novels is his use of color symbols. The bulk of Fitzgerald's novels present the Jazz Age. In these Fitzgerald has captured the rhythm of the age in his graceful and fluid prose, created an always credible illusion of life in references that evoke sensual, visual response to the myriad color of life.

In the novels of the "boom years,"[15] the glittering spangles of the roaring 'twenties, Fitzgerald has created a fabric or veneer of this golden age. Yellow and gold, for example, are to be found in all of the novels. In <u>This Side of Paradise</u> yellow is used variously. Within the aura of connotations of yellow and gold here may be found the suggestion of the prestige of Amory's "little gold Triangle on his watch chain"[16] and of the security in Amory's awareness of himself as he views "myriad faint squares of yellow light"[17] on Princeton's campus late at night. On the other hand, yellow is a term used to describe Amory's personal "hound of heaven," a figure whose "face was cast in the same yellow wax as in the café."[18]

In <u>The Beautiful and Damned</u> Fitzgerald creates a "glittering tor-

rent"[19] of a crowd for Anthony, in the "gold and bronze...of this cheerful sea" of unknown people. Gloria Gilbert is described as a "golden girl,"[20] a radiantly attractive woman. And their dream becomes a "triumph of gold, a gorgeous sentient spectacle"[21] as Anthony loses his mind in his search for pleasure and fortune, and views the "trembling mirror [of the Palisade's Ferris wheel] catching the yellow reflection of the moon."[22]

And in The Great Gatsby Fitzgerald's critics have noticed the predominance of the color yellow--his golden myth of the roaring 'twenties--in such details as the "yellow cocktail music"[23] playing at Gatsby's parties where guests arrive every weekend in a "brisk yellow bug"[24] of a station wagon or in Gatsby's huge yellow Rolls Royce. Again not every reference to yellow suggests a fundamental attractiveness; for example, the "yellow windows"[25] of Tom's and Myrtle's New York apartment support the suggestion of their illicit affair, while Carraway imagines himself "within and without, simultaneously enchanted and repelled."[26]

In The Great Gatsby yellow references ultimately create the "unprecedented 'place' that Broadway had begotten" with its "raw vigor,"[27] the West Egg glitter of Jay Gatsby and the noveau riche.

An especially sensual attractiveness is suggested in Fitzgerald's references to yellow in Tender Is the Night. Both Nicole and Rosemary are blondes. And Nicole is particularly attracted to but equally repelled by gold or yellow articles: "a yellow evening bag"[28] "a pencil, a lipstick, a little notebook...." Even Dick Diver in this novel is made attractive to women by his carrying a pair of "yellow gloves"[29] and a "gold [headed] cane."[30] Similarly, in The Last Tycoon the brassy, almost vulgar yellow gold is to be found in the initialed ring that Stahr

gives to Cecilia as they fly to California: "A gold nugget with the letter S in bold relief."[31] Hollywood's moon, even is special; it is a "big moon, rosey-gold with a haze around,"[32] "huge and orange over the Pacific."[33]

Yellow references represent a synthesis of connotative values in the novels of F. Scott Fitzgerald. His yellows and golds, even the orange, are attractive, but also affirm the brassy, nearly vulgar yellowness of those persons and places associated with the words as they support and reinforce mood, characterization, and theme in the various motifs of the novels.

In addition to yellow, however, the other primary colors--blue and red--are important to the novels of F. Scott Fitzgerald. In Tender Is the Night blue comes to suggest Nicole's schizophrenia, her melancholia, and depression. Frequently Nicole wears powder blue or "cerulean blue"[34] clothing. Even when she appears with Dr. Diver, some of the happiest moments in her unreal world, she is associated with blue; they ride, for example, the funicular cars in the mountains, "in suspension between the blue of two heavens."[35] And in Tender Is the Night blue may suggest a staid, reserved quality of the moneyed aristocracy to which Nicole belongs. Similarly this blue is used in The Beautiful and Damned and The Great Gatsby to represent the moneyed classes. Tom and Daisy Buchanan's car is an "easy going blue coupé"[36] which is unlike Gatsby's huge yellow Rolls Royce. And in The Beautiful and Damned blue is the color associated with the aristocratic, moneyed families of the Gilberts and old Adam Patch. With something of a different suggestion, we find a depressing but soft blue light[37] in Gloria's room when she decides to give up her child in order to pursue her beauty and pleasure. Finally, in This

Side of Paradise Amory appears fearful, emotionally shaken by the apparition of the devil, and he edges in "under the blue darkness of the white buildings."[38]

Red also appears in these novels and is used to suggest varying states of mind and emotions. In This Side of Paradise Amory and Isabelle make love "in the dark, except for the red glow that fell through the door from the reading-room lamps."[39] In The Beautiful and Damned Anthony and Gloria are marvelously happy in their escape from New York in their red and "sparkling new roadster."[40] And in The Great Gatsby a "red circle in the water"[41] of Gatsby's pool in his death scene traces the "laden mattress [which] moved irregularly down the ...corrugated surface."[42] In Tender Is the Night red finds occasional use, for example, when Dick and Rosemary ride in a taxi and their only light comes from "fire-red, gas-blue, ghost-green"[43] signs outside its windows. When Fitzgerald compares Nicole and Baby Warren, Nicole's clothes are "blue," but Baby's are of "brick red,"[44] since Baby is an old maid, wooden and onanistic.

Other than actual references to red, the colors rose and pink are important to the novels. Stahr's mistress in The Last Tycoon wears pink clothing frequently, and when they go to Stahr's hillside house, they view a "sky growing pink."[45] In Tender Is the Night Fitzgerald purposely juxtaposes the references to roses and Nicole's former blue of depression and schizophrenia; when she gains full emotional and mental control, her "ego began blooming like a great rich rose."[46] We also view a warming "pink"[47] April sun at the Villa Diana, but a horrifying "pink cold cream...nightmare"[48] in the American Embassy when Baby Warren tries to obtain help for Dick. In The Great Gatsby pink and rose refer-

ences are used variously. When Carraway, for example, visits the Buchanan's home in East Egg, he sees a "half-acre of deep, pungent roses," and walks into a "bright rosy-colored space"[49] of the living room, and finally views a "rosy-colored porch open toward the sunset."[50]

After Carraway discovers that Daisy had driven the death car, he notices the house in the darkness, its "pink glow from Daisy's room on the second floor."[51] And [after Gatsby] has died, Carraway speculates on Gatsby's discovery of "what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created...new world, material without being real...."[52]

In Fitzgerald's novels, pink suggests the sexuality, possibly the mere sensuality of the characters and places associated with it, and it may be both attractive as was Nicole's ego blooming, or repulsive as was the Ambassador's pink face. Even in The Beautiful and Damned, Gloria dates a man called "pink face"[53] but "promiscuity, colorful, various, labyrinthine, and ever a little odorous and stale"[54] does not attract her while Anthony secretly meets a southern belle who is continuously costumed by Fitzgerald's references to lilac and violet hues.

When Dorothy Raycroft comes to New York to find Anthony, she wears a "pitiable little hate adorned with pink and blue flowers [that] hide her...violet eyes."[55] In The Great Gatsby, however, no suggestion of the sexual experience takes place though Daisy and Gatsby meet in the rendezvous of Carraway's rented "Castle Rackrent." Daisy makes her appearance here in a chauffeur-driven car, which pulls into the drive "Under the dripping bare lilac trees" and steps out wearing a hat, a "three-cornered lavender hat," with a "damp streak of hair"[56] across her face. But in The Last Tycoon Kathleen wears a little hat of "misty

rose-and-blue...with a trifling veil"[57] when she meets Stahr to go riding--theirs is always a mobile romancing, without a roof--and she takes off the lavender hat, suggestive of more than promiscuity, as they ride toward Stahr's hillside house, where of course, Kathleen is somewhat willingly seduced.

In these scenes Fitzgerald plays with the pink and blue to achieve ever-so-slightly the suggestion that he wishes, for the bold purple of Monsignor Darcy's robes, for example, in This Side of Paradise, which suggest deep-dyed sin, would have been too open for the emotional and sexual relationship that Fitzgerald structures in these later novels.

In addition to the enchanted world of color in these five novels, Fitzgerald has written long passages in The Last Tycoon that seem to be done in a black and white of reality. Here, though Fitzgerald's notes suggest a rewriting of some few of these passages, the text of the completed chapters reveals a lack of high color, but achieves a heightened sensitivity to the world of the motion picture studios through the sharp contrasts of the white and black references and numerous references to grey and silver. The grey references reinforce the characterizations of both Stahr and Cecilia in so far as grey suggests variously the aging of Stahr and Cecilia's educated dignity. As Stahr comes nearer to the struggle within the industry, where he himself has been its "unity," the references Fitzgerald makes to grey affirm Stahr's isolation and loneliness. And it is the silver, transparent, celluloid image of Kathleen, whose face has a phosphorous glow like Minna Davis', his deceased wife, that evokes his sensual, heightened emotional love for her in time past and present. It is the pervasive shadowiness of these pages of The Last Tycoon that forewarn us of Stahr's ultimate destruction. The black and

white and grey quality of the industry, the growing void of color in this "greener"[58] land of California, heralds Stahr's personal disaster. And his love affair, visualized always by the "silver belt"[59] Kathleen wore, becomes the last surge of emotional intensity for a man who has become aware of his place in his industry, aware of his loss in the past, and of his loss now of power and control, as he moves nearer to a sadly inevitable death.

However, The Last Tycoon repeats one frame of reference in establishing the basic sensuality of life's experiences, by Fitzgerald's once again suggesting this greater greenness or fertility of the atmosphere or setting in the performance of his fragmentary novel. In each of the novels, as their major characters grow more and more isolated, aware of themselves, they come closer and closer to that green dream central to all warm and sensual experience.

It is in the "greener"[60] land, for example, that Cecilia is able to reveal the fascinating qualities of Monroe Stahr. When Stahr first meets Kathleen, they talk for moments, and a speeding bus casts "green eyes"[61] at them. And when they drive to Stahr's hillside home, they move into a "wide blue sky...along the sea...in a widening and narrowing yellow strand."[62] At his house, without a roof or all its walls, Fitzgerald creates a chiaroscuro which reinforces the warm, fertile, garden atmosphere which is so similar to the fertility motifs found in each of the novels.

In This Side of Paradise Amory begins to achieve some perception of himself as he views Princeton's campus late at night. The entire scene has the warm, sensual, fertile atmosphere that is central to each of Fitzgerald's characters' experience. Here Fitzgerald balances yellow

lights against the blue "darkness" and the "silent green"[63] lawns of the campus while Amory lies "full length on the damp grass"[64] to glean from the periphery of his sight a perception of "the chastity of the spire."[65] The connotation of the color green in the references of The Beautiful and Damned fluctuate between a fertile greenness, a sometimes futile hope, and a weakened, ill-directed pagan worship of a dream of money and prestige. Near the end of the novel Anthony and Gloria Patch sail to a "romance of blue canals in Venice, of the golden green hills of Fiesole, after rain."[66] Here Fitzgerald blends the highly connotative values of yellow and blue to achieve that fertility of "green hills" and "rain."

There are two passages in The Great Gatsby that achieve a special memorability. In this widely known and sensual novel, Fitzgerald portrays Gatsby's "extraordinary gift of hope," his "capacity for wonder," his "dream" consistently in terms of the "green light" at the end of Daisy's boat dock across a "courtesy bay" between West Egg and East Egg. In the final scene, the capacity for wonder and hope is linked to the hope of Dutch sailors and their "fresh, green breast of the new world,"[67] of new life. Gatsby had become aware of the "old island," of the green and hot and fertile life that he had known, and had wished to know with Daisy Buchanan.

Again in Tender Is the Night, the richness of images, of the green fertility of experience is established by Fitzgerald's creation of the garden motif, a stage upon which Dick and Nicole Diver spin out their struggle for life and love. One scene particularly reveals the "verdurous glooms and winding mossy ways" of Keats' lines from "Ode to a Nightingale." It is an enchanting garden at the Villa Diana, in the "fuzzy green light"[68] that Dick and Nicole entertain the entire catalog of the

novel's major characters. Here in "an era so green and cool that the leaves and petals curled with tender damp... " "a space overlooking the sea [through] lanterns asleep in the fig trees"[69] Fitzgerald allows us to view, with remarkable insight, the very nature of human variety, while the garden image supports and reinforces the sensual theme to achieve the unity of the entire novel.

F. Scott Fitzgerald's perception of life is consistent and credible. Each of his novels achieves its art, its form, through a variety of values and experiences that we view on the surface of his work as an enchanted world. Here two devices of art have been used in each of the novels to create a fabric rich in texture, full with imagery, as sensual as life itself. These are myriad color references that become true symbols in the reality of this imaginative prose fiction. Chiaroscuro of light and darkness in scenes created with both natural and artificial elements refocus and realign the experiences of his characters' lives. These devices establish pattern and meaning for us. Truly, color symbolism and chiaroscuro in the novels are not artifice, but become the art of F. Scott Fitzgerald.

NOTES

[1]F. Scott Fitzgerald, This Side of Paradise (New York, 1960), p. 27.

[2]_____, The Beautiful and Damned (New York, 1960), pp. 25-27.

[3]Ibid., p. 405.

[4]Ibid., p. 412.

[5]Ibid., p. 147.

[6]Fitzgerald, "The Great Gatsby," Three Novels of F. Scott Fitzgerald (New York, 1953), p. 62.

[7]Ibid., p. 32.

[8]Ibid., p. 75.

[9]Ibid., p. 28.

[10]Fitzgerald, "Tender Is the Night," Three Novels of F. Scott Fitzgerald (New York, 1953), p. 205.

[11]Ibid.

[12]Ibid.

[13]Fitzgerald, "The Last Tycoon," Three Novels of F. Scott Fitzgerald (New York, 1953), p. 25.

[14]Ibid., p. 95.

[15]Andrew Turnbull, ed., The Letters of F. Scott Fitzgerald (New York, 1963), p. 237.

[16]Fitzgerald, This Side of Paradise, p. 56.

[17]Ibid., p. 53.

[18]Ibid., p. 112.

[19]Fitzgerald, The Beautiful and Damned, p. 15.

[20]Ibid., p. 133.

[21]Ibid., p. 417.

[22]Ibid., p. 412.

[23]Fitzgerald, "The Great Gatsby," p. 23.

[24]Fitzgerald, "The Great Gatsby," p. 31.

[25]Ibid., p. 32

[26]Ibid., p. 28.

[27]Ibid., p. 81.

[28]Fitzgerald, "Tender Is the Night," p. 91.

[29]Ibid., p. 137.

[30]Ibid., p. 145.

[31]Fitzgerald, "The Last Tycoon," p. 15.

[32]Ibid., p. 22.

[33]Ibid., p. 20.

[34]Fitzgerald, "Tender Is the Night," p. 187.

[35]Ibid., p. 41.

[36]Fitzgerald, "The Great Gatsby," p. 95.

[37]_____, The Beautiful and Damned, p. 204.

[38]_____, This Side of Paradise, p. 115.

[39]Ibid., p. 68.

[40]Fitzgerald, The Beautiful and Damned, p. 194.

[41]_____, "The Great Gatsby," p. 123.

[42]Ibid.

[43]Fitzgerald, "Tender Is the Night," p. 135.

[44]Ibid., p. 187.

[45]Fitzgerald, "The Last Tycoon," p. 84.

[46]_____, "Tender Is the Night," p. 307.

[47]Ibid., p. 284.

[48]Ibid., p. 247.

[49]Fitzgerald, "The Great Gatsby," p. 8.

[50]Ibid., p. 11.

[51]Fitzgerald, "The Great Gatsby," p. 110.

[52]Ibid., p. 123.

[53]Fitzgerald, The Beautiful and Damned, p. 368.

[54]Ibid.

[55]Ibid., p. 444.

[56]Fitzgerald, "The Great Gatsby," p. 65.

[57]_____, "The Last Tycoon," p. 78.

[58]Ibid., p. 19.

[59]Ibid., p. 63.

[60]Ibid., p. 19.

[61]Ibid., p. 65.

[62]Ibid., p. 80.

[63]Fitzgerald, This Side of Paradise, p. 54.

[64]Ibid.

[65]Ibid.

[66]Fitzgerald, The Beautiful and Damned, p. 444.

[67]_____, "The Great Gatsby," p. 137.

[68]_____, "Tender Is the Night," p. 83.

[69]Ibid., p. 82.

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