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SCOTT FITZGERALD'S WOMEN--A VIEW OF THE FLAPPER AS A PROJECTION OF THE AUTHOR'S ANIMA

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ABSTRACT

Women always played a significant role in F. Scott Fitzgerald's life as well as in all his literary production. They appear everywhere with recurrent characteristics, and these characteristics form a prototype in literature: the flapper. The present thesis reviews the influence exerted upon Scott by the women who were closest to him in life (mainly his mother and his wife), so that we can explain his feminine self, which reveals "herself" through his heroine. His flapper has a positive and a negative side and, to illustrate that, we analyse his main female characters: Ginevra King in This Side of Paradise, Gloria Gilbert in The Beautiful and Damned, Daisy Fay in The Great Gatsby and Nicole Warren in Tender is the Night. All these women can make their lovers happy, but they can make them unhappy too. When we talk about the flapper's good versus bad side, we also emphasize the progressive disillusionment Scott went through, his being pro-flapper in the beginning and anti-flapper at the end of his career.

Scott Fitzgerald wrote about the flapper because he identified himself with this type of woman. Sometimes he felt himself like a flapper, and he could even portray his male characters as flappers.

Scott Fitzgerald was a romantic man with a feminine side which he could not hide; the anima he had inside him was strong and very alive. If we want to understand his relationship with women, outside or inside his fiction, we cannot put Scott's anima aside.

RESUMO

As mulheres sempre tiveram um papel significativo tanto na vida quanto na produção literária de F. Scott Fitzgerald. Elas aparecem em todos os lugares, com características recorrentes, e estas características formam um protótipo na literatura: a mulher "flapper". A presente tese examina a influência exercida sobre Scott pelas mulheres que estavam mais perto dele durante sua vida (principalmente sua mãe e sua esposa), de modo que possamos explicar o seu lado feminino, o qual se revela através de sua heróina. Sua "flapper" tem um lado positivo e outro negativo, e, para ilustrar isto, analisamos as suas principais personagens femininas: Ginevra King em This Side of Paradise, Gloria Gilbert em The Beautiful and Damned, Daisy Fay em The Great Gatsby, and Nicole Warren em Tender is the Night. Todas essas mulheres podem fazer os seus homens felizes, mas também podem fazê-los infelizes. Quando falamos sobre o lado bom versus o lado mau da "flapper", enfatizamos a decepção progressiva que Scott sofreu com ela, ou seja, o fato de ele ser "pro-flapper" no começo e "anti-flapper" no final de sua carreira.

Scott Fitzgerald escrevia sobre a "flapper" porque ele se identificava com este tipo de mulher. As vezes ele próprio sentia-se como uma "flapper", e podia até mesmo retratar seus heróis como tal.

Fitzgerald era um homem romântico, e tinha um lado feminino que ele não conseguia esconder; a "anima" que ele tinha dentro de si era forte e muito viva. Se quisermos entender o seu relacionamento com as mulheres, fora e dentro da sua ficção, nós não podemos deixar de lado a "anima" de F. Scott Fitzgerald.

Zelda and Scott arriving at a performance of *Dinner At Eight* in Baltimore, 1932. (*Baltimore Sun*)

CHAPTER ONE

INTRODUCTION

1.1. Statement of Purpose

Since my first reading of Francis Scott Key Fitzgerald I was fascinated by his style, by his themes and by the vividness of what he wrote, and later, when I had to choose a subject for my M.A. thesis, I couldn't help choosing him. Though they belong to the twenties, his writings touch me deeply. His themes and style, he and Zelda, are still tremendously alive.

Scott Fitzgerald was one of the most celebrated writers of his time, and his work emerges from a felicitous combination of literary and life styles.

Everything in his books seems to have been already explored, but the truth is that many studies of his novels and short stories tend to be redundant, and many aspects have been far too analysed. Critics say that in the last years "relatively few new theses have been advanced and very few new approaches have been attempted,"[1] and some of these critics favour the position that the emphasis should shift from a preoccupation with Scott the man--legend, myth--to Scott the writer. Life and art are not the same. However, we all know that Scott's real life is inextricably bound up with his work, we all know that he based all his writing on his own experience; we all know that "just as his life illuminated

his work, so his work illuminates his life,"[2] which is the reason why I will include both life and literature in my dissertation.

By the reading of Scott's five novels, some short stories (I will not analyse the short stories in this thesis), biographies, and all the criticism I could get, I realized that there is something very peculiar in the way he portrays his characters. When we read his novels we have the feeling that his male characters are more important than the feminine ones, but, upon further analysis, we find out that the opposite is true.

> [In Fitzgerald] the power of independent will rests in the hands not of the male, but of the female. No matter how daring and arduous the task performed by the hero, control over his destiny remains with the girl. As a result, the young men in Fitzgerald's conventional genteel stories are vague, rather shadowy figures, even if they always win the girl's love; what interest and excitement there is in the stories is always generated by the flapper heroine.[3]

The woman leads the man to his ultimate fate; the women play very important roles--and this is exactly what interests me in Scott: why does he emphasize the woman instead of the man? What kind of women are his heroines? What is his attitude toward them--is it the same during his whole life? Does he have a feminine mind, an anima inside him? How are his male characters feminine? How are his heroes and heroines projections of himself, of his anima?

Despite their evident importance, Scott's feminine characters have often been put aside by the critics; they are not commented upon very much, as his male characters are. I agree with some critics when they say that women in Fitzgerald are not fully developed--as they could have been--but I think that they deserve a more detailed study, which has not been very common. Of course some critics deal either with Zelda or with Scott's most famous

female characters, but his male characters are the ones who have received the greatest share of attention. Also, of course, some critics have already either clearly stated or just hinted at Fitzgerald's own femininity, but no one has carried the subject further than that and no one has tried to analyse his inner self, his anima.

Thus, my main purpose here is to provide, if not a completely new, at least a more detailed view, of Scott's women, also trying to discover and analyse the feminine side of the author himself.

The work has been divided into four chapters, each one having subdivisions, as follows: In the first chapter I will state my purpose in writing this thesis, the problems I intend to analyse, and also what some critics have said about Scott Fitzgerald.

The second chapter will be concerned with the women who were part of Fitzgerald's real life--outside his fiction. Here I intend to concentrate on his relationship with the women who were closest and most important to him throughout his entire life, what kind of women they were and how they influenced him: Mollie his mother, Ginevra King, his first girl friend, Zelda Sayre, his wife, Frances, his daughter, and Sheilah Graham, his last love affair. He "used" all these women in his fiction in one way or another, which is why we have to try to understand them in order to understand the author and the fiction itself.

In the third chapter I will deal mainly with women in Scott's fiction. There I will, at first, analyse the position of the women in the twenties; Fitzgerald's own view of them at that time; the heroine he created based on those women--the

genteel romantic heroine--and, finally, his ever-present ambiguous feelings towards them: Fitzgerald being first pro- and later anti-flapper. This ambivalence and his progressive disillusionment led me to subdivide chapter three into two sections: the first talking about "The Positive Side of the Flapper," where I will try to show through the main feminine characters (Rosalind, Gloria, and Daisy, relating them back to Zelda and Ginevra) the positive aspects of being a flapper, how they are associated with the "good" life, with rich and beautiful things, and how they can lead men to happiness. Here women share men's illusions and sublimate, elevate, and refine them. In the other section, "The Negative Side of the Flapper," I intend to show women as the symbol of evil and corruption, their power to lead men to destruction and unhappiness. These are the fatal, "vampire" women, collaborating in their men's decay: Zelda in Scott's, Gloria in Anthony's, Daisy in Gatsby's, and Nicole in Dick's.

My fourth chapter will come back to the author's life and it will be concerned with the analysis of Scott's own feminine characteristics. Including his fiction, here I will develop the fact that his male characters themselves emerge as romantics and flappers, according to Scott's own tendencies, which can be explained through Jung's theory about the persona.

1.2. Review of Criticism

Scott Fitzgerald (1896-1940) was probably one of the most documented writers of his time. He kept records of his own life and of the people who surrounded him. He was the subject of many essays, articles, interviews, editorials, and he frequently

appeared in the society and literary pages of the most famous newspapers. He was a personality; he had an unforgivable reputation for his good looks and manners and for his eccentric behavior, as well as for the themes of his writings.

During his last years he was not the subject of much serious comment because of his final decay, but still he was talked about, and his reputation as a good writer has increased since then, and each year there is a stream of critical comment still turning up.

Among many biographies about Fitzgerald, the best ones are those written by Arthur Mizener--The Far Side of Paradise--and by Andrew Turnbull--Scott Fitzgerald--each one emphasizing a different aspect of the same theme.

> Arthur Mizener . . . achieves an effective balance between a detailed and closely documented account of Fitzgerald's life . . . and convincing analyses of virtually all his works.[4]

On the other hand, "Turnbull's focus is on Fitzgerald's personality; his aim is to get beyond the novels and stories to the man himself."[5]

Zelda is a biography of Scott's wife written by Nancy Milford, who thought that "the part that Zelda Scott Fitzgerald played in her husband's life and works can hardly be underestimated."[6] Zelda had remained a shadowy figure until then, and this biography provides us with a new insight into her life as well as into Fitzgerald's own life, since it is a woman who analyses the subject and not a man, as previously had been the rule. Here we find out everything about her life since she was a child, her "career" as a flapper, her marriage to Scott and her desperate efforts to write Save Me the Waltz. In general I will

not deal with the facts and comments found in these biographies in this review because they will appear throughout the whole dissertation.

Turnbull also edited The Letters of F. Scott Fitzgerald, in which he compiled the letters Scott wrote to the people who were closest and most important to him, for example: to Frances, his daughter, to Zelda, to Ernest Hemingway and Edmund Wilson, his literary friends, to Harold Ober, his editor, and to many others. On the front flap of this book we have the following comment:

> This book brings together for the first time a wide selection of Scott Fitzgerald's letters--probably the most interesting, open, and appealing letters in American literary story. They admit us to the tension and drama of Fitzgerald's private life. And his life as a writer is fully here too.[7]

Fitzgerald's letters to his daughter are the most touching and interesting because they illuminate their relationship, which will be one of my concerns in the present thesis. They provide the reader with concrete data about Scott's heroines, the flappers.

F. Scott Fitzgerald In His Own Time: A Miscellany, edited by Matthew J. Bruccoli and Jackson R. Bryer, is divided into two sections, and "both sections are restricted to material published by (poems, essays, reviews, letters) or about Fitzgerald (reviews, editorials, interviews) while he was living--with the exception of the obituaries."[8] The purpose of this miscellany is "to facilitate the understanding of Fitzgerald's reputation in his own time,"[9] and this is what makes it very interesting.

Alfred Kazin collected thirty essays about Fitzgerald in his F. Scott Fitzgerald, The Man and His Work. Here we have several authors such as Gertrude Stein, Paul Rosenfeld, John

Chamberlain, Malcolm Cowley, Lionel Trilling and many others, commenting on Scott's novels and themes, mainly the theme of "failure", which is ever-present in his fiction.

Arthur Mizener also edited a collection of critical essays about F. Scott Fitzgerald, and it is divided into three sections, each one analysing a different aspect: his career, his early work and his late work. As a whole, comments on The Great Gatsby occupy a considerable part of the book, but his other novels have also deserved some attention by the critics. Leslie Fiedler, Edmund Wilson, James E. Miller, Malcolm Cowley and William Troy are some of the important critics which Mizener puts together in this book.

Tender is The Night: Essays in Criticism was edited by Marvin J. LaHood based on his idea that this novel was one of the finest American novels of the thirties and Fitzgerald's best and most profound work. LaHood found this novel very complicated and that is why he collected the opinions of many critics in order to clarify it and help the reader to understand it better. These critics are, for instance, John Kuehl, Kent and Gretchen Kreuter, Eugene White, etc.

Robert Sklar wrote F. Scott Fitzgerald, The Last Laocoön, where he makes several sorts of comments about the author and his work. He mentions some writers who influenced Fitzgerald and I think this aspect is very important, though I have not found it in any other book. Sklar also analyses all of Scott's five novels, many short stories, his career in general and his friendship with Hemingway. The basic idea that develops throught this book is that Scott was a romantic who wrote about the "genteel

romantic heroine" and hero. Sklar emphasizes the heroine, or the flapper, and I will use this information to support one of my main points in this work.

As the present thesis is also concerned with Scott's life, I got useful comments about Scott, Hemingway's opinion about him and Zelda, in A Moveable Feast, by Ernest Hemingway, and much that helped me to understand Fitzgerald's feminine side.

Kenneth E. Eble's simply chronological F. Scott Fitzgerald deals with Scott's life and writings in general, placing the main focus on his short stories. Eble says that in this book

> the chapters are not separate essays on individual works, but parts of a continuous narrative designed to bring out the defining characteristics of Fitzgerald's writing.[10]

As I have already said in my Statement of Purpose, the area I intend to analyse in this thesis is Fitzgerald's female characters and the feminine aspects of the author himself. Although critics have not specifically analysed this subject, or expanded it, they have made some general remarks which are closely related to my theme. Eble, for example, clearly refers to the problem of beauty versus evil in Fitzgerald:

> Fitzgerald's attitude towards beauty oftentimes seems moralistic; corruption dwells with beauty; evil hides itself there. The equation of beauty with sin appears in many stories.[11]

Another critic says that "for Fitzgerald there was always a touch of disaster, or the fear of it, in his bright young women with their pretty faces."[12] Lionel Trilling adds: " his tragic hero is destroyed by the very thing that gives him his spiritual status and stature"[13]--and this "thing" is his beloved woman.

Based on ideas like those above, I have come to the conclusion that critics in general have divergent opinions about Scott's

women--be they inside or outside his fiction. Of course, among the women who were part of his real life, the most celebrated is Zelda. Zelda, besides being Scott's wife, was his model for almost all his female characters. I say Zelda was his "model" because this does not mean that his fictional women are exactly like her; they sometimes may have a strong resemblance to her, and sometimes they may resemble her just faintly. Anyway, we can roughly place these critics who "judge" Zelda and Scott's feminine characters into two groups: one of people who, most of the time, are favorably impressed by Zelda and Scott's heroines, and one of the people who, most of the time, are against their behavior in life and fiction.

Within the first group we find, for example, Mizener, Fitzgerald's best biographer, who says about Zelda, "There is a desperate and moving heroism about the way she went on struggling to realize the self that mattered to her. If she could not dance she could write."[13] Mizener admires Zelda's strength of character and he supports her. At the same time he blames Fitzgerald, saying that he was jealous of her efforts:

> . . . they quarreled over her dancing, for there was some drive in Fitzgerald to destroy her concentration. He appeared unable to endure Zelda's successful--if neurotic--display of will when he felt that self-indulgence and discipline were ruining him.[14]

Besides that intense jealousy on Scott's part, Mizener also talks about the continual drinking, which made him become more difficult than he usually was.

Broomfield also defends Zelda, and also finds Scott guilty: ". . . she was led on to a tragic end only because he could not stop and in despair she followed him. . . ."[15]

Matthew J. Bruccoli talks about Save Me The Waltz as written by "a brave and talented woman,"[16] and he definitely refuses to accept Hemingway's attack on Zelda:

> That she competed with her husband for attention and even tried to rival him through her painting, writing, and dancing is clear. But that she deliberately and consistently tried to destroy Fitzgerald's career by making it impossible for him to work, as Ernest Hemingway charges . . . is less clear.[17]

Van Vetchen says Zelda was "an original," and Sara Mayfield, in her Exiles from Paradise: Zelda and Scott Fitzgerald, puts all the blame on Fitzgerald. Some critics think, however, that Mayfield carries her defense of Zelda too far, and that her analysis:

> is useless because she is so determined to exonerate Zelda of most of the blame for what befell the Fitzgeralds and to place a great deal of it on Scott. This leads her to ridiculous assertions such as that Zelda married Scott not because she was in love with him "in a romantic way," but because "she felt it was her mission in life to help him realize his potential as a writer."[18]

In Nancy Milford's biography of Zelda we find even more comments defending Zelda, and an even more accusatory tone toward Fitzgerald. Milford emphasizes all of Scott's bad aspects such as his drinking, his neurotic jealousy of Zelda's writings, his lack of interest and care for her, his lack of understanding in relation to her complexity, his weaknesses and self-insecurity, his exercising too much authority over her, his using her material to write his novels, his too-severe criticism of her behavior and her writings, and his insensitiveness to her precarious state when she became mentally disturbed. Milford remarks: "What Zelda needed was peace, calm, and reassurance of herself at every point of uncertainty. Scott could not give what he did not have."[19] Zelda wrote him: "[you] never saw fit to either guide

or enlighten me. To me, it is not astonishing that I should look upon you with unfriendly eyes."[20]

On the other hand, Milford tries to emphasize Zelda's good aspects, such as her efforts not to bother him when he was writing, her reviewing his novels, her not criticizing him in public, her loyalty to him, her gratitude for his financial help, her sorrow for her mental problems and so on. Sara and Gerald Murphy, who were Fitzgeralds' friends for a long time, also recognized Zelda's innocence in the disaster of their lives. Sara said:

> . . . she tried very hard to keep out of Scott's hair during the day while he wrote. . . . After all, Scott had his writing. Zelda had Scott--and didn't have very much of him while he was working. She always had to chase around after Scott, follow up after him. . . .[21]

In his turn, Gerald remarked: "I wonder whether it wasn't partly his [Scott's] own fault?"[22]

It is also possible to have a mixed view of Zelda and Scott's female characters. Fitzgerald's ambivalent feelings towards Zelda are very clear: "Part of what Fitzgerald loved in Zelda was the integrity of her belief in her rights as a beauty to have pretty things and to let others take the responsibility."[23]

Scott's heroines can be seen from two different points of view, regarding either their positive or their negative side, and about that very little is said, though much more is implied. Daisy Fay as the "green-light" of Gatsby's life is not really guilty of his death; "if she failed," John Kuehl says, "this is not her fault. If she has fell (sic) short of his dreams it is because of Gatsby's illusion had gone beyond her, beyond everything."[24] And Paul Rosenfeld says, defending all Fitzgerald's women, including Zelda:

> It is undoubtedly impossible for any really nice American girl to respond to the desires of a male who does not make the spiritual gesture paralleling the Woolworth Building.[25]

The opposite group of critics, constituted of people who emphasize Zelda's and Scott's female characters' negative side, is much bigger than the other. They seem to regard Zelda, as well as the women of his fiction, as superficial and empty personalities, as selfish and terribly vain women who act totally as "vamps" and destroyers of men. These critics understand why Fitzgerald should become disillusioned with his own creation, the flapper. It is important to say, however, that, by disapproving of Scott's female characters' negative side, these critics are not disapproving of their value in fiction. Despite being morally bad, these characters are aesthetically coherent and some critics do not like them on moral grounds, not artistically.

Kent and Gretchen Kreuter say that Scott's women "merely bring about the failure of the men who love them."[26]

Turnbull says that "Perkins blamed their extravagances on Zelda,"[27] and Spiller adds: ". . . his efforts to satisfy his own and his even more neurotic wife's greed for wealth and sensation. . . ."[28]

Hemingway was completely against Zelda, and he called her "crazy" (she did not like him either, and called him "bogus"). In a letter to Scott, he wrote:

> Of all the people on earth you needed discipline in your work and instead you marry someone who is jealous of your work, wants to compete with you and ruins you. It's not as simple as that and I thought Zelda was crazy the first time I met her and you complicated even more by being in love with her. . . .[29]

Hemingway also used to say that there were "terrible odds . . . against him [Scott]," [30] and that "Fitzgerald's salvation lay in

Zelda's death or a stomach ailment that would prevent his drinking."[31] Meanwhile Hadley, Hemingway's wife at that time, believed that "Zelda was essentially a frivolous kind of woman."[32]

Nancy Milford says that "Fitzgerald was at the end of his tether and he felt he had been driven there by Zelda."[33]

Mizener reports that one of the people who knew Scott had said:

> I should . . . have felt he was much more to blame (about Zelda) if he had grown a little bored by, or indifferent to, her tragedy . . . than if he had grappled with it daily, and failed, as he did. No one could watch that struggle and not be convinced of the reality of his concern and suffering.[34]

As for Fitzgerald's main feminine characters, it is easy to detect how he portrays them negatively, as bad, destructive women, and critics have their own comments about that. Malcolm Cowely says that the "promise" which exists in Daisy's voice is false. Kazin calls her "inhuman".[35] John P. Bishop says that Gloria has "lips carmined and sweetly profane [and] a suggestion of that power to drive men wild"[36]--here she resembles Praz's "vampire" woman (see The Romantic Agony, by Mario Praz). Sklar thinks that, in general, "the genteel romantic heroine wants her man to be a hero, but in the very act of giving her love, she destroys his capacity for heroism."[37] Nicole's bad influence upon her husband is certainly the most commented on in Scott's novels. For Kent and Gretchen Kreuter, the cause of Dick's decay is Nicole's money.

> Dick Diver, imprisoned by wealth and a world of people made useless by wealth, likewise failed to live up to his early promise. His decline was as inevitable as it was innocent.[38]

The Kreuters claim that "it is Nicole, first Diver's patient and

then his wife, who brings about the confrontation with great wealth and who is the agent of his decline."[39] Richard D. Lehan remarks that Fitzgerald obviously made "Nicole into the spirit of Zelda, who drains Dick Diver of strength and energy."[40] Chamberlain thinks Nicole is extremely egotistical and he says that she

> will remain in love with Dr. Diver so long as she needs him . . . when she ultimately comes to feel that she can stand by herself, her love for him collapses.[41]

Malcolm Cowley thinks her insanity is bad for Dick, as when she provoked a car accident. D. S. Savage analyses Dick and Nicole's situation:

> Dick's growing subjection to Nicole ['s] . . . money here would appear in some obscure way to be the agent of feminine sexuality; by its means Dick, robbed of his male potency--has fallen into subjection to the natural female will to idleness and pleasure . . . their marriage is the initial fault that sets in motion the entire process of involvement and deterioration . . . experience in which the woman is sexually the aggressor, employing an appealing childishness to captivate the male to whom she stands in a relationship which is ambiguously filial and maternal.[42]

Finally the Kreuters analyse Scott's dealing with this "vampire" woman subject: "The instrument of temptation or the initiating cause of failure is, in almost every case, a woman."[43]

The general mood which surrounds Scott's women is that one of her facets is positive, the other is negative. Fitzgerald was a romantic and treated women with ambivalence. The "why" behind this thesis lies precisely in the explanation of this ambivalence, and Fitzgerald's anima has a lot to do with that. Some few critics have hinted at the existence of this feminine side in Fitzgerald, and among them is the most striking comment is Fiedler's:

> It has been observed . . . that Fitzgerald has always a double vision of himself . . . but it has not been remarked that at the end of his writing career the outsider had become defined as the young girl, a kind of anima figure.[44]

The biographical problem of Scott's sexual identity, his varying strange identification with women, his method of characterizing women as flappers and his attitude toward them will be more easily explained if we examine and apply the ideas of C. G. Jung in relation to the anima, and this will appear later in the dissertation.

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[44]Leslie Fiedler, "Some Notes on F. Scott Fitzgerald," Twentieth Century Views, p. 74.

CHAPTER TWO

WOMEN OUTSIDE SCOTT FITZGERALD'S FICTION

Scott Fitzgerald's life, outside his fiction, centered around five women: his mother (Mollie), his first girl friend (Ginevra King), his wife (Zelda Sayre), his daughter (Frances), and his last love affair (Sheilah Graham).

3.1. Mollie, his mother

Reading Scott's biography we can see how much Mollie Fitzgerald, his mother, influenced him--much more than his father. Since his childhood, he had been aware of his mother's financial importance within the family. It was from her side that the money used to come after his father, Edward Fitzgerald, failed in business. On Mollie's side there was money, while on Edward's there was only some touch of nobility, due to the fact that they descended from old Maryland families, who also had had some importance in politics. Besides this economic fact, which, in Fitzgerald's eyes, placed Mollie a little "above" his father (who seemed to be cut out for failure), there was also the very big difference between them.

Mollie was a strange but energetic figure. She "just missed being beautiful,"[1] her husband used to say. She had a "comical mouth"[2] and gray-green eyes; "by worldly standards Mollie was not attractive; she was thought a little 'goofy' and

her appearance was odd."[3] She was careless with her body, she was careless in her dressing. "But she was kind and people were cruel about her. They called her a witch."[4] Fitzgerald was frequently embarrassed by his mother's way of being and behavior, her lack of style. She dressed oddly and sometimes behaved oddly in public. She was eccentric and said whatever came into her head, which could be considered a flapperlike behavior. Mizener speaks about her:

> [she] had her hair flying about her head in disorder. She was capable of appearing on a formal occasion wearing one black shoe and one new brown one, on the principle that it is a good idea to break in new shoes one at a time . . . she carried an umbrella, rain or shine.[5]

That's why Fitzgerald so many times expressed his shame at having a mother like that; that's why we are not surprised when we read a letter he wrote her by the time he was just eleven (he had gone away to boarding school):

> . . . I would like very much to have you up here I don't think you would like it as you know no one here except Mrs. Upton and she is busy most of the time. I don't think you would like the accommodations.[6]

Is he secretly embarrassed at having her introduced to his schoolmates?

Edward Fitzgerald, in his turn, was the perfect gentleman, and although aware of his inability to succeed and to make money (which had been very important for Scott since his early years), Fitzgerald liked his father very much. "He admired his father's style and breeding, and the beautiful manners."[7] Turnbull describes him as a "small, ineffectual man with beautiful southern manners . . . but not much get up and go."[8] He seemed not to match his stubborn wife, always so mixed up and active.

> His looks were fine, almost too fine. . . . One would never believe that this well-moulded head and delicate, sensitive profile could be a mask for dullness or stupidity. . . . Edward Fitzgerald lacked vitality.[9]

Living under his wife's shadow, he was a sad and introverted man who looked for satisfaction in drinking, which accelerated the rate of his decline. Because of these things he never had much contact with his son, Scott, who grew up being much more influenced and directed by his mother. The only thing Fitzgerald inherited from his father was, let's say, his "code of decorum," "the belief in good manners and right instincts which stayed with him as an ideal all his life."[10]

Fitzgerald grew up very much spoiled by his mother. "Her great hope was her son, whom she loved extravagantly as a woman will when her husband has in some way disappointed her."[11] Fitzgerald many times criticized his mother's excessive preoccupation with him: "I wasn't fond of my mother who spoiled me"[12] --but it is easy to see why she acted the way she did. Besides her deception with her husband, there was the fact that she had had two daughters shortly before Scott was born, both of whom had died in epidemics. That fact is very important because it explains why Mollie superprotected Scott--she had transferred to her only son all the love and care she could not give his dead sisters. We can also say that, consequently, Mollie moulded her preoccupation along a "female line." For example, she made him worry too much about his physical appearance and about his clothes--but luckily that little bit of feminine education was not fatal to the boy Fitzgerald, who also had a great tendency towards romanticism and fantasy, for he grew up much more within the patterns of a man's behavior, although he always

kept that air of suavity and delicacy that are more common in girls.

Mollie always gave him special attention, trying to make him elegant, a real "show-off": "About her son's clothes she was as fastidious as she was neglectful of her own."[13] "His mother had spoiled him badly and he resented her and the coddling."[14] She had been indulgent and given him no work-habits; she had put him among the rich; she had collaborated to make him a dreamer. Once she sent him a poem and he replied: "According to your poem I am destined to be a failure."[15] Scott became very angry with that, but maybe it was only her fear of having her dear son following in her husband's footsteps that had driven her to be such an astringent critic. Later Scott portrayed his mother's superprotection in the character of Beatrice O'Hara and her son, Amory, in his first novel, This Side of Paradise.

Fitzgerald called his father a "moron" and his mother a "neurotic," and during his whole lifetime

> he alternated between being ashamed of her eccentricity and being devoted to her. When . . . he realized how bitterly he had to suffer because of the way she had spoiled him, he was very angry at her.[16]

Once he started to write a novel called The Boy Who Killed His Mother, and it certainly would have contained his antagonism towards her. At that time she was coming to visit him in Paris and he told his friends "what a dreadful old woman she was."[17]

Sometimes he could be sympathetic to her, but most of the time he suffered from her foolishness, and most of the time he "was less critical of his father who had the elegance and decorum his mother lacked."[18]

His almost unconscious dislike of his mother appeared once in one of his dreams:

> . . . I leave the house, but as I leave Mother calls something to me in a too audible voice from an upper story. I don't know whether I am angry with her for clinging to me, or because I am ashamed of her for not being young and chic, or for disgracing my conventional sense by calling out, or because she might guess I'd been hurt and pity me, which would have been unendurable, or all those things. Anyhow, I call back at her some terse and furious reproach.[19]

Fitzgerald once remained some time without visiting his parents and then, when he and Zelda decided to wait for the birth of their baby near them, in St. Paul, he realized that

> he was more critical of them [his parents] than ever. In his eyes his mother remained a grotesque, while his father . . . seemed bland and uninteresting. The parents were a study in contrast; picturing his father as an attractive gentleman who had never amounted to anything, Fitzgerald gave the impression that his mother took in boarders and did the wash.[20]

That feeling he would keep for all his life. According to tradition, some kind of reversal of roles had happened in his parents' marriage, in which the woman was the strongest part and the man the weakest. Mollie's clumsiness and resolution would suit Edward better, while Edward's fine manners (maybe a bit feminine) and lack of fibre would look better on Mollie.

When Zelda began to have mental problems, Scott wrote to his parents to tell about her, but he again did not like his mother's reply --she tried to be moralistic and that fact annoyed him very much. "But he continued to have a soft spot for his father."[21] His father died in 1931, of heart trouble, and his mother in 1936. Mollie left him very little money at a time when he was having enormous expenses with his and Zelda's health, but despite that Turnbull remarks:

> His adolescent revolt against his mother had softened a little toward the end. He still spoke of her as an "old peasant", and described her "majestically dipping her sleeves in the coffee", but she had a dignity withal . . . and perhaps Fitzgerald realized that his vitality came from her.[22]

That was very true, for Scott himself had written: "Almost everything worthwhile I may have in the way of brains or energy comes from my mother's side, where I am Irish."[23] He also inherited her passion for books, as she had been a good reader all her life. He, in fact, recognized the strong influence his mother exerted upon him and maybe sometimes he disliked Mollie precisely because he identified too much with her.

2.2. Ginevra King, a girl friend

It was during the Christmas holidays of 1914 that Fitzgerald met Ginevra King from Chicago (she had come to St. Paul to spend her vacation), a girl who would mark him forever. She was his first real girl friend, since his earlier flirtations were not important in his life. Ginevra was "a startling brunette beauty, with the vivid coloring so valuable in a day when only actresses wore makeup."[24] Being only sixteen, she was already very popular among the boys; she "had already acquired a reputation for daring and adventurousness."[25] "Like Isabelle in This Side of Paradise, she had a reputation for being a 'speed' and was capable of 'very strong if very transient emotions.'"[26]

Fitzgerald met and immediately fell in love with that wildly wealthy girl, who promptly conquered him with her "dark curling hair and large brown romantic eyes, [with her] air of daring and innocent allure."[27]

> Long afterwards, in his story "Basil and Cleopatra," he recalled his first glimpse of Ginevra that afternoon [when he went to visit her]. "Radiant and glowing, more mysteriously desirable than ever, wearing her very sins like stars, she came down to him in her plain white uniform dress, and his heart turned over at the kindness of her eyes.[28]

Nancy Milford, analysing a short story ("A Luckless Santa Claus") he had written before he had met Ginevra, concludes that, even at that time, he had already "begun to form the kind of heroine he would make famous, the romantic teen-age fatal woman."[29] Ginevra represented the kind of woman he longed for, and this romance would later be very important in his fiction. This fine blend of beauty and danger (which can be seen in the above description) would compose the ideal woman for Scott, and proof of this fact can be found in many of his works as, for example, Daisy Fay in The Great Gatsby or Gloria Gilbert in The Beautiful and the Damned, "Touching" everybody with her strong personality, but keeping herself "essentially untouched, free,"[30] Ginevra was the embodiment of the ideal girl of Fitzgerald's generation or, at least, his own view of her.

Their romance did not succeed because Ginevra was not as interested in Scott as he was in her; she did not make much effort to be with him; she had lots of other affairs and her social life was intense.

> It seemed to Fitzgerald that Ginevra was looking beyond him, while all his desires were centered on her. In a mood of revulsion he wrote her that he was tired of her, that she had no character, that he had idealized her in the beginning but had soon realized his mistake.[31]

Many years later Ginevra herself would say that at that time she "still wasn't serious enough not to want plenty of other attention."[32]

Despite feeling deeply hurt by her indifference, Fitzgerald tried to understand her attitude. While struggling for that love he dedicated himself intensively to college life and to writing. He read a lot and "lived in his imagination."[33] He was in love; "for one night she [Ginevra] made luminous the Ritz Roof on a brief passage . . ."[34]--but he seemed unable to conquer her. After some hard attempts at conquest he realized it was useless. It was quite plain that she could not be loyal to one man only and, besides, she was too rich and he was too poor to continue the pursuit. "I have destroyed your letters," she wrote him, "I'm sorry you think that I would hold them up to you as I never did think they meant anything."[35] So, completely disillusioned, he "gave up the chase."[36]

This feeling, of a poor boy being rejected by a wealthy and selfish belle, would be a constant theme in Scott's fiction.

> Ginevra had been the princess for whom he sought fame and honors at Princeton in the spirit of a knight errant. She belonged to the moneyed aristocracy of Chicago and as such was beyond his grasp. To her he seemed a weak reed to lean upon. . . .[37]

Yes, he considered her a "princess" and he had dreamed of being her "king." His ever-present ambition of being superior and rich never left him, and his romantic view of the world did not end then: on the contrary, it followed him throughout his entire life.

As a remedy to cure Scott's "love disease" the First World War came and he began to think of joining up. After some arrangements he went to Camp Sheridan, near Montgomery. It was there that he learned of Ginevra's marriage--it was all finished, after all.

He would meet Ginevra only once more, later in his life--1937--and he would write about her to his daughter:

> She was the first girl I ever loved and I have faithfully avoided seeing her up to this moment to keep that illusion perfect, because she ended up by throwing me over with the most supreme boredom and indifference. . . . These great beauties are often something else at thirty-eight, but Genevra had a great deal besides beauty.[38]

Ginevra also recalled their last meeting: "For the next few days I was besieged with calls by [Fitzgerald], but as he was in love with someone in Hollywood [Sheilah], I believe, he soon gave up the pursuit."[39] Even so, Scott was enchanted by the charm of her personality: "She is still a charming woman and I'm sorry I didn't see more of her."[40]

2.3. Zelda Sayre, his wife

In Montgomery, Alabama, Scott met the woman who would be his great love and passion, the woman he would marry, the woman who would share his fantastic and exciting life--Zelda. She had been named after a gypsy that had appeared in her mother's readings. Zelda "came from distinguished forebears on both sides."[41] Her father, Anthony Dickinson Sayre, was a judge who had married Minnie Machen, the daughter of a Kentucky senator. As happened with Fitzgerald's parents, here we also had a marriage between two very opposite personalities. Zelda's father was a grave, "quiet and courtly . . . lawyer,"[42] while Minnie "was known for her gaiety and vivacious charm."[43]

Minnie had wanted to go on the stage when she was young, but her father had prohibited her; she liked to read and wrote poems and sketches for the newspapers. Her last child, Zelda,

would resemble her very much.

> She was the baby among five children [four girls and a boy]. She inherited her father's brilliance and her mother's generosity, but in other aspects she was completely unlike her staid, conservative parents, who did not know what to make of their beautiful duck egg.[44]

Zelda had been born on July 24, 1900, when Minnie was nearly forty and the Judge forty-two. They were, therefore, no longer young and strict with their "baby," and, in fact, she was called "Baby" by them all her life. Minnie "showered her with attention and praise; her faults were quickly excused."[45]

> From the beginning, she was her mother's darling and her pet. She was the only one who took after the Machen side of the family, for Zelda was as fair, golden and blue-eyed as the other children were dark.[46]

Since her first years Zelda had always been the embodiment of vitality and action. Milford says that she "was like a rush of fresh air into the Sayre household, lively and irrepressibly gay and wayward."[47] As a child she was independent, courageous and selfish. Spoiled, always doing what she pleased, always looking for some excitement, "Zelda was brave as any boy."[48] She jumped fences and dived from heights. "On picnics, rather than ride in a car with the girls, she got a boy to take her on his motorcycle."[49] Years later she wrote about herself:

> I was a very active child and never tired. . . . I liked houses under construction and often I walked on the open roofs; I liked to jump from high places . . . dive and climb in the tops of trees.[50]

She was an essentially outdoor child, the perfect opposite of indoor Scott.

Describing her behavior, Zelda went on: " . . . I had great confidence in myself. . . . I did not have a single feeling of inferiority, or shyness, or doubt, and no moral

principles."[51] She was aware of the command she had over others, "she also had a knack of drawing attention to herself."[52] She was conscious of the effect she created and her streak of recklessness led her to be the scandal of her home town.

> The young ladies . . . were expected to behave themselves, to be decorative and charming . . . Zelda must have chafed under these restrictions. She was too full of life and deviltry to follow the rules for long, or to be throttled by them.[53]

Zelda lacked interest in her studies and she was always regarded as "different." She had much more freedom than her schoolmates, who envied her because of that; "She was quickly establishing a reputation for cheekiness [she had been voted The Prettiest and The Most Attractive Girl in her class]. To her teachers Zelda seemed impatient, restless and undisciplined."[54] They recognized her brilliance, but soon they realized she did not want to waste it at school. She had written: "Why should all life be work, when we all can borrow. Let's only think of today, and not worry about tomorrow."[55]

Physically she was also "brilliant":

> Her skin was pink and white and flawless, and her honey-gold hair, very thick and live, grew beautifully around her face. If her sharp nose was perhaps a little beaky, her thin mouth was sensual and alluring, and her deep blue eyes challenged and taunted the modeling of chin and cheek and brow giving the whole a fragile force.[56]

She did not care about her clothes very much, but all she wore suited her perfectly; wearing delicate dresses or rough sports clothes, Zelda was "the very incarnation of a southern belle."[57] Her carelessness showed in "her skirts, which were rolled at the waist to shorten them [and which] were [always] uneven . . . her slips usually showed.

She began her career as a "belle" in an adolescent ballet performance; she was not yet sixteen but after the dance "the young men swarmed about her."[59] "Her admirers were constantly put to the test; the only justification for women, she used to say, was the need for a disturbing element among men."[60]

Despite her stubbornness she had a very sweet side, and she was naturally "gracious and feminine, though underneath was that touch of the hoyden which accents a woman's character, giving it piquancy and strength."[61]

> Her flaw was lack of discipline. . . . Lazy, [she] dreamed of being important, of being noticed. . . . She smoked [and drank] when it was still taboo for women. . . . She had no prejudice against necking, or "boodling" . . .[62]

Many times her parents would complain of her being too liberal, but Zelda seemed unable to understand that. At parties she simply ignored the chaperones.

> . . . she danced cheek to cheek, which was considered improper, and it took her very little persuasion to get her to sneak out during intermission to the cars which were parked just out of sight.[63]

Zelda was a social success; with boys she was always at ease and had lots of friends and admirers among them, but girls were not her preference--they envied her popularity and Zelda did nothing to be friendly with them. A boy said of Zelda: she "just wasn't afraid of anything, of boys, of being talked about; she was absolutely fearless."[64]

Her father, "a model of respectability and conservation"[6-5] disapproved of her behavior (she would resent him for that), and when he forbade her to go out because of the rumors about her scandalous conduct, she simply would climb out her bedroom window and went out anyway--sometimes helped by her own mother. Minnie

was much more liberal than her husband, and she "loved to have people about."[66] Once, when some people commented that her daughters were seen naked by boys because they used to bathe on their back porch, Minnie simply said that they could do so because they had beautiful bodies.

That was the very girl Fitzgerald met at a dance in July, 1918, a few weeks before her eighteenth birthday. "As he looked at her . . . everything seemed to melt."[67]

> The moment his eye rested on her he went up and introduced himself. There was something enchanted, as if predestined, about the coming together of this pair, whose deep similarity only began with their fresh, scrubbed beauty. People remarked that they resembled each other enough alike to be brother and sister, but how much more they resembled each other beneath the skin. For the first time Fitzgerald had found a girl whose uninhibited love of life rivaled his own. . . . With Ginevra, part of the attraction had been the society she came from; with Zelda, it was she alone [she was not rich] who made an overwhelming appeal to his imagination. She pleased him in all the surface ways, but she also had depths he fell in love with.[68]

Zelda was also fascinated by that young man, then twenty-two years old, who seemed to be the very prince of her dreams. Later she wrote of Scott at that time:

> There seemed to be some heavenly support beneath his shoulder blades that lifted his feet from the ground in ecstatic suspension, as if he secretly enjoyed the ability to fly but was walking as a compromise to convention.[69]

They formed "a pair whose fantasies matched."[70] Both had been "spoiled" by their own mothers, both were young, "golden and bright," both craved success.

As I have stated earlier, Fitzgerald was a soldier, and not a happy one. His writing career was also bad--his book, The Romantic Egotist (later This Side of Paradise), had been definitely turned down. Love, in its turn, was bringing him a

certain notoriety. In any group she [Zelda] makes herself the center of attention,"[71] and Scott was strongly attracted by her popularity. Zelda was what Scott would later call a "flapper." Turnbull says that she was not representing a type, she was not acting:

> . . . if she was a show-off in one sense, in another she wasn't at all. Her high jinks were gay outlets, pure self-expression--the more refreshing because she seemed to be playing to the gallery of herself alone.[72]

She was "utterly herself,"[73] Nancy Milford says.

Soon the war was over: "To his everlasting regret, Fitzgerald had missed it."[74] After his discharge he went to New York to make money. He had asked Zelda to marry him but she was not sure he could support her, so she decided to wait for a while. He definitely did not intend to lose Zelda, as he had lost Ginevra; he was full of hope and wired her:

> . . . while I feel sure of your love everything is possible I am in the land of ambition and success and my only hope and faith is that my darling will be with me soon.[75]

This enthusiasm and excitement could not be found only in Fitzgerald; it would mark an epoch in the United States. It was the beginning of a new era, the twenties, where the post-war spirit would prevail--"this was the greatest nation and there was gala in the air."[76] People were thirsty for life and emotion, people were trying desperately to fulfill their most impossible dreams. Fitzgerald, completely immersed in that spirit, was struggling to achieve the financial success that would enable him to marry his dear girl. Working in an advertisement agency, "in imagination he already occupied a honeymoon suite with Zelda."[77]

Zelda, the girl who wanted "to live where things happened on a big scale,"[78] was sure that only love would not make them happy--"the prospect of marrying into a life of poverty and struggle was putting too much strain upon her love,"[79] and she wrote Scott: "I'd just hate to live in a sordid, colorless existence, because you'd soon love me less--and less."[80] By that time she was making Scott jealous because she went out with many men; "witty, indulged, capricious, she thoroughly enjoyed the prerogatives of a belle."[81]

In March they became engaged, despite the fact that he was not doing well in his job, which bored him terribly. Another reason for that lack of stability was that he was not selling any work he was writing in his free time. He was feeling desperate about his bad economic situation and it was then that, when he was in a club drinking with some friends, "he announced he was going to jump out of the window."[82] As nobody objected, he gave up the crazy act.

His weekly salary was very little, but that did not prevent him from spending it all on a piece of lingerie for Zelda. Even if someone said he should not buy such an expensive thing, since he was broke, Fitzgerald would not agree at all. He simply could not accept having the average things; he wanted the best. Meanwhile, Zelda was getting impatient and she let her dissatisfaction pour out in her letters. Again Scott was seen carrying a revolver which someone hid from him.

Once when he visited Zelda in Montgomery, she decided to end their affair. She reassured him of her love, but she also told him she could not bear that situation any more. Turnbull

doubts her sincerity when he remarks:

> She loved Fitzgerald, and it cost her to say no, but after their rupture she went back to her proms and theatricals, without visible sadness or depression.[83]

"Fitzgerald wrote a friend that it was a great tragedy and that unless Zelda changed her mind he would never marry."[84] In despair, without accepting the idea of losing her, he quit his job and decided to rewrite The Young Egotist. Supported by his family, a situation that was also unbearable for him, he concentrated hard on the book, until it was finally accepted in March, 1920.

Then, in high spirits, he went to Montgomery and again asked Zelda to marry him. Zelda was now happy and wrote him some days later:

> I hate to say this, but I don't think I had much confidence in you at first. . . . It's so nice to know you really can do things--anything--and I love to feel that maybe I can help just a little.[85]

Scott was exploding with happiness:

> All the fire and sweetness--the emotional strength that we're capable of is growing--growing--and just because sanity and wisdom are growing too and we're building our love-castle on a firm foundation, nothing is lost.[86]

His hope in the future was great. They would marry as soon as the book was published and Mrs. Sayre, Zelda's mother, agreed with that union, only she thought them irresponsible and young. The Judge, in his turn, disapproved of Scott because of his drinking. Mrs. Sayre advised Fitzgerald:

> It would take more than the Pope to make Zelda good: you will have to call on God Almighty direct. . . . She is not amiable and she is given to yelping.[87]

At that time Scott's blind love for Zelda would not let him see what a difficult person he was going to marry. She was

frivolous, nervous, full of impatience, but she really loved him:

> Don't you think I was made for you? I feel like you had me ordered--and I was delivered to you--to be worn--I want you to wear me, like a watch . . . to the world.[88]

"You know," she would say, "I am all yours and love you with all my heart."[89] Fitzgerald was impressed by her sincerity and later he said: "I fell in love with a whirlwind. . . . I fell in love with her courage, sincerity and flaming self-respect."[90]

After his book came out Zelda wrote him: " . . . our fairy-tale is almost ended, and we're going to marry and live happily afterwards. . . ."[91]; later we will see their life was not a fairy-tale at all.

Mrs. Sayre had suggested that they get married in New York and Zelda wanted to surprise Scott:

> --I told Mamma I might just come and surprise you, but she said you mightn't like to be surprised about "your own wedding"--I rather think it's MY wedding--[92]

But she did not do this, and the wedding occurred on Saturday, April 3, 1920. Before the wedding "Fitzgerald sent her shopping with a girl whose tastes in clothes he admired, for the frills and furbelows that constituted Zelda's idea of style would never do in present surroundings."[93] Remember that Scott's mother was also careless with her clothes, and this fact shows us both of them are like flappers.

"He had won the girl of his dreams . . . the boom was in the air, America stood on the verge of "the greatest, gaudiest spree in history . . ."[94] He was just starting as a writer, and his prospects were good.

> He was living the American dream--youth, beauty, money, early success . . . He and Zelda were a perfect pair. . . . You could hardly imagine one without the other, and

> you wanted to preserve them and hope their idyll would never end.[95]

Fitzgerald was very enthusiastic about their marriage: "I know our colors will blend, and I think we'll look very well hanging beside each other in the gallery of life."[86] Earlier, friends had warned Scott against this marriage because of Zelda's "wildness", but he had only answered: "I love her and that's the beginning and end of everything."[97]

Introducing Zelda as his mistress--"wife" was a dull word, according to Zelda--they entered the world of high society and became one of the most famous couples of the twenties because of their wild conduct and because of their constant and never-ending pranks. They were considered to be scandalous and they really were: generally they went wild at diving into fountains, dancing on table tops, riding on the tops of taxis, disturbing whole theaters, and being asked to leave hotels for the sake of order. All these madnesses became common happenings in their lives. Turnbull says that "they got away with it because of their air of breeding and refinement."[98]

New York at that time proved to be the perfect setting for that almost crazy couple, whose unique aim was to enjoy life extravagantly. Fitzgerald was talking and writing a lot about the "flapper", and Zelda was his best example. And being a "flapper" seems to exclude the role of housewife--which worried Scott a little, for whe was extremely careless with their clothes, money, and the places where they lived. They did not have a fixed house yet; they lived in hotels and in their friends' houses, or they rented apartments just for a brief time, till they would decide, unexpectedly, to take another trip, to change

places again. They were like gipsies, so Zelda did not make the slightest effort to worry about "housewifely" concerns.

"But there were compensations," Turnbull says, "living with Zelda was like a poem."[99] Her vitality was immense and, like "small children in a great unexplored barn,"[100] "she and Scott lived in an aura of excitement, romance and promise"[101]; that's why they became a legend in America. In their world, "the important things were romance and thrills."[102]

But everything was too good to be true--"their differences began to surface,"[103] and soon Scott realized that Zelda was "both an inspiration and a torment and he considered himself a man divided: Zelda wanted him to work too much for her and not enough for his dream."[104] He did not have much time to write because she wanted to always be at parties, theaters and so on; he could not write what he really liked because that would not soon give him money--so he had to write what he called "trash" in order to afford that rich style of life they were maintaining. All those problems "broke the spell of the honeymoon."[105] As for Zelda, she discovered "Scott was a fearful man and that he invented stories to cover himself."[106]

In spite of their success they were often lonely and confused. There were quarrels due to the mutual jealousy that existed between them.

> They love[d] each other . . . desperately, passionately. They [clung] to each other like barnacles cling to rocks, but they want[ed] to hurt each other all the time.[107]

In 1921, with Zelda pregnant, they went abroad for a while and then, coming back to America, they went to Montgomery intending to buy a house and settle down. But, as they always did

unexpected things, they changed their minds and went to St. Paul, instead, where Fitzgerald's parents lived, in order to wait for the baby. Scottie, Frances Scott Fitzgerald, was born on October 26, 1921.

"Reporting the extreme things as if they were the average things,"[108] Scott went on writing and trying to earn enough money to afford Zelda, for she would not deprive herself of anything.

Once, when asked:

> . . . supposing Scott's stuff stopped selling and you saw a dress that you wanted more than anything in the world, and to get it you'd have to spend your last hundred dollars. What would you do?[109]

Of course Zelda replied she would buy the dress! That was her concept of living; the only thing that mattered was in the very present, it was anything that could bring her a moment of happiness, satisfaction, or emotion.

By that time she discovered that she was pregnant again. They did not want another child so soon after Scottie and Zelda suffered an abortion.

Fitzgerald's second novel, The Beautiful and Damned, was published in 1922. This book, despite being, according to many critics, better constructed than the first one, was not well received and Scott, worried, even thought about making a film of This Side of Paradise, with himself and Zelda in the leading roles; he considered this because he had to earn money in some way--but that plan was soon put aside. His capacity for dreaming was not exhausted yet, despite his difficulties.

Between "orgies of work"[110] they went on doing the most unusual things; they were still considered "the golden couple of American letters."[111] Once, when a reporter asked him to describe

Zelda, he said: "She's the most charming person in the world. That's all. I refuse to amplify--excepting she's perfect."[112]

They lived in a kind of chaos, always moving from one place to another. For a while it was the French Riviera, where Zelda had an affair with a French pilot, Edouard Josanne, who afterwards committed suicide. In the novel she wrote later, Save Me The Waltz, she would say that Josanne was "full of the sun," while Scott was a "moon person." Fitzgerald was accustomed to the fact that Zelda was very much admired and always attracted men's attention, but to know that she could really betray him awakened a profound jealousy. They quarrelled and he told her she must cut Josanne out of their lives. After that she attempted suicide by taking an overdose of pills, and that kind of extravagant reaction was typical of her later life.

They wintered in Rome and afterwards went to Paris. Their relationship was not smooth, but Scott wrote to his friend Bishop:

> Zelda and I sometimes indulge in terrible four-day rows that always start with a drinking party but we're still enormously in love and about the only truly happily married people I know.[113]

The Great Gatsby was published in 1925 and it was considered a very good novel--even nowadays it is regarded as his best, his masterpiece. However, it did not sell well then, and Scott went on having economic problems.

In Paris he met Ernest Hemingway and they became close friends. Fitzgerald had read Hemingway and had been impressed by his vividness and color in writing, and as Ernest was having

difficulties in publishing his works, Scott decided to help him, urging his own publisher to deal with Hemingway's books too.

The Fitzgeralds' social circle was very large, and it included the Murphys, a very rich couple--Gerald and Sara--who would be their friends for many years. The Murphys were extremely famous and had an exciting life. Fitzgerald later put them in his third book, Tender is the Night, especially using Gerald, whom he portrayed through the character of Dick Diver.

Scott and Zelda, then living among the very "good" people, continued behaving eccentrically.

> [Scott] wanted each evening to be adventurous, spectacular, unpredictable, and when nothing happened, as usually [was] the case, he either fell asleep or made a scene.[114]

"In January they went to a resort in the Pyrenees when Zelda, ailing for over a year, took a cure"[115]--she had had an attack of colitis. In June they went to Paris because Zelda needed to be operated on for appendicitis and then they returned to the Riviera, where they were "behaving their worst . . . the whole idea [being] to get a reaction."[116] Fitzgerald was drinking heavily and Zelda was acting strangely. Gerald Murphy said of he her:

> She was very beautiful in an unusual way. She had a rather powerful hawk-like expression, very beautiful features, not classic, and extremely penetrating eyes, and a very beautiful figure, and she moved beautifully.[117]

Her customary silence was frightening. Once, after a quarrel, she asked Fitzgerald to run over her with their car. Both could be considered unstable, for the life they lived was not normal at all. And from then on Zelda began to do things that could not be called anything but crazy. Once, in a cassino, she "emerged from the dressing room onto the dance floor with her skirts so

high one could see her bare midriff."[118] Then she danced before the people who were there as if she were caught up in a spell.

Zelda was very sorry about Scott's increasing drinking: "--don't let drinking get you in the position it's got Scott if you want your marriage to be any good,"[119] she said to a friend. Scott's drinking and Zelda's strangeness would be the cause of their final ruin. Turnbull says that at that time they had reached the top of the world, and then they had begun to slip back down.

Fitzgerald went to Hollywood for two months to work as a scriptwriter, and there he was interviewed about his "flappers", a stereotype that would always be linked with his name. It was there that he met Lois Moran: "--fresh, blond, blue-eyed, just seventeen and unspoiled by her success as an actress"[120]; this girl would be his inspiration to create Rosemary Hoyt in Tender is the Night. He betrayed Zelda with Lois, maybe to get a revenge on her because of her earlier affair with the French pilot, and Lois was the cause of many quarrels between them. Zelda, jealous, continued a hellion, and once burned all her clothes, in an attack of anger.

Hollywood was not what they expected it to be in terms of glamour and excitement any more, so they went on inventing extravagant ways to attract people's attention, like once when they appeared at a party wearing pajamas, or when Fitzgerald was found "brewing the ladies' compacts and handbags in tomato sauce,"[121] during a party.

In America Zelda began to show her will to be independent. Being the wife of a famous writer was no longer enough for a

woman who had been nursing feminist ideas in her mind; later she was called: "an emblematic figure, a pre-women's Liberation liberated woman."[122] Matthew J. Brucolli explains:

> A Southern Belle, she was not accustomed to the kinds of attention she did not receive as Mrs. Scott Fitzgerald. Her own personality was so strong and so independent that it required expression. But he was the celebrity.[123]

Besides that, there was the fact that Scott had praised Lois's work and commented about his wife's idleness. Zelda got furious about that and decided that she also wanted to do something more than just be a flapper; she had been too lazy up to then. Once, before her marriage, she had written to Scott: "I hope I'll never get ambitious enough to try anything."[124] Like Daisy in The Great Gatsby, she was conscious of her rights as a human being, but at that time she was not interested in fighting for them, since the futile things gave her a complete satisfaction--but now it was different.

Publishing her essays in magazines, she got very much involved in Scott's activities and she openly accused him of plagiarism: "Mr. Fitzgerald--I believe that is how he spells his name--seems to believe that plagiarism begins at home."[125] Scott did not deny that, but he did not like her attitude either. He preferred to have her far from his work; he did not want her to be an intruder in his professional life.

Seeing Fitzgerald as a rival, she decided to choose another career that would make her famous. She could paint or dance, two things that were quite attractive to her, and of the two, she ended up choosing the most unsuitable to her thirty years of age--dancing. She made up her mind to be a professional ballerina.

"She wanted to prove herself,"[126] to show her husband she also had virtues.

They spent the summer in Paris, where Zelda practiced ballet, painted and wrote a little. They they returned to America, and some months later were in Paris again. Their relationship was not good. Fitzgerald drank more and more, so that he could write better, he used to say.

His friendship with Hemingway was becoming cool, mainly on Hemingway's end, for he did not like the way Scott tried to compare them, maybe because Scott himself felt a little inferior.

"Zelda's decision to become a dancer did not at first trouble Scott."[127] He thought it was only one more of her whims, and when he realized the importance she was giving to it, he began to get worried. She did not care for him, their house or their child any more; her dancing was complete madness.

> What had begun as a defiant response to Scott's praise of Lois Moran's ambition and energy had become Zelda's sole preoccupation. She was determined to become a superb ballerina.[128]

Zelda, who always had been "closed" about herself, then was even more closed yet. " . . . she kept entirely to herself, brooding and silent."[129] The couple was drifting far apart. Scott occupied himself with his friends, drinking and writing, and Zelda with her dancing and writing. The reason she wrote in fact was to pay for her lessons. They avoided being alone together and "blindly strove to disentangle themselves from each other."[130] It was then that Zelda accused Fitzgerald of a homosexual liaison with Hemingway, a fact that created lots of problems for Scott. At home they were like enemies, each one ready to hurt the other

at any moment, neither satisfied with their lives. Her fury to be a ballerina did not leave her time to be with Scott, and in fact he preferred that rather than having her around, tormenting him.

Her mania for the ballet was reaching madness, and later she would portray all her struggle in her book, Save Me The Waltz, which she wrote while she was in a mental hospital. Her first serious attack of madness occurred when, at a party, she suddenly told the people it was time for her ballet lesson and that she could not miss it. There was plenty of time, but Zelda was so insistent that a friend offered to accompany her. Then, in her anxiety, she changed clothes in the taxi. After that their friends convinced Scott that Zelda was ill. She was sent to a hospital for ten days; they discovered that she had been drinking to stimulate herself for her work the way Scott did, and when at the hospital she attempted suicide several times.

She was horrified at her situation and at the hospital she wrote: "It's dreadful, it's horrible, what's become of me, I must work and I won't be able to, I should die, but I must work."[131] How ironic that Zelda, the flapper, was then so puritanical nursing that work obsession. Against the doctor's advice she left the hospital and had to come back in a few days with a second breakdown.

Fitzgerald, though very sad at having to accept that crude reality, was capable of realizing that Zelda, for a long time, had not been a normal person; her sudden periods of silence, the strange expression in her eyes . . . everything was a sign of abnormality. Her case was diagnosed as schizophrenia and Zelda

went to a hospital in Switzerland, while Scott kept writing and visiting her there or Scottie in Paris.

There were times when Zelda developed a virulent eczema if she had to see Scott. It was very sad to see their former great love transformed into pure aversion. "The doctor told him he must not drink for a year, as his drinking was one of the things that had haunted Zelda in her delirium."[132] Fitzgerald, however, could not accept that. He thought that Zelda had been too spoiled by her mother, and that only then the consequences were appearing. For a long time he nursed hopes that she would recover, and he wrote: " . . . there is a time in sight were Zelda and I may renew our life together on a decent basis, a thing which I desire with all my heart . . ."[133]

In May, 1931, Zelda was better and left the sanitarium--they decided to go back to America, and, en route, spent some days in New York, where Scott realized that

> New York wasn't a universe after all--it had limits--and the great metropolis that had been his symbol of power and success in the twenties came crashing to the ground.[134]

Yes, the glamorous twenties were finished, and everything that had seemed so great and marvelous was falling down, deteriorating, not only the big cities or the extravagant customs, but also the very people who had had in that period the most beautiful time of their lives--people like Scott and Zelda Fitzgerald.

In October Scott went to Hollywood for five weeks and Zelda told a friend of her jealousy when she thought of her husband being there among those beautiful actresses. Jealousy, on both sides, was a feeling that appeared strongly after they began to have problems in their relationship. She missed him a lot and

while he was there "she left Scott's hat in the hallway and his cane on their bed. . . . She kept the light on in his study at night so that she would think he was there when she woke up."[135]

Zelda, in Montgomery, was then rehearsing a very difficult program, and when the teacher told her she would not be able to do that--she did not have the necessary physical ability--she went home depressed and next day phoned her saying she had broken her ankle. It was, of course, an excuse, for she could not admit her failure; she had decided to be great or nothing at all. That was to be the last time she ever attempted to be a ballerina. Her dream had ended as suddenly as it had begun. Their relationship became better for some months (Scott had stopped drinking) until Zelda's father, after a long sickness, died in November.

> Though Zelda's girlhood had been a constant rebellion against his authority, in the end he was precious to her, his hard-bitten integrity seemed almost the equivalent of a moral law.[136]

She remembered what the Judge had said about Scott: "I think you'd better divorce him--you can't make a life with a fella like that."[137] He thought Fitzgerald was never sober and also that he had too disorganized a life to be any good to Zelda.

When Scott came back from Hollywood, Zelda came down with asthma and had to go to recuperate in Florida. In February, 1932, she recognized she needed treatment and entered another psychiatric clinic. Fitzgerald went on living in Montgomery, trying to take care of Scottie--after some time there he moved to Baltimore, where he rented La Paix, the house owned by Turnbull's father. "The old house, with the red-brown paint bleaching on its Victorian gingerbread, had begun to disintegrate,"[138] but Scott liked it; he seemed to have identified himself, their own

lives, with that atmosphere of decay and sadness. There he would become Turnbull's friend (Andrew was only eleven and lived in a house next door with his family), there Turnbull would get interested in Fitzgerald's life; there Fitzgerald would become a close friend of Turnbull's mother, to whom he used to talk about Zelda, "her beauty, her brilliance, her daring, her appeal to men--all that he had had and lost, but hadn't given up hope of regaining."[139] At that time Scott wrote a lot, so that he could pay for Zelda's increasing expenses. Meanwhile, Zelda, at the clinic, painted, modeled, sketched and finished her autobiographical novel--before that she had written only three short stories and a libretto for a ballet. She had been very sincere writing about her marriage, and suspecting her husband would not like it, "but also from an old desire to succeed on her own, she sent it to Perkins without Scott's knowledge."[140] When Perkins had begun to read it and to consider it for publication, he received a telegram from a furious Scott, telling him he wanted to revise it first. Scott thought Zelda was imitating him, and "he also considered the book a personal attack on him."[141]

Mizener says: "There [was] something at once pathetic and frightening about the persistence of her will to produce during [that] period."[142] Only reading Zelda, by Nancy Milford, we can feel the truth of Zelda's struggles at the mental clinics where she had to live. Sometimes she felt very lonely and wanted to see Fitzgerald; then she would write him touching letters, saying things like: " . . . I sit constantly wishing I were dead."[143] Sometimes she begged him to let her leave the

hospital: "Life is horrible without you because there's not another living soul with whom I have the slightest communion."[144]

Physically she was older and had lost her good looks; she was suffering from asthma, insomnia, virulent eczema and sore eyes. She was very dependent on Scott: "it was as if he were a source of energy for her to draw upon,"[143] and she would write him: ". . . I have no independent self save the one that lives in you--so I'm never thoroughly conscious except when you're near."[146]

Fitzgerald had tried to get her last short stories published, but they had not been accepted. But now she was happy due to the possible publication of Save Me the Waltz. Scott returned to drinking and was very worried about Zelda's book because he had also been working on a novel about their marriage, Tender is the Night.

He asked her to revise the book and after she accepted doing that he liked it. By then they were quarrelling a lot during his visits to the hospital, and the doctors suggested divorce. Fitzgerald wrote: ". . . in full face of the irony that we have never been so desperately in love with each other in our lives."[147]

Scott was reading a lot at that time; he had witnessed the end of an era and was anxious "to move with the times"[148]--he had tried to read politics--Marx for instance--but he was too emotional and romantic to understand or to like that subject. Zelda came to live with him, with some brief returns to the hospital when her condition worsened, and all the time she had an "inexplicable air of something lost and left behind."[149] In

spite of that, Turnbull says of their relationship: " . . . no one who saw them together could doubt that there was real love between them."[250]

Scott used to say that drinking was "an exigency of the creative life . . . though he admitted it was a sign of defeat,"[151] and the doctors wanted him to be treated for that. But he, inventing excuses, refused that definitely. He and Zelda were again quarrelling because he thought she was writing by robbing his material. Her book had been published in October, 1932, and she had begun another one, once more using material similar to his, a fact that made him so angry that once he really considered the idea of divorcing her.

Money was a serious problem too; his tuberculosis had come back and he had long nights of insomnia--everything was crumbling, and they had no strength to stop the tragic process. "At bottom Zelda's problem was something that was happening to them both."[152]

> Dr. Rennie saw the Fitzgeralds' problems in three parts . . . struggle between them as creative artists . . . conflict caused within Zelda by trying to have a career . . . while at the same time fulfilling the obligations of her home and marriage . . . their sexual relationship to each other.[153]

At that time Anthony, Zelda's brother, was hospitalized and committed suicide. "He had been depressed about the loss of his job and his inability to meet his expenses."[154] It is interesting to note that Mrs. Sayre's mother had committed suicide; there seemed to exist a very real streak of madness within Zelda's family.

In June, 1933, Zelda caused a fire when she "tried to burn something in a long-disused fireplace."[155] The house was severely

damaged but it was not repaired for Scott could not stand any noise. The gray smoke-stained appearance of the house increased that mist of decadence that surrounded their very lives. Turnbull wrote: "And so he labored in that hulk of a house, whose bleakness matched the color of his soul."[156]

His star was falling and his The Crack-Up, which he wrote later, would be his open confession of defeat to the world--all his hopes were completely dead.

In 1934 Zelda went back to the clinic and Fitzgerald moved to another house; at that time he had an attack of pleurisy. It was in that year, three years after her book had been published, that he published his fourth book, Tender is the Night, "where he had explored his relations with Zelda,"[157] her illness and his experience with mental derangement.

Scott was drinking a lot and having no social life, only struggling to write something that would give him the money he needed. Once he wanted to give a lecture at Princeton, but his offer was turned down on the grounds that he drank too much.

> As for Zelda, Fitzgerald had to face the fact that she would never be well enough to live permanently outside an institution, and he would write: I left my capacity for hoping on the little roads that led to Zelda's sanitarium.[158]

Zelda had exhibited her paintings in New York, and it all had been a great disappointment, for there were clear signs of insanity in them; her play, Scandalabra, was a failure too. One day she tried to throw herself in front of a train and Scott had to hold her firmly. He was very sad about their situation, and once he wrote a friend: "Can you imagine what it's like being tied to a dead hand?"[159] "But he never stopped loving the

memory of what she had been"[160] and, by the end of that year, he wrote her a very touching poem which contained all the sadness of having lost so many dear and happy moments together--but they were lost forever.

Scott said: "Sometimes I don't know whether Zelda isn't a character that I created myself . . . she's cuckoo, she crazy as a loon. I'm madly in love with her."[161] He continued to be sorry for their "lost" lives:

> Our marriage was one in a century. Life ended for me when Zelda and I crashed. If she would get well, I would be happy again and my soul would be released. Otherwise, never . . . Zelda and I were everything to each other--all human relationships. We were sister and brother, mother and son, father and daughter, husband and wife.[162]

Since Zelda's breakdown Scott had had some affairs, once with a married woman he thought he was in love with, but everything had to finish because of her husband. Fitzgerald was just trying to find something or someone to live for, someone whom he could love.

Between drinking and sedatives, his health was very bad, and he said: "Life is not happy. All I ask is that it be endurable . . . I would like not to feel for a while."[163] One morning he spat blood and had to stay in the hospital for five days. As for Zelda, she went on oscillating between good and bad moments.

In 1935 Fitzgerald went to a little town, Ashville, and there he wrote some pieces of his famous <u>The Crack-Up</u>.

> Fitzgerald had lived the Jazz Age and paraded it in his writings, and now he was living its aftermath, the wave of despair which followed it.[164]

After that he lived with Scottie for some time, trying to write something and concerned with his health, which was then a vital

thing for him, and something he had never bothered with in the past.

Zelda by then had gone religious, releasing her puritanical side, and praying anywhere and everywhere, wearing her old-fashioned clothes of the twenties. She continued behaving very strangely, and Scott's sadness was infinite. "They had loved each other and though it was over, he loved that love and hated to relinquish it."[165]

From the hospital Zelda wrote him letters telling him about her deep love and about her gratitude to him. She once said, crying: "I can't get on with my husband and I can't live away from him . . ."[166]

Scott sent her to another hospital, a more expensive one, but Zelda did not want to stay there and wrote: "[it] is very unjust, considering the burden you are already struggling under."[167] She also wrote him: " . . . the only sadness is the living without you. . . . Forget the past . . . and swim back home to me . . . I want you here . . . I love you my darling."[168] About the sales of his last novel she told him she was glad and she asked his opinion about her writing a new one.

> Dear, I am not trying to make myself into a great anything.. . . Though you persist in thinking that an exaggerated ambition is the fundamental cause of my collapse . . . I feel very disoriented and lonely. I love you, dearheart. Please try to love me some in spite of those stultifying years of sickness . . .[169]

But Scott visited Zelda only occasionally. She seemed to be getting better and he "almost dared to hope for the miracle of her being able to get along without him."[170] He knew they could never again get along together, or love each other in the same old way. They were far away and Fitzgerald said: "When that

mist falls--at a dinner table, or between two pillows--no knight errant can traverse its immense distance. The mainsprings are gone."[171]

But the old tenderness was not totally finished yet: "So long as she is helpless," he said, "I'd never leave her or ever let her sense that she was deserted."[172] However, Scott wanted her to be cured and to find another man to love because he had already met Sheilah Graham, with whom he was having a very serious affair. Sometimes he tried to approach Zelda, but it was all disastrous. Once he joined her and Scottie at a beach; he could not help getting drunk and Zelda madly ran through the whole hotel telling people he was a dangerous maniac. That was the last straw. After that, he wrote to her doctor that he had "no desire again to personally undertake her supervision."[173]

His tuberculosis had recurred from time to time; he had hired a nurse to help him in his depression and to control his drinking. One day he wanted to impress one of the nurses who was very young and beautiful and, trying a high dive, fractured his shoulder, which would worsen later when he fell down in the bathroom. Because of this he developed a form of arthritis.

In 1937 Scott went to Hollywood and signed a new contract with the movie industry and there he met Sheilah Graham. At that time people were reading his Crack-Up and his friendship with Hemingway continued going badly. He was then interviewed by a reporter who exaggerated his deteriorated condition--the article was very depressing and after reading it, Fitzgerald tried to commit suicide. Turnbull says: "He had touched the bottom."[174] At that time Zelda was thinking that death was the only way out.

Fitzgerald was in love with Sheilah and "had no more illusions about his relationship with Zelda."[175]

> I have, of course, my eternal hope that a miracle will happen to Zelda . . . with my shadow removed, perhaps she will find something in life to care for. . . . Certainly the outworn pretense that we can ever come together is better for being shed.[176]

Zelda was not better at all. Her mother wanted her to go home so that she could take care of her "Baby", It was then that Scott died in Hollywood, of a heart attack, and this fact was very unexpected since Zelda, and not Fitzgerald, was the sick one. When Harold Ober told Zelda of Scott's death, she at first did not believe it. She did not attend the funeral and she was shocked:

> Never again, "with his pockets full of promise and his heart full of new refurbished hopes . . . I miss him--that he isn't somewhere, pursuing the policies that sustained him . . . it is going to be a grievous loss."[177] "Life seemed so promising always when he was around . . ."[178]

Zelda became very happy with the publication of Scott's last book, The Last Tycoon, but she did not like Kathleen, the main feminine character of the novel.

> She may not have known of the specific existence of Sheilah Graham before Scott's death, but she certainly sensed and resented the intrusion of another feminine model in Fitzgerald's prose.[179]

All her life she had been Scott's inspiration and model and she was very sorry for having lost that place. The truth is that the author was no longer interested in the flappers.

She was living with her mother, painting and taking care of flowers, wearing a black dress and hat, always carrying the Bible with her. In 1947 she was not feeling well and returned to the clinic in Ashville where she danced in a show. By then she said: "I'm not afraid to die."[180]

On March 11th there was a fire there and Zelda was burned during the night. Turnbull remarks: "In those flames she died her second death and was buried in Rockville [Maryland] beside Scott, where she belonged.[181]

2.4. Frances Scott Fitzgerald, his daughter

It is quite plain the fact that Frances (or Scottie, Scotty, Scottina, Pat or Patricia, as she was sometimes nicknamed) occupied a big spot in her father's life, mainly after Zelda became mentally disturbed, because then he had to be both father and mother to her.

Frances was born on October 26, 1921, in St. Paul--at first they had decided she would be christened Patricia, but then they changed their minds--after having caused some little problems since Zelda seemed to be simply unaware of what the baby would need--a friend had to help her with everything.

Zelda, the flapper, remarked as she came out from under the anesthesia: "I hope it's beautiful and a fool--a beautiful little fool."[182] This experience Scott would later use "in describing Daisy Buchanan's reaction to the birth of her daughter in The Great Gatsby."[183]

Even before her mental illness, Zelda seemed not to care very much for Scottie:

> Becoming a mother did not have a noticeably quieting effect on Zelda. Scottie's care was left primarily to her nurse while Zelda fretted about being overweight.[184]

Both Scott and Zelda were very early worried about their daughter's future in terms of money: " . . . we dazzle her exquisite eyes with gold pieces in the hopes she'll marry a

millionaire,"[185] but Zelda was more emphatic about that. Once in an interview, when asked what she wanted Scottie to be, she said:

> Not great and serious and melancholy and inhospitable, but rich and happy and artistic. I don't mean that money means happiness, necessarily. But having things, objects makes a woman happy. The right kind of perfume, the smart pair of shoes. They are great comforts to the feminine soul. . . . I'd rather her be a Marilyn Miller than a Pavlova. And I do want her to be rich.[186]

As we can see, Zelda continued to be obsessed by the power of money. She was also very much concerned about Scottie's freedom and at that time she was quoted in a newspaper as saying:

> I'm raising my girl to be a flapper. . . I like the jazz generation and I hope my daughter's generation will be jazzier. I want my girl to do as she pleases, regardless of Mrs. Grundy.[187]

Nancy Milford insists that

> . . . there was something a little desperate in these plans for the child who was just five, and much as she loved Scottie and very much wanted and needed to draw closer to her, Zelda quite clearly saw in Scottie's future only the mirroring of her own best dreams: "I think a woman gets more happiness out of being gay, light-hearted, unconventional, mistress of her own fate, than out of a career that calls for hard work, intellectual pessimism and loneliness. I don't want Pat to be a genius. I want her to be a flapper, because flappers are brave and gay and beautiful.[188]

Zelda wanted many things for Frances, but she was unable to draw closer to her. They were rarely seen together and when Zelda became ill the situation worsened a lot. Sometimes she wrote her daughter lovely letters, which were all illustrated with gay drawings, telling how she adored and missed her:

> . . . most of all we are very lonesome for you. There are not many piefaces in California and when you get used to having one around--Well! you know how it is! . . . I wish I were there to nibble a little hole just in one side of your cheek.[189]

Once she designed and built a dollhouse for Scottie; sometimes

she was very sweet to her. But the letters between them were few and most of the time they were probably not understood by the child: "Her world was not comprehensible to a child and Zelda must have realized how distant she had become to Scottie."[190] Zelda's obsession with her ballet also affected Scottie, for she wanted her to take dancing lessons too.

Fitzgerald resented Zelda's "absent" attitude towards their daughter and said: "The last six months she did not even take any interest in our child."[191] He insisted: "It would help everything if you could just enter a little into Scotty's life here in the place. . . ."[192]

Zelda consciously left to her husband the task of caring for Scottie's education, but she thought he had put too big a burden on their daughter's shoulders. She would be much milder concerning Frances's behavior. Once she wrote her: " . . . profit by my absence to be as bad as you can get away with."[193]

When Scott was not around, Zelda felt closer to Scottie and could observe her carefully. She had decided that Frances, like her father, was a "moon person." Later she said:

> She is about as far away from me as anyone can be. She doesn't like any of the things I like. . . . She's just like her father, she's a cerebral type.[194]

Maybe Zelda was unable to realize that being an absentee mother, she was making Scottie identify much more with Scott than with her. Notice that even the father's and the daughter's names were very similar--Francis and Frances--suggesting a strong relationship between them.

When Scottie visited Zelda at the hospital Zelda tried to be normal, but sometimes that was impossible. Scottie was getting used to that and knew that "her life had to continue . . . under

the circumstances of her mother's illness."[195] The truth was that Scottie had never been dependent on her mother. Zelda wanted to know everything about her "baby's" life and Frances did not accept being checked like a child--Zelda had no voice in her daughter's life.

Mother and daughter had always had problems between them, and Zelda really could not hope to share Scottie's life. She felt like "a stranger in the house,"[196] and when she misbehaved before Scottie she soon repented:

> It's awfully unfair to my husband and child. It's destructive to her. . . . Our relationship has been very bad. In order not to think of her, I say I don't care about her. That's silly. Of course I care about her. . . . But I give her nothing.[197]

Milford tries to understand Zelda:

> Zelda's position was made even more unbearable by her own knowledge of what she was doing. "If I approach her and her hair smells bad and I get nauseated--I just have to go away from her. I know her hair doesn't smell bad, but it makes me sick anyway.[198]

After Scott's death their relationship changed a little. Zelda offered Scottie some advice, trying to be a more conscientious parent, trying to do what Scottie had done, trying to comprehend her. By the time of Frances's marriage, it was Mrs. Ober (the Obers were her adopted parents) who made all the arrangements. Later Scottie gave her mother a grandson and a granddaughter, which made Zelda very happy, though she could not really participate in their lives.

Father and daughter, however, had another sort of relationship, and Fitzgerald, in his turn, had different plans for Scottie. Of course he wanted her to be rich, but he worried about other things too, mainly about her not following Zelda's steps. He definitely "did not want her to swing to the Sayre's side."[199]

Now Scott could already see the results of Zelda being a flapper--in the beginning, when they were young, she had seemed perfect to him, but now he had realized that she had amounted to nothing--and he did not want Scottie to repeat Zelda's life at all, what "was really his deepest fear."[200] Preventing Scottie from becoming a flapper was his main preoccupation. And she, in fact, had qualities which would make one: she was delicate-featured, "golden", bright, precocious, and had a gay airiness about her. He who had created the stereotype, he who had had the greatest admiration for that kind of woman was then completely against it: "The girls who were what we called "speeds" at sixteen were reduced to anything they could get at the marrying time."[201] He had witnessed most of Zelda's life as a flapper and only then he was realizing the error of it all. He wrote Frances: "It was in the cards that Ginevra King should get fired from Westover [because of scandalous conduct]--also that your mother would wear out young."[202]

That's why Fitzgerald was very critical of all her actions; he wanted her to be anything but an idler, like his wife had been. He blamed Zelda's mother:

> For a long time I hated her mother for giving her nothing in the line of good habit--nothing but "getting by" and conceit. I never wanted her to see again in this world women who were brought up as idlers. And one of my chief desires in life was to keep you from being that kind of person, one who brings ruin to themselves and others.[203]

Sometimes Scott thought Zelda had collaborated to promote his decay. He continued advising Scottie:

> In your career as a "wild-society girl" . . . I'm not interested. I don't want any of it--it would bore me. . . You have . . . a real dream of your own--any my idea is to wed it to something solid before it was too late--as it was too late for your mother to learn anything when she got around to it.[204]

--he was talking about Zelda's late attempts to become a ballerina.

Since the very beginning it was Fitzgerald who paid attention to Frances's education. " . . . Zelda was perfectly capable of handling things, but she seemed perfectly willing to let Scott do it."[205] And Scott really participated in his daughter's life. He advised her in everything: courses she should take and why, friends she should have, who to go out with, what she should read (he included questions about literature in her letters); he liked to know everything about her. He worried about little details too: "--What have you done to your hair?"[206], or instructed her on driving a car: " . . . in the rain don't depress the clutch. . . ."[207] He had insisted that she should take driving lessons, that she study a lot, that she always choose to do the most difficult things first, and so on. When she was only twelve years old, he included in a letter:

> Things to worry about:
> Worry about courage
> Worry about cleanliness
> Worry about efficiency
> Worry about horsemanship
> Worry about . . .
> Things not to worry about:
> Don't worry about popular opinion
> Don't worry about dolls
> Don't worry about the past
> Don't worry about the future
> Don't worry about growing up
> Don't worry about anybody getting ahead of you
> Don't worry about triumph
> Don't worry about failure unless it comes through your own fault
> . . .
> Don't worry about boys
> Don't worry about disappointments
> Don't worry about pleasures
> Don't worry about satisfactions[208]

Many of these were male virtues. It seems that Fitzgerald was trying to create her in his own image--or the image he should have

had when he was young. His puritan Victorian side had been released then; the puritan buried in him was coming to the surface in these letters.

He also advised her to break with selfishness, if she had any: "I don't know till 15 that there was anyone in the world except me, and it cost me plenty."[209]

He was "excessively strict,"[210] Turnbull says, and controlled all Scottie's steps, always trying to prevent her from committing the same mistakes he and Zelda had committed: "You have got two beautiful bad examples for parents. Just do everything we didn't do and you will be perfectly safe,"[211] he wrote her.

He wanted her to do something in order not to waste time with useless things; and "to be among the best of your race and not to waste yourself on trivial aims. To be useful and proud--is that too much to ask?"[212] Maybe that was really too much to ask from a girl of fifteen years old, but Scott considered Frances an adult, not a teenager--he was too much concerned with her success, with her having forces to be strong as he and Zelda had not been at all. "Connecting his own faults with his parents' leniency, he intended to reverse the process"[213]--that's why he would do anything so that Scottie could have what he considered an excellent education.

Malcolm Cowley, regarding Scott's attitude in relation to Frances, remarked:

> Suddenly he resumed his interrupted correspondence with his friends and he sent his daughter an extraordinary series of letters . . . perhaps they were too urgent and too full of tired wisdom for a girl in college, but then Fitzgerald was writing them as a sort of personal and literary testament.[214]

That was very true. Scott was always showing her and talking about the crude reality of the world so that she could face everything naturally, so that she could "fight". If she complained about a difficulty, he would say:

> Nothing any good isn't hard, and you know you have never been brought up soft.[215] . . . You have got to devote the best and freshest part of energies to things that will give you a happy and profitable life. There is no other time but now.[216]

Scott realized that he had "brought Scottie up hard as nails,"[217] and he made her live under his constant pressure.

Regarding her flirtations, he remarked:

> If you are invited to the Yale or Princeton proms . . . by a reputable boy--and I'm entitled to the name, please --I'd have absolutely no objection to your going.[218]

And later he said he did not care who she went out with as long as she was in at a decent hour: "From next summer on . . . you'll have more privileges, but I don't want them to become habits that will turn and devour you."[219]

Saying that she was "an awfully good girl in the broad fundamentals,"[220] he once asked Zelda to see "that she doesn't get into any automobiles with drunken drivers."[221] His excuse was: "I simply don't want you in danger and I don't want you to do anything inappropriate to your age. For premature adventure one pays an atrocious price."[222]

"Who is interested in a girl with her bloom worn off at sixteen?"[223] he said. By that time his ideas about the ideal woman (which had been the flapper to him) were buried in the past. He was then thinking that "a great social success [was] a pretty girl who play[ed] her cards as carefully as if she were plain."[224] He insisted on the idea that "the real handicap for a girl like

you would have been to have worn herself out emotionally at sixteen."[225]

He did not want her to marry before twenty at the earliest, or to worry much about boys. He wanted her to get an education (Zelda had not got enough and he had called her a "dead weight"[226] --that's why she was so dependent on Scott) and to be prepared to work for her living: "Every girl your age in America will have the experience of working for her living."[229]

Scottie had chosen to be a writer, like her father, and Scott was not very enthusiastic about that.

> [He] tried to discourage her by stressing the scientific subjects which were hard for her. If she became a writer--which he hoped she wouldn't--he wanted it to happen against the grain, rather than as the result of a fundamentally literary training.[228]

However, as Frances began to publish her articles in newspapers and magazines, he liked them--the only problem he saw was her using her real name, which he thought could be harmful to his career. And he mentioned the fact in several letters: " . . . in future please call yourself by any name that doesn't sound like mine in your writings."[229]

Once she had the idea of writing her parents' biography and Fitzgerald did not agree with it. He was very strict on that point. He also asked her not to talk about them to journalists: "I realize that you are not fully mature and would realize the unwisdom of talking about family affairs consciously."[230] We can understand Fitzgerald's preoccupation with that because he needed money badly, and anything that could be harmful to his professional life should be avoided. Due to his continual worry about money, Scottie grew up aware of her father's economic situation: "you must count your pennies,"[231] he would tell her. Her expenses were

carefully controlled, and he tried to show her the futility of not realizing that:

> You are a poor girl, and if you don't like to think about it, just ask me. If you don't make up your mind to being that, you become one of those terrible girls that don't know whether they are millionaires or paupers.[232]

Once when she entered a new school, Fitzgerald wrote her: "I'd hate to see you branded among them the first week as a snob"[233]--like himself. Here we can see clearly Scott's fear of his daughter repeating his faults: " . . . If I thought you were accepting the standards of the cosmopolitan rich I would much rather have you in a southern school."[244] Certain that he was pointing the right road to Frances, he told her: "Face what you've got to face and keep your chin where it belongs."[235]

When she fell in love with Samuel Lanahan, the man she would later marry, he wrote her:

> Would he object to your working--outside the house I mean? Excluding personal charm, which I assume, and the more conventional virtues which go with success in business, Is he his own man? Has he any force of character? Or imagination and generosity? Does he read books? . . . In short, has he the possibilities of growth that would make a lifetime with him seem attractive? These things don't appear later--they are either there latently or they will never be there at all. . . . All I care for is that you should marry someone who is not too much a part of the crowd.[236]

Notice he did not mention love.

One guessed that Fitzgerald sometimes frightened her with his ideas, for instance, when he spelled out his private doxology: "everything you are and do from fifteen to eighteen is what you are and will do through life."[237] "Cultivate your own garden [or] you can do better"[238] were typical sentences of a father who wanted the best for his dear daughter. In spite of some objections of the kind: " . . . what a really obnoxious

person you might turn out to be unless carefully watched"[239] or ". . . I'm assuming that your common sense has asserted itself" or ". . . I'm certainly glad to catch a glimpse of wisdom in your attitude,"[240] and despite the complaining about her occasional lack of letters, he was proud of her: "I know you are brave"[241] "I was very proud of you all summer . . ."[242] He trusted her: ". . . whatever the situation is you'll make the best of it in your own courageous way."[243]

But there were also times when he thought: "Controlling you like this is so repugnant to me that most of the time I no longer care whether you get an education or not,"[244] but that idea would last only a moment. He would not let her alone: he had plans and insisted on her pursuing them: "I expect you to live up absolutely to what I laid out for you in the beginning"[245] and "you will have strayed afield from what I had planned for you."[246]

She was his "good fairy"[247]; she was part of his sense of obligation towards life . . ."[248]; she was "the happiest thing in his life,"[249] mainly at the end, when he was completely worn out and disillusioned--by then at least he had her and thought she was "a reason to keep struggling."[250]

Sometimes the father found difficulties in approaching the daughter; Frances was not a loquacious person and Scott found it hard to know what she liked. He once remarked:

> I have a daughter. She is very smart; she is very pretty; she is very popular. Her problems seem to be utterly dull and her point of view completely uninteresting. . . . I once tried to write about her. I couldn't.[251]

Despite that, he wrote some short stories inspired by her--

<u>Babylon Revisited</u>, <u>The Baby Party</u>, <u>Family in the Wind</u> and <u>Outside</u>

the Cabinet Maker's--and he even put her in The Last Tycoon: the corrupted girl that appears at the end, stealing lingerie, perfumes, jewels and make-up from the locale of the plane crash is called Frances. Here Scott again showed his fear of not having brought up his daughter as immune to evil as he would like her to be.

In spite of Fitzgerald's obsessive control, Frances grew up as a modern woman: she smoked, knew how to drive and made money through writing. When Scott was having grave financial difficulties, she wanted to leave Vassar to help him, but he prohibited her leaving. At college she founded a club, and she was "the first woman of . . . her family to try for a higher education."[252]

All his excessive control seems very strange and ironic when we consider that it comes from a man who had written, in 1924 (three years after Scottie was born), an article called Wait Till You Have Children Of Your Own, where he had exposed his ideas on how to educate a child--ideas that he never put into practice. For instance, he had written there that the American of his time would not make the "mistake of trying to teach the children too much."[253] At that time he was convinced that he would let them feel alone and that they should find out for themselves that fire burns and that they should never have the feeling that someone was guiding them.

> . . . we shall give them a free start, not leading them up with our own ideas and experiences, nor advising them to live according to our lights. . . . We shall not ask much of them.[254]

What an irony to read that when we know what he did with Scottie!

In another article, originally published as "Fitzgerald's Six Generations," in 1935, he remarked: "The less the parents of today try to tell their children, the more effective they can be in making them believe in a few old truths."[255] But by the time he had to apply his own advice, he did the opposite. Mizener analyses his attitude:

> Fitzgerald had curiously old-fashioned views of how children should be raised and a special feeling of responsibility for his daughter, because she had no mother. . . . He was then ridiculously severe . . . despite the gloss of liberality he gave his own conduct.[256]

If she got poor marks or made something he did not approve of, he would write her angry letters. Once her own adviser had to intervene in her defense, and she wrote Scott:

> To tell you the honest truth . . . I was horrified by your letter . . . because I can't see how an eighteen-year-old girl could have behaved badly enough to merit so much parental misgiving and despair . . .[257]

In those moments Scott seemed to forget that sometimes he also committed mistakes, and very bad ones, as when he got drunk before Frances's friends during a tea party he was giving her--a very embarrassing situation for her.

Mizener also says that Fitzgerald had a "pathetic desire to participate in her life."[258]

> Fitzgerald's lifelong habit of identifying himself with those he loved--and he loved Scottie very much--combined with a flood of recollections of his own undergraduate days . . .[259]

He himself had written her: "Let me at least renew my youth!"[260] and that was very true--he would like to be young again, but with much more responsibility and wisdom than he had had--so that at the end he would not be so "cracked-up"--he would like to renew it being like Scottie.

Fitzgerald spent his last moments beside Scottie, talking about her and telling her how pleased he was with her. He died thinking that Scottie was "one place where he felt he hadn't failed."[261]

It is interesting to know Frances's opinion about her father's behavior. When she was in her forties, she wrote about him:

> In my next incarnation I may not choose again to be the daughter of a Famous Author. The pay is good . . . but the working conditions are too hazardous.[262]

She thinks that people who, like writers, live in their imagination, creating characters and moving them according to their will, tend to do the same with the life of the people who surround them. She felt like a paper doll in Scott's hands.

> . . . I didn't want to be told what to read, how to read it, what courses to take, whether to try out for the college paper, what girls to room with, what football games to go to, how to feel about the Spanish Civil War, whether or not to drink, whether or not to "throw myself away" . . ., not to be lectured on when to take a bath.[263]

As I have said earlier, Scott's main preoccupation was to prevent Frances from a "life of sin" and she said about that:

> I was an imaginary daughter, as fictional as one of his early heroines. He made me sound far more popular and glamorous than I was--I was actually only vaguely pretty, and only danced with by my friends . . . but he wanted me so desperately to be so that in these letters [his letters to her], I sound like my contemporary glamor queen, Brenda Frazier. He also made me sound more wicked and hell-bent on pleasure than I could possibly have been.[264]

Frances also says that she does not blame him for all that because he gave her a "golden" childhood. She recognizes he tried to do what he thought was the right thing to do. She said: "I can remember nothing but happiness and delight in his company until the world began to be too much for him. . . ."[265] She resents his

lack of success in his last difficult years; she resents the way she had behaved sometimes.

> Looking back, I wish I'd been a less exasperating daughter, more thoughtful, more assiduous and more considerate. I hate knowing how much I must have added to his troubles, which is probably why I haven't written about him, in a personal way, long before this.

She said she was busy surviving and that she had "developed an immunity against"[267] her father so that she would not care very much about his complaints.

> . . . my father was not only a genius but a great man in his way, despite his partly self-inflicted torments and his gigantic sins. I knew that he was kind, generous, honorable, and loyal, and I admired him and loved him. . . . I'm sure that if he hadn't been my own father that I loved and "hated" simultaneously, I would have profited by it and be the best educated, most attractive, most successful, most faultless woman on earth today.[268]

2.5. Sheilah Graham, his last love affair

"Fitzgerald had been in Hollywood less than a week [in 1937] when he met [at a party] the girl who would sustain him for the rest of his life."[269] Sheilah Graham was twenty-eight, blond,

> then just beginning her career as a columnist in Hollywood. Born Lily Sheil . . . brought up in an orphanage, she had indominatably made her may into the world, first by a strange but successful marriage when she was only seventeen with a much older man, then as a chorus girl, and finally as a journalist. . . . She showed determination to dominate the world that must have been part of her appeal to Fitzgerald.[270]

She had lied to him about her humble origins, but by the time Scott discovered the truth he was not angry, he was touched instead. He enjoyed introducing her into the literary world and tried to give her a "liberal education"[271] through books, paintings and so on. Turnbull says:

> They were a curious pair--the broken novelist and the ambitious girl of the slums . . . but despite all her

> drive and ambition she was essentially young and innocent and touching--even more appealing because, not recognizing the real source of her charm, she had no vanity about it.[272]

The best account of Fitzgerald's and Sheilah's love affair can be found in The Last Tycoon, revealed through the characters of Stahr and Kathleen.

When Scott saw Sheilah for the first time he confused her with an actress and he was also amazed at her strong resemblance to Zelda--this fact clearly appears in The Last Tycoon when Stahr mixes Kathleen and her friend Edna, and thinks she is very similar to his dead wife, Minna Davis. It is said that there was a "remarkable resemblance between the two women [Zelda and Sheilah], but Sheilah Graham was much more disciplined than Zelda had ever been, and more down on earth."[273] Both had great vitality and enthusiasm, but in different ways; Zelda was more of a dreamer while Sheilah was much more realistic. Sheilah was not a flapper like Zelda had been; she worked, she was not vain or selfish. That's why Fitzgerald fell in love with her. He had had enough of women like Zelda, of flappers, and at that time he was completely disillusioned with that type.

> In his notebook he observed that one of his relatives was still a flapper in the 1930's. "There is no doubt," he added, "that she originally patterned herself upon certain immature and unfortunate writings of mine . . ."[274]

Sheilah was very good to Scott and tried to make him stop his incessant drinking--she did not drink at all. "Her influence in this regard may well have prolonged his life."[275] Mizener says that "the place and order and happiness Sheilah brought into his life drastically reduced the times when he felt he had to drink. . . ."[276] She was really a great comfort to him who had been having many problems either with his work--his

contract had not been renewed in Hollywood--and with his sick wife. He was in love with Sheilah and wanted Zelda to find someone too. Zelda was so ill that they could not even talk any more. They just quarrelled, and these quarrels influenced Scott's relationship with Sheilah; after them it was Sheilah who had to calm him down and beg him to stop drinking.

Fitzgerald admired Sheilah's energy and success, but sometimes he was bad to her. Once on a trip to Chicago (immediately after she had broken her engagement to Lord Donegall), where he was going to help her with a radio broadcast, he got drunk and committed several fiascos in the plane and at the airport. Sheilah knew then "the other Fitzgerald,"[277] but even so she could not leave him--she was already deeply in love. Fitzgerald was a little later to commit himself to that love; there was Zelda, part of "his obligations from the past."[278] He talked to a friend (Nora Flynn) and she assured him:

> I am sure you are doing the right thing--about Zelda--time has come for you to have a life of your own. . . . I have a strange feeling that Sheilah is the right person for you. . . .[279]

And Mizener says:

> It was the luckiest thing that could have happened to him. It gave him someone he cared for very much to live with and to worry over and fight for. . . .[280]

Among ups and downs, however, Scott continued visiting Zelda. Once, after a serious quarrel with Sheilah over his drinking and over a revolver he kept in his dresser, Sheilah had slapped him and sworn she would leave him. Then he decided to take Zelda to Cuba and there he was beaten up when, drunk, he tried to stop a cock fight. In New York he was hospitalized and,

returning to Encino, spent two months in bed, with a lesion on one of his lungs.

He was again having serious financial problems, and he was considered passé by the new generation that was coming up. Ober, his agent, and Gerald Murphy, a friend, were helping him to support Scottie.

As for his relationship with Sheilah, "he depended on her, was jealous and possessive. . . ."[281] He was living in Encino and she in Hollywood, but she visited him frequently--she had come back because she really loved him. He was most of the time alone, however, which increased his drinking.

By that time Sheilah found a house for them at Malibu and there he went on working on his last novel and worrying a lot about Scottie's education. Sheilah knew then

> the fretful father, middle-aged and anxious, scolding his daughter unfairly at the slightest provocation. Although it astonished her, she fell even more deeply in love with him than before.[282]

Because of his health, in October they returned to Encino and shortly after that he took another job as a script writer in Hollywood. During a work trip he got drunk; Sheilah was on the same plane, although not with him, and she did not realize what was happening. He was fired on the same day and once more Sheilah had to help him and put him into a hospital.

Fitzgerald was a very difficult person to deal with at that time; hypochondriac, he imagined he was tubercular; he even worried about Sheilah's using his cup or towel,"[283] and he had to be treated by doctors and nurses because of his drinking. By the summer of 1939, he and Sheilah made up their quarrel and Fitzgerald began to get control of his drinking. Once when a

reporter offended Sheilah he tried to defend her, got drunk and challenged him to a duel.

In spite of his financial difficulties, Scott was energetic about his work and Sheilah was the one responsible for that. But when he submitted part of his novel to the editors, they refused to give him any money. They wanted more actual writing and Scott, who had been drinking, grew tense and was driven to despair. One day, when Sheilah came to see him, she found him offering his clothes to two poor men; she immediately sent them away. Fitzgerald became furious, kicked his nurse, struck Sheilah and threatened to kill her. Sheilah had to call the police and decided to break with him definitely.

> When he finally sobered up he tried to apologize, but Sheilah could not forget that terrible quarrel for months. They finally made up their peace in January, 1940, and from then until his death Fitzgerald remained sober.[284]

By that time he was looking older, "washed out, drained of vital energy. . . . There was a grayness about him . . . dead hair. . . ."[285] In May, 1940, Scott moved to Hollywood again, to be near Sheilah.

In the beginning Fitzgerald did not talk about Zelda with Sheilah, but now he even showed her some of Zelda's letters to him. They were living a quiet life with Scott working and being calmer than ever. He cared for Sheilah deeply and she was giving him "a renewed claim on life."[286]

One day, in November, he had a first heart attack. On December 20th, he went to the theater with Sheilah and there he had another attack--"he managed to get out of the theater only with Sheilah's help; that frightened her: he had never let her help him before."[287] Next day he was better when, after lunch,

while eating a chocolate bar and writing some notes, he fell down, dead.

Sheilah, with Gerald Frank's collaboration, wrote a book about their relationship during Scott's last years; it is called Beloved Infidel and it was published in 1958.

These were the women who lived around Fitzgerald. Each one had her own personality, each one exerted a peculiar influence upon him--Mollie, the odd and eccentric (somewhat flapper) woman who spoiled him; Ginevra, the first flapper who approached him; Zelda, the flapper upon whom he concentrated all his early admiration and late disillusionment; Frances, the daughter through whom he wanted to renew his youth; and Sheilah, not a flapper any more, but simply a very patient woman who understood him. The thing all these women have in common is that they were very independent (at least in their minds) and rather masculine in many ways--they were all loved by Fitzgerald, who identified with them and who could be a flapper like they were. In these women he saw something of the anima that existed inside himself.

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[100]Ibid., p. 115.

[101]Milford, Zelda, front flap.

[102]Mizener, The Far Side, p. 127.

[103]Milford, Zelda, p. 72.

[104]Turnbull, Scott, p. 116.

[105]Milford, Zelda, p. 72.

[106]Ibid.

[107]Mizener, The Far Side, p. 133.

[108]Turnbull, Scott, p. 128.

[109]Ibid., p. 129.

[110]Ibid., p. 141.

[111]Ibid., p. 138.

[112]Marguerite Mooers Marshall, "An Interview With Mr. and Mrs. Scott Fitzgerald," F. Scott Fitzgerald In His Own Time: A Miscellany, Matthew J. Bruccoli & Jackson R. Bryer, editors, (The Kent State University Press, 1971), p. 260.

[113]Mizener, The Far Side, p. 179.

[114]Turnbull, Scott, p. 160.

[115]Ibid., p. 166.

[116]Ibid., p. 164.

[117]Ibid., p. 166.

[118]Ibid.

[119]Ibid., p. 168.

[120]Ibid., p. 170.

[121]Ibid.

[122]Sixteen Modern American Authors, Jackson R. Bryer, editor, (New York: W. W. Norton & Co., Inc., 1973), p. 310.

[123]Zelda, Waltz, p. 205.

[124]Turnbull, Scott, p. 177.

[125]Ibid.

[126]Ibid., p. 178.

[127]Milford, Zelda, p. 136.

[128]Ibid., p. 142.

[129]Ibid.

[130]Ibid., p. 153.

[131]Ibid., p. 158.

[132]Turnbull, Scott, p. 195.

[133]Milford, Zelda, pp. 170-171.

[134]Turnbull, Scott, p. 201.

[135]Milford, Zelda, p. 200.

[136]Turnbull, Scott, p. 203.

[137]Ibid., p. 104.

[138]Ibid., p. 210.

[139]Ibid., p. 220.

[140]Ibid., p. 206.

[141]Ibid., p. 207.

[142]Mizener, The Far Side, p. 239.

[143]Milford, Zelda, p. 170.

[144]Ibid., p. 198.

[145]Ibid., p. 200.

[146]Ibid.

[147]Ibid., p. 222.

[148]Turnbull, Scott, p. 226.

[149]Ibid., p. 230.

[150]Ibid., p. 231.

[151]Ibid., p. 220.

[152]Milford, Zelda, p. 254.

[153]Ibid., p. 261.

[154]Ibid., p. 280.

[155]Turnbull, Scott, p. 237.

[156]Ibid., p. 238.

[157]Ibid., p. 241.

[158]Ibid., p. 254.

[159]Ibid.

[160]Ibid.

[161]Milford, Zelda, p. 282.

[162]Turnbull, Scott, p. 261.

[163]Ibid., p. 265.

[164]Ibid., p. 270.

[165]Ibid., p. 274.

[166]Milford, Zelda, p. 286.

[167]Ibid., p. 289.

[168]Ibid., p. 295.

[169]Ibid., p. 296.

[170]Ibid.

[171]Turnbull, Scott, p. 291.

[172]Ibid., p. 291.

[173]Ibid.

[174]Ibid.

[175]Ibid., p. 280.

[176]Milford, Zelda, p. 316.

[177]Ibid.

[178]Ibid. p. 351.

[179]Turnbull, Scott, p. 322.

[180]Milford, Zelda, p. 353.

[181]Turnbull, Scott, p. 323.

[182]Milford, Zelda, p. 84.

[183]Ibid.

[184]Ibid., p. 86.

[185]Ibid., p. 87.

[186]Ibid., p. 101.

[187]Ibid., p. 125.

[188]Ibid., pp. 125-126.

[189]Ibid., p. 128.

[190]Ibid., p. 180.

[191]Ibid., p. 163.

[192]Ibid., p. 260.

[193]Ibid., p. 214.

[194]Ibid., p. 286.

[195]Ibid., p. 280.

[196]Ibid., p. 265.

[197]Ibid.

[198]Ibid.

[199]Ibid., p. 330.

[200]Ibid., p. 344.

[201]Turnbull, Letters, pp. 15-16.

[202]Ibid., p. 16.

[203]Ibid., pp. 32-33.

[204]Ibid., p. 34.

[205]Ibid., pp. 136-137.

[206]Ibid., p. 67.

[207]Ibid., p. 69.

[208]Ibid., pp. 3-4.

[209]Ibid., p. 5.

[210]Turnbull, Scott, p. 273.

[211]Turnbull, Letters, p. 100.

[212]Ibid., p. 9.

[213]Turnbull, Scott, p. 344.

[214]The Stories of F. Scott Fitzgerald, Malcolm Cowley, editor, (New York: Charles Scribner's Sons, 1951), p. xxiv.

[215]Turnbull, Letters, p. 11.

[216]Ibid., p. 18.

[217]Milford, Zelda, p. 308.

[218]Turnbull, Letters, p. 42.

[219]Ibid., p. 18.

[220]Ibid., p. 122.

[221]Ibid.

[222]Ibid., p. 75.

[223]Ibid., p. 42.

[224]Ibid., p. 43.

[225]Ibid., p. 98.

[226]Ibid., p. 33.

[227]Ibid., p. 36.

[228]Turnbull, Scott, pp. 282-283.

[229]Turnbull, Letters, p. 59.

[230]Ibid., p. 73.

[231]Ibid., p. 80.

[232]Ibid., p. 13.

[233]Ibid., p. 37.

[234]Ibid., p. 102.

[235]Ibid., p. 92.

[236]Ibid., p. 98.

[237]Ibid., p. 38.

[238]Ibid., p. 86.

[239]Ibid., p. 8.

[240]Ibid., p. 42.

[241]Ibid., p. 9.

[242]Ibid., p. 19.

[243]Ibid., p. 9.

[244]Ibid., p. 40.

[245]Ibid., p. 11.

[246]Ibid., pp. 12-13.

[247]Turnbull, Scott, p. 174.

[248]Ibid., p. 223.

[249]Ibid., p. 272.

[250]Ibid., p. 282.

[251]Mizener, The Far Side, p. 321.

[252]Turnbull, Letters, p. 47.

[253]F. Scott Fitzgerald, "Wait Till You Have Children of Your Own," Miscellany, p. 201.

[254]Ibid., p. 294.

[255]Mizener, The Far Side, p. 289.

[256]Ibid., pp. 313-314.

[257]Ibid., p. 315.

[258]Ibid., p. 373.

[259]Turnbull, Letters, p. 62.

[260]Turnbull, Scott, p. 316.

[261]As Ever, Scott Fitzgerald--Letters Between F. Scott Fitzgerald and his Literary Agent, Harold Ober--1919-1940, ed. Matthew Bruccoli & Jennifer M. Atkinson (Philadelphia: Lippincott, 1972), p. ix.

[262]Ibid., p. xiv.

[263]Ibid., p. xv.

[264]Ibid., p. xi.

[265]Ibid., p. xii.

[266]Ibid., p. xiii.

[267]Ibid., p. xii.

[268]Ibid., p. xvi.

[269]Turnbull, Scott, p. 288.

[270]Mizener, The Far Side, p. 307.

[271]Milford, Zelda, p. 347.

[272]Turnbull, Scott, p. 288.

[273]Milford, Zelda, p. 315.

[274]*The Stories of F. Scott Fitzgerald*, p. xii.

[275]Turnbull, *Scott*, p. 289.

[276]Mizener, *The Far Side*, p. 311.

[277]*Ibid.*, p. 309.

[278]*Ibid.*, p. 310.

[279]*Ibid.*

[280]*Ibid.*

[281]Turnbull, *Scott*, p. 304.

[282]Milford, *Zelda*, p. 315.

[283]Mizener, *The Far Side*, p. 319.

[284]*Ibid.*, p. 325.

[285]Turnbull, Scott, pp. 307-308.

[286]Milford, *Zelda*, p. 316.

[287]Mizener, *The Far Side*, p. 335.

CHAPTER THREE

WOMEN IN F. SCOTT FITZGERALD'S FICTION: FLAPPERS

Before getting into the subject of Fitzgerald's flappers in his fiction, I think I should say something about women's general behavior in the twenties, their situation in relation to men and to their families, their position in society.

Some of Frederick Lewis Allen's essays on the twenties reveal that this epoch was a period of great change for the American women, and he analyses their situation before that. According to Allen, the women before the twentieth century were only housewives and mothers. The word woman was linked with weakness, morality, respect, seriousness, innocence and total submission. The woman was supposed to be innocent as a child, mainly when the subject was sex; she was supposed to be always at home. When single, living under her father's control, her duty was to learn household chores while she waited for the man who would choose her to be his wife and would continue her father's task of controlling her. Then she would take care of her house and children, while nursing her inner desires for freedom. No higher education and not much intelligence were expected of her. Even her clothes accentuated her lack of liberty: they were heavy, severe and tight. She grew fatter, she could not go out freely, enjoy sports, drink, smoke, or take pleasure in sex. Margaret Sanger, one of those who fought to set

women free, said: "Ignorance combined with Victorian attitudes toward sex 'exploited and enslaved women, and killed their opportunities for self-expression.'"[1]

The feminist movement exploded in the twenties to correct that previous situation, and the feminists were women like Crystal Eastman who, in her article Now We can Begin, said that the fundamental lesson for women was:

> how to arrange the world so that women can be human beings, with a chance to exercise their infinitely varied gifts in infinitely varied ways, instead of being destined by their sex to one field of activity--housework and child nursing. . . .[2]

Eastman also believed that the feminist movement should "create conditions of outward freedom in which a free woman's soul can be born and grow."[3]

> It was the industrial revolution at the end of the 19th century that provided the impetus to women's aspirations for equality of opportunity; it was the industrial revolution that carried through the first stage in the changing position of women--the removal of legal and customary barriers to women's full participation in the activities of the world. . . . The same industrial process that separated work and home also provided the opportunities for women to follow men out of the home. For that reason the feminist movement, both social and intellectually, was a direct consequence of the industrial changes of the nineteenth century. Furthermore, just as the new industrial system was reshaping the rural men, who came under its influence, so it reshaped the nature of women.[4]

Another social factor of great importance was the First World War, since wars always "break the cake of custom, shake up society and compel people to look afresh at old habits and attitudes."[5] That war brought with it the woman's right to vote, in 1920 and,

> as workers outside the home, [they] buried the Victorian stereotype of the lady under a mountain of reality. After all, it was difficult to argue that women as a sex were weak, timid, incompetent, fragile vessels of spirituality when thousands of them could be seen trudging to work in

> the early hours of the day in any city of the nation. Nor could a girl who worked in a factory or office help but become more worldly.

Now women were thinner and their clothes were becoming lighter; they were abandoning their corsets, wearing sandals, using cosmetics, short and bobbed hair; they were drinking and smoking in public and going out with men. Men and women were finally becoming real partners and trying to share both the problems and the joy of life.

> Women also learned the discipline of the clock, the managing of their own money, the excitement of life outside the home, the exhileration of financial independence along with the drudgery of machine labor. Having learned something of the ways of the world, women could not be treated then, nor later in marriage, as the helpless dependents Victorian ideals prescribed.[7]

After the war, the state of mind was "eat-drink-and-be-merry-for-tommrrow-we-die," a desperate need to enjoy life and, of course, women, then more free than ever, were largely profitting from that; they were really enjoying life at last. It is also important to remark that, as women changed their attitudes, men also changed, for slowly they began to accept the new woman.

Sexual life also changed a lot. Sigmund Freud and Carl Jung appeared, revealing the importance of sex in one's life: ". . . self control was out-of-date and really dangerous."[8] Puritanism was being hidden, girls were having pre-marital sex experiences, homosexuality was becoming more "open", dancing was exhibitionist, language was strong, the divorce rate was increasing--taboos and traditional codes were crumbling very quickly. It was a real "boom", a real awakening.

> Along with this enjoyment of tremendous trivia there was a very general desire, in the nineteen-twenties, to shake of the restraints of puritanism, to upset the long-standing conventions of decorum.[9]

Of course, some of the older people were reacting negatively to all these changes; they followed Gertrude Stein in considering the younger generation "lost", but nobody cared about their complaints.

Now just imagine the young Fitzgerald, full of energy, enjoying the twenties, which were also "his" twenties, with the greatest enthusiasm he was ever going to have. He was then just beginning his career as a writer, and how deeply that whole epoch influenced him can be seen clearly in his novels and short stories. This Side of Paradise, his first book, was considered daring and shocking to the older generation, because it revealed what the younger generation was really doing at that time.

The genteel romantic hero was the type which had pervaded in the nineteenth-century literature. Sklar says that the genteel romantic hero

> was a young man who demonstrated the power of his independent will to prove a moral point and thereby win fortune and the girl. His task was to perform unconventially, though without breaking any of the moral or social conventions; his best means were cleverness and imagination, the capacity to do accepted tasks in humorous and entertaining ways.[10]

Sklar also tells us that during the First World War the influence of the genteel tradition on American literature had reached a climax and died--so the genteel romantic hero had, in a way, died too, and a new type of character was due to appear. Many authors really put that type aside, but

> Fitzgerald was yet unable to abandon completely the conventions of the genteel tradition, though his experience and his adopted attitude were drawing him away from them. In a way he compromised, and in compromising he created a new type in American literature--a character who brought together . . . the old ideals and a new mode of behavior.[11]

So Fitzgerald prolonged the life of the genteel romantic hero and

gave new life to that old formula

> by shifting the focus from the young man to the woman. He created the genteel romantic heroine, and thus, partly by accident and partly by design, was made the chronicler of the age of the flapper.[12]

Fitzgerald had always been interested in women, or influenced by them; so, partly based on the new woman of the twenties, partly based on his experience with Ginevra and Zelda, and partly based on his own rich imagination, he created that new type of character, the prototypical flapper. Basically very young--usually nineteen, a debutante--very beautiful and rich; free, intelligent, with a very strong personality, with a boyish and thin body, generally blonde, sometimes using short and bobbed hair, with a bad reputation because of her affairs with lots of men, and envied by other girls, though sexual promiscuity does not please her; she drinks, smokes, is childish but innocent, sophisticated, capricious, tremendously vain, immature and irresponsible. Her only worry is to enjoy life as much as possible, to be admired and loved, to be popular. . . . She has enormous vitality and thirst for life; she is also impulsive, spontaneous, trivial, inconstant and eccentric. She has physical magnetism, but she is tender, led more by the heart than by the head. She is a nice combination of contrasting qualities: "naiveté and knowingness, strong reserve and unquenchable wit, indolence and energy, gaiety and sadness, brashness and humility."[13] She is a fine blend of hardness (decisive, strong, with a touch of masculinity) and softness (childish, tender, and with another touch of femininity).

As Scott himself thought, breeding and money are very important things for her. Thus, only rich people can afford

her. "The young girl of will and imagination needs wealth to create a sphere in which she can use them."[14] That's why Fitzgerald calls her "golden girl."

> . . . she elects to be calmly careless, slovenly of speech and manner, or lightly impudent. To have good breeding at call, but not to waste it on most people--that is the cachet of her set.[15]

Notice that Scott's portrait of the woman differed a little from the real woman of that epoch, for while the real woman was becoming feminist, wishing to work and aiming for a higher education, his flapper was only interested in a good time.

Fitzgerald was sure that that "was the generation whose girls dramatized themselves as flappers,"[16] as "baby vamps," and he also thought they were "so warm and full of promise."[17] He knew his writings were influencing the young people; he

> not only represented the age but came to suspect that he had helped to create it, by setting the patterns of conduct that were followed by persons a little younger than himself.[18]

Usually he put a flapper in every story or novel he wrote, and we can see that

> she may very slightly in one quality or another, may have one trait emphasized and another subdued, but her basic character remains consistent.[19]

Now it is interesting to know that Scott is not always optimistic towards his heroine. Usually he regards her as good and evil at the same time, i.e., he clearly shows he has ambiguous feelings toward her. Even in his real life he always saw the women which surrounded him through both points of view. We have already seen in the previous chapter how he regarded his mother, Ginevra, Zelda, Scottie and Sheilah--he loved them all, but each one had a side that he did not like; for example, his mother's oddness,

Ginevra's selfishness, or Zelda's trying to compete with him. He always saw a duality in those women,

> bountiful innocence, joined with almost malignant knowingness. Beyond that, and in all the girls he portrays, beauty is somehow entwined with evil.[20]

Another point that deserves our attention is that Fitzgerald does not keep the same attitude toward his heroine throughout his entire life. In the beginning he was more "pro-flapper" and showed her good side, but at the end he was more "anti-flapper" and did the opposite. His flapper grows harder as she grows older, and his enthusiasm towards her weakens year by year, story by story, until he gets to the point where he is completely against her--remember his attitude toward his daughter--and he gets disillusioned.

Due to the ambivalence which he felt toward his flapper, due to his eventual early approbation versus his late condemnation of this type, I have divided the present chapter into two parts, the positive and the negative side of the flapper. Talking about the flappers' positive and negative sides, I will also use the terms "good" and "bad" respectively, which will be referring to their moral, and not to their aesthetic value. Those are the two aspects of Scott's feminine characters that I intend to analyse in the following sections. For the sake of analysis, I have considered these two "sides" separately, though Fitzgerald always seems to mix them, sometimes emphasizing one aspect, sometimes directing the main focus to the other one.

3.1. The Positive Side of the Flapper

This section is concerned with everything that proves that Scott Fitzgerald's flapper can be regarded positively, having a "good" side which enables her to make her lover happy. Thus, I will show here how she behaves in each novel, how she is associated with good things, such as wealth, flowers, childness--innocence--and love, how she resembles Ginevra and Zelda, the "originals" in Scott's life, and how Scott admired, supported, praised and applauded her as he enthusiastically develops her character.

Rosalind Connage, one of Fitzgerald's main feminine characters in his first novel, This Side of Paradise, is one of his best illustrations of the flapper. The chapter where she appears is called "The Débutante." Her bedroom is carefully described before she appears, and later we can see clearly how it matches her, it is part of her, it reflects her own personality.

> The place is a large, dainty bedroom. . . . A girl's room: pink walls and curtains and a pink bedspread on a cream-colored bed. Pink and cream are the motifs of the room . . . a luxurious dressing table with a glass top and a three-sided mirror. . . . Great disorder . . . (1) seven or eight empty cardboard boxes, with tissue-paper tongues hanging panting from their mouths; (2) an assortment of street dresses mingled with their sisters of the evening, all upon the table, all evidently new; (3) a roll of tulle . . . wound itself tortuously around everything in sight, and (4) upon the two small chairs, a collection of lingerie that beggars description . . . one is possessed by a desire to see the princess for whose benefit--(sic)[21]

Scott's description could not be more accurate and meaningful. Could a bedroom look more feminine than this one? One must realize his ability in describing the feminine world, one must

pay attention to the special words he uses, the colors, the materials . . . the sensation that one simply does not walk there, but floats instead; we have here the atmosphere of a dream.

The writer himself has called her a "princess", which implies her good breeding, aristocracy, and wealth. He had already associated her with expensive, nice, beautiful and smooth things. The feeling that the girl who inhabits this bedroom is "superior" increases as Scott goes on: " . . . a girl's voice, a very spoiled voice, says: Of all the stupid people--"[22] To have a spoiled voice is only one more complement of her character; to call people "stupid" is very revealing, since she considers herself superior to most everybody else.

Cecilia Connage, Rosalind's younger cousin, remarks:

> She treats men terribly . . . and she can make girls do what she wants usually--only she hates girls . . . she smokes, drinks punch, is frequently kissed . . . one of the effects of the war, you know.[23]

Even having seen the "palace" where this "princess" lives her intimate life, we are still moved when we finally meet her in the flesh; we are still touched by the force of her personality, by her vitality;

> And now Rosalind enters. Rosalind is--utterly Rosalind. She is one of those girls who need never make the slightest effort to have men fall in love with her. Two types of men seldom do: dull men are usually afraid of her cleverness and intellectual men are usually afraid of her beauty. All others are hers by natural prerogative.[24]

The fact that Fitzgerald almost described Rosalind through her bedroom illustrates how intimately he can come to terms with the female-reality, probably due to the anima that exists inside him. There he is in fact describing her inner and true self: her bedroom stands for her. Saying she is "utterly" herself,

Scott wants to tell us that despite being spoiled and playing the tease, she is tremendously sincere and authentic. So he continues:

> . . . she wants what she wants when she wants it and she is prone to make every one around her pretty miserable when she doesn't get it--but in the true sense she is not spoiled. Her fresh enthusiasm, her will to grow and learn, her endless faith in the inexhaustibility of romance, her courage and fundamental honesty--these things are not spoiled. . . . She is quite unprincipled; her philosophy is carpe diem for herself and laissez faire for others. She loves shocking stories: she has that coarse streak that usually goes with natures that are both fine and big. She wants people to like her, but if they do not it never worries her or changes her.[25]

She depends on people physically or financially, but not emotionally or psychologically.

> She is by no means a model character..... Rosalind had been disappointed in man after man as individuals, but she had great faith in man as a sex. Women she detested. They represented the qualities that she felt and despised in herself--incipient meanness, conceit, cowardice, and petty dishonesty. She once told a roomful of her mother's friends that the only excuse for women was the necessity for a disturbing element among men.[26]

Maybe here we have a point that can be critizized in Rosalind: her dislike of women, and, therefore, her dislike of her own womanliness. Is this a flaw or a virtue, since she hates only the bad qualities of women, approving and really using the good ones?

As I have already said, Fitzgerald wrote more about flappers than any other kind of woman. His own wife, Zelda, was considered a flapper--she became his paradigm of the type--so it is perfectly natural to feel, even during his detailed and convincing description of Rosalind, the profound admiration that Scott had for this girl. It seems that he agrees entirely with her when she says, as above, that she detests women.

Her very name recalls flowers (roses), spring, life, femininity, and physically she is also remarkable:

> There was that shade of glorious yellow hair . . . the eternal kissable mouth, small, slightly sensual, and utterly disturbing . . . [with] grey eyes . . . she was slender and athletic [with a] vivid, instant personality[27] . . . her voice was musical as a waterfall . . . She was perhaps the delicious inexpressible, once-in-a-century blend.[28]

We meet her exactly on the night of her début, which is of great importance to her. She wants life to be an eternal début. She tells Cecilia, who envies her popularity: " . . . you don't know what a trial it is to be--like me."[29]

Love, for her, is like a business, and she tells Amory Blaine (the hero in This Side of Paradise) that when they first meet, calling her own "company" "Rosalind, Unlimited,"[30] which reinforces her position as a woman who is conscious of her own possibilities.

Once, as they talk, she remarks: "I'm not really feminine, you know, in my mind."[31] And she says that because she does not like to be like any other woman; in some aspects she would prefer to be like a man. We can understand her point of view in relation to women in general, since her attitude was considered, at that time, a brave and a daring one. It was unusual for a woman to have certain characteristics such as courage and will-power, which were considered to be exclusively masculine virtues. Women had the obligation to be passive, neutral, not to say much, not to think much . . . and a strong an unique character like Rosalind could not accept that. That's why she would rather say she is a little bit masculine. Later she also remarks:

"Given a decent start any girl can beat a man nowadays."[32] Meaning, of course, not "any girl," but herself.

Her unique independence is reinforced later when she and Amory are kissing and her brother intrudes (a fact that would terrify many of her contemporaries)--she simply does not care: "I don't care who knows what I do."[33]

Life, for her, is a matter of maximum enjoyment whenever a situation arises. Past or future do not matter at all; what really counts is the present. She is in love with Amory and she wants to feel that love intensely: "oh, tonight's tonight,"[3] she says, fascinated.

Always behaving differently from the other, common girls, she also has a reputation for being eccentric. Scott cites a party where she had dived from the roof of a very high house, risking her life--she would lose her own life for a true and real emotion, for a moment of complete ecstasy. This high dive certainly has its origin in Zelda's and Scott's real lives in the almost mad acts they used to perform to attract people's attention and to have some excitement.

Once, when interviewed, Zelda said that Rosalind was the original American flapper, and also that she

> is a character symbolic, in a measure, of the present restless generation of young women--a daring young person, infinitely entertaining, with opinions and a frankness that would precipitate mid-Victorian damsels into mild fainting bouts.[35]

Despite being the main feminine character of this novel, Rosalind does not get married to Amory at the end; her appearance is brief, like Fitzgerald's real life affair with Ginevra King, upon which part of Rosalind's character is based. All we know about Rosalind appears in just one chapter, "The Débutante," and

her performance is exactly like a dēbut: she is pompously introduced to the people; she meets Amory, the man she is going to fall in love with, they enjoy their love intensely . . . but the dream, the dēbut, vanishes when it touches reality. So, Rosalind is just a fond memory that will accompany Amory all his life. At the end of the book, after having had other experiences, other affairs, and after being then completely disillusioned, he psychologically and emotionally returns to her, and he thinks: " . . . oh, Rosalind! Rosalind!"[36] implying that she would be the ideal woman for him, his other "half"--she is the dream that he could never attain.

Gloria Gilbert, in The Beautiful and Damned, is another of Scott's flappers, and a perfect one, I think, much more so than Rosalind, for she plays very important roles throughout the novel: first of the girl friend and later of the wife of Anthony Patch, the hero of the book.

From the very beginning, when she is introduced to the reader, Fitzgerald establishes her reputation as a flapper (exactly as he does with Rosalind). Her cousin, Richard Caramel, tells Anthony about her: "Famous girl. . . . Oh, you've heard of her . . . she goes to dances at colleges--all that sort of thing."[37] She is popular and people talk about her all the time; her reputation always precedes her physical appearance. People have even given her a nickname--"Coast-to-Coast Gloria"[38]--and she loves being the cause of such comments.

This is a vital point in Gloria's personality: the necessity of being loved and admired. Once, when they go to a cheap cabaret, Gloria says she likes these cabaret-people especially, because: "These people could appreciate me and take me for

granted, and these men would fall in love with me and admire me . . ."[39]--she would feel like a "Queen" among them; she, glorious, radiant Gloria, would glow in the midst of their simplicity and poverty. Their very poverty would reinforce her beauty and richness. Fitzgerald describes her as:

> . . . probably, the most celebrated and sought-after young beauty in the country . . . enjoying the crowds around her . . . enjoying the fierce jealousy of other girls; enjoying the fabulous, not to say scandalous, and, her mother was glad to say, entirely unfounded rumours about her. . .[40]

She drinks and smokes in public; she uses cosmetics (since the preservation of youth is really a crucial point for her); she has her hair bobbed when that is considered unusual behavior; she is a "female wag"[41] full of dates and kisses lots of men (someone called her a "public drinking-glass"[42]) saying, however, that: "A woman should be able to kiss a man beautifully and romantically without any desire to be either his wife or his mistress."[43] She also says:

> . . . as for worrying what people think about me I simply don't, that's all. Since I was a girl . . . I've been criticized . . . and I've always looked on criticism as a sort of envious tribute.[44]

Her great physical beauty has a lot to do with that envy: she is a fascinating blonde with expressive grey eyes (like Rosalind) and a slender body; a "golden" girl, as Fitzgerald used to call his heroines.

We meet her for the first time when she goes to visit Anthony with Richard. We are surprised at the way the author describes her, and Anthony is also amazed at her beauty--she is defiant, strong, superior . . .

> She was dazzling--alight; it was agony to comprehend her beauty in a glance. Her hair, full of a heavenly glamour, was gay against the winter colour of the room.[45]

She is joy, spring, vitality. . . . She herself says later: "I'm like Japanese lanterns and crape [sic] paper, and the music of that orchestra."[46] She has beauty, color, rhythm; she is open to the world; she is free.

When her cousin says: "Gloria's darn nice--not a brain in her head,"[47] he does not mean she is not intelligent; he means she does not worry about having a bad reputation, or about political or social facts, but only about those evanescent things that are in fashion. She worries about living and enjoying life, taking care of her tan, clothes and parties. In short, she is not responsible, and her mother remarks: "Gloria has a very young soul--irresponsible as much as anything else. She has no sense of responsibility"[48]--to which Richard replies; "A sense of responsibility would spoil her. She's too pretty."[49]

She is obviously irresponsible and childish, she eats gum-drops when she is nervous, and she gets nervous very easily because she is, as a friend Maury Noble says, "tremendously alive."[50] She has too much energy to spend; she always wants to be doing something exciting and interesting, to have things happening to her, so that she can feel she is really alive.

"Gloria has the hard and solitary will of a child and a child's petulance and vanity."[51] Her father also recognizes her lack of responsibility and her disorder, and he disapproves of it: ". . . she stayed out late, she never ate at her meals, she was always in a mix-up . . ."[52] He also criticizes her strong vocabulary and her bad manners, which definitely do not suit his Victorian concept of a "lady". But Gloria does not even care about her own father's opinion. Gloria, as a "Fitzgeraldian" portrait of the woman of the twenties, is a product of the war;

she belongs to a new generation that was being severely pointed out as "lost" by their elders. Her father remembers how he had "conquered" Gloria's mother, and he thinks how this would be impossible to do with his modern daughter.

After marrying Anthony, who was supposed to be the heir of a great fortune, Gloria's sense of responsibility does not increase at all. She does not even send their clothes to the laundry, and this fact is the reason for many quarrels between them. The same thing had happened with Scott and Zelda. Also, Gloria hates getting old: "I don't want to have responsibility and a lot of children to take care of."[53] She does not want to be a housewife either and, in fact, she never becomes one; she just wants to be Anthony's mistress, not his wife, which again is reminiscent of Zelda. She has a very peculiar idea of a marriage:

> Marriage was created not to be a background but to need one. Mine is going to be outstanding. It can't, shan't be the setting--it's going to be the performance, the live, lovely, glamorous performance, and the world shall be the scenery.[54]

That's why she does not want children. They would spoil her physical beauty, bother her, and shut her in at home. Zelda was not that extreme, for she had a child; and even Fitzgerald, once writing to Scottie about Gloria versus Zelda, said they were not the same, for Gloria was much more "trivial and vulgar"[55] than Zelda.

Being a great beauty, like Rosalind, Gloria is also envied by other women, since she seems to have a sort of fetichistic charm that enchants men any time. She herself says:

> Men who had the most firmly rooted reputation for being this way or that would sometimes be surprisingly

> inconsistent with me. Brutal men were tender, negligible men were as astonishingly loyal and lovable and, often honourable men took attitudes that were anything but honourable.[56]

She is also very critical of women because of their usual passivity. Like Rosalind, she prefers to say "I've got a man's mind"[57] than to be included within the group that is always classified as stupid. As a rule she does not like women, and Scott talks for her;

> Always intensely sceptical of her sex, her judgements were now concerned with the question of whether women were or were not clean. By uncleanliness she meant a variety of things, a lack of pride, a slackness in fibre and, most of all, the unmistakable aura of promiscuity.[58]

Gloria also says: "Women soil easily, far more easily than men."[59] Her feminist ideas appear many times, as when she is talking with Anthony about a friend's opinion on marriage:

> It seems he had some naïve conception of a woman "fit to be his wife", a particular conception that I used to run into a lot and that always drove me wild. He demanded a girl who'd never been kissed and who liked to sew and sit home and pay tribute to his self-esteem. . . . He's the sort whose idea of honouring and respecting a woman would be never to give her any excitement.[60]

Having a strong personality, Gloria is not touched by any kind of criticism because she thinks she is right. And she says: "I detest reformers, especially the sort who try to reform me."[61] Her ideas about life are definite, and she has a kind of "code of living": "Never give a damn. Not for anything or anybody, except myself and, by implication, for Anthony."[62]

Later in the novel, when she and Anthony are almost destroyed, she remarks that only love counts; what she had always wanted--"to be young and beautiful for a long time, to be gay and happy, and to have money and love"[63]--is not possible, and she pleads with Anthony: "I don't care about truth. I want some

happiness."[64] Here we have an important characteristic of Scott's flappers, their fear of the hardness of reality, their necessity of living an eternal illusion, their romanticism. Lack of money, of position, of love, were things they simply refused to accept.

At least Gloria proves to be sincere and honest, and I think the reason for Fizgerald's admiration is her consistency. She is consistent in her own inconsistency. Gloria is, Maury Noble says, "a quite authentic and original character,"[65] and Anthony also realizes that: " . . . no women he had ever met compared in any way with Gloria. She was deeply herself. . . ."[66] Anthony himself thinks:

> . . . whether Gloria without her arrogance, her independence, her virginal confidence and courage, would be the girl of his glory, the radiant woman who was precious and charming because she was ineffably, triumphantly herself.[67]

He loves her very much because of all these reasons and he is temporarily happy living with her. Gloria, in her own way, also loves him. She is practically the same person throughout the whole novel. She changes a little when she marries Anthony because then, instead of carrying on many love affairs, as she used to do, she becomes loyal to her husband. Although she goes on being loved and admired by many men--she never ceases to be a flapper. As Eble says:

> Gloria, in marriage and out, has the outward characteristics that went with the flapper: a disdain for convention; a long list of admirers; a facile wit; a hard, brilliant, unwomanly beauty.[68]

Gloria gets old but stays immature, and even when they are ruined, she is irresponsible to the point of suggesting to Anthony that they spend the little money that is left in a "real spree." There is a time when she begins to think of having a baby, of settling down, but nothing ever comes of it.

Rosalind and Gloria are Fitzgerald's best flappers, but we have still others, as, for example, Isabelle Borgé, one minor flapper in This Side of Paradise, and Daisy Fay, the most important female character in the Great Gatsby.

Isabelle Borgé has only a quick affair with the hero, Amory, and she is also based on Ginevra. Isabelle is the only one of Scott's flappers who shows some remorse for being what she is. He talks about her in this way: "She was accustomed to be thus followed by her desperate past, and it never failed to rouse in her the same feeling of resentment. . . . She was a 'Speed'. . . ."[69] Isabelle is an example of the twentieth century woman who was beginning to feel free, but who still felt guilty for being free; she had not assumed her new position yet.

The leading feminine character in The Great Gatsby, Daisy Fay, despite having many characteristics of the flapper, is not as representative a flapper as Rosalind or Gloria. Daisy's "flapperness" may be found in her being blonde, beautiful and rich, in her necessity of being admired, and mainly in her being the romantic "goal" of Gatsby's life. Her first name--literally "day's-eye" or the sun, also a flower--and her surname--Fay--recall spring, suavity, tenderness and fantasy. Perhaps she has too much esprit, for she does not seem to be a real person. Even her physical appearance is not fully described. Scott says: "Her face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth . . ."[70] and that's all. She is clearly associated with wealth through the word "bright", and later Gatsby says: "Her voice is full of money."[71] Although money is considered a very real thing, we know that too much of it is, most of the time, only a dream. And that's Daisy's case; that's why this

association does not contradict the "unreality" of Daisy's person, which develops throughout the whole book. We have some very meaningful passages to illustrate this aspect. For example: right in the beginning, when Nick Carraway, the narrator, and Daisy's cousin, sees her and Jordan Baker, another minor character, for the first time, Fitzgerald writes:

> The only completely stationary object in the room was an enormous couch on which two young women were buoyed up as though upon an anchored balloon. They were both in white, and their dresses were rippling and fluttering. . .[72]

One thinks of doves, butterflies, gauze, a sort of diaphonous, ethereal innocence. This idea is extended later:

> The room, shadowed well with awnings, was dark and cool. Daisy and Jordan lay upon an enormous couch, like silver idols weighing down their own white dresses against the singing breeze of the fans.[73]

Daisy is always seen in rooms which give us the sense of bigness and coolness, and her position is always something between motionlessness and floating. There is always a light breeze around her, though she is in a fixed position. Her very role in the novel can be closely related with this description: she is like a star in the sky; it twinkles but it is always there. She is the star of Gatsby's life and he regards her as an idol or a "princess" he adores: "High in a white palace the King's daughter, the golden girl. . . ."[74] She is the "fairy" he has worked hard to regain; he has to become immensely rich to have a chance to conquer her, and Scott says:

> . . . Gatsby was overwhelmingly aware of the youth and mystery that wealth imprisons and preserves, of the freshness of many clothes, and of Daisy, gleaming like silver, safe and proud above the hot struggles of the poor.[75]

Daisy is for Gatsby a "green-light,"[76] the same green light that can be seen at the end of her pier--a clear signal of hope;

and she also means life to him. That is symbolized by a sudden pouring rain when they meet and make love. She is very sweet when she is with him, and once she remarks: "I'd like to just get one of those pink clouds and put you in it and push you around."[77]

But Daisy is not what Gatsby platonically thinks she is. She is a very weak person for, in spite of the great love she feels for Gatsby, she does not renounce the comfort and security of her marriage to Tom Buchanan in order to follow her heart's impulse. She had caught a glimpse of the great life, but she lacked the courage to live it, so she chose, finally, to live the sophisticated life rather than the loving life.

Daisy cannot be said to be unaware of her possibilities, but she lacks the courage to knock down barriers--she is too passive to take any attitude. She has some characteristics of the twentieth century women when,for example, she talks with Nick about her daughter: "I'm glad it's a girl. And I hope-she'll be a fool--that's the best thing a girl can be in this world, a beautiful little fool."[78] She is the woman of the twenties who was just awakening to the problems of woman's position in society, but she is also the one who, because of wealth and security, refuses to join the actual movement. She prefers to remain protected among her riches, tradition and her husband; she is like a child who prefers to live an eternal illusion.

During the development of the story, we come to know something of Daisy's past, and only through that we discover that she had once played the role of a real flapper. Jordan remembers:

> She was just eighteen, two years older than me, and by far the most popular of all the young girls in Louisville. She dressed in white, and had a little white roadster, and all day long the telephone rang in her house and excited young

> officers . . . demanded the privilege of monopolizing her that night.[79]

She radiated joy and cheerfulness in the past; now there is only sadness in her face.

After her marriage to a man as traditional and "macho" as Tom, she had been completely dominated. The string of pearls he had given her the day before their wedding symbolizes her "imprisonment" by him. That very day she receives a letter from Gatsby and cries desperately; she cries for the love she is losing, for the freedom she will never have. She cries for her lack of strength to pursue Gatsby's love. She is faithful to her cowardice till the end. She knows her married life to Tom will not give her the slightest chance to be herself. Beside him she can be rich, beautiful, childish and irresponsible--things she had always looked for--but she will not have the opportunity for self-expression.

Tom has a peculiar opinion about women: "Women get these notions in their heads,"[80] he says, as if women were not able even to think correctly. And later, when Gatsby is telling him that Daisy does not love him, Tom remarks: "The trouble is that sometimes she gets foolish ideas in her head and doesn't know what she's doing."[81] Daisy gets completely lost between Tom's and Gatsby's love. Both of them keep pulling on her and she is confused. But at the end she remains Tom's wife; she simply accepts the situation that best suits her spinelessness.

In chapter three Zelda's personality emerges as a flapper: beautiful, only eighteen when she met Scott, she had an enormous vitality and will to live. She is brave, a little bit masculine, capricious, irresponsible, childish, spontaneous and sincere--

characteristics that appear also in Rosalind, Gloria and Daisy. But there is one important difference between Zelda and Fitzgerald's fictional flappers: Zelda was not as rich as they are. She had always lived among wealthy people and she was very fond of that, but, in fact, like Fitzgerald himself, she was not really rich or traditional. Another difference is that Zelda was much more active than those flappers. She was much more like the real twentieth century woman--she did not accept a dependent life; she had some feminist ideas and she really wanted to put them into practice. To be only the wife of a celebrated author was not enough; thus she decided to take up writing, painting and dancing. She failed in painting and dancing, but she succeeded in writing, which caused many quarrels with her husband, who insisted that she just wanted to compete with him. She wrote a good book and some articles and short stories, and she could have done many other things if she had not become mentally disturbed. Despite her struggles to have her own life, she was a flapper all the time:

> When Scott published his first story in Hearst's International in May, 1923, the magazine featured a full-page portrait with accompanying text, "Mrs. F. Scott Fitzgerald started the flapper movement in this country. So says her husband, the best loved author of the younger generation."[82]

Zelda herself was conscious that she was his model: "I love Scott's books and heroines. I like the ones that are like me."[83] And Fitzgerald remarked: "Personally, I prefer this sort of girl. Indeed, I married the heroine of my stories."[84]

From a positive point of view, all these flappers have a lot to do with their men's happiness, and here we have their good side. As we can see throughout this entire section, they are all

sincere and authentic; they are all associated with rich and beautiful things, with flowers, spring, heaven, happiness, and, finally, with the good life. All these flappers I've written about, Ginevra and Zelda in Scott's real life, Rosalind, Gloria and Daisy in his novels, are the symbol of love for their lovers, Scott, Amory, Anthony and Gatsby, respectively. They have the ability to make them happy, though temporarily, and that's the positive influence they exert upon them.

Zelda's part in Scott's happiness, at least in the beginning, is a point that does not have to be discussed. We all know that they were tremendously happy and in love with each other. Their marriage can be compared with Gloria and Anthony's striking love in The Beautiful and Damned. Yet Fitzgerald wrote: "We had a much better time than Anthony and Gloria had."[85] Once Anthony refers to Gloria and himself as "twins", such is the closeness of their personalities. Eble says that "Ginevra King . . . brightened . . . his [Scott's] last year at Princeton,"[86] and we know that the same happened in This Side of Paradise in the relationship between Amory and Rosalind. Amory says: "She's life and hope and happiness, my whole world now."[87] Although they do not stay together in the end, Amory always remembers her with love, and he regrets having lost her. As for Daisy, in The Great Gatsby, we conclude that she is the only one responsible for his "greatness", and for the little bit of happiness that he experiences in life. She is the "green-light" which compels him to live; she is his ideal dream. He is so dependent on her that when she leaves him, he dies. Gatsby "constructed a Platonic conception of himself and a dream of a romantic heaven that he

focused . . . on Daisy Fay."[88] "He literally glowed"[89] when she was with him and "I think," Scott says, " that "he revalued everything in his house according to the measure of response it drew from her well-loved eyes."[90]

3.2. The Negative Side of the Flapper

The purpose of this section is to show Fitzgerald's flapper's negative side. Seen from this point of view, she appears in his novels destroying the man who loves her, leading him to failure and unhappiness. We will relate this bad or "vampire" woman mainly with Zelda, who, to a certain extent, exerted an evil influence on the author's real life. We will try to show how Scott's flapper is bad, how he criticized her and got disillusioned with her.

This bad side of the flapper is closely linked with the term "vampire"--from which came the word "vamp", also applied almost as a synonym for flapper--which refers to the "woman who uses her physical charms in such a manner as to allure or debase a man,"[91] or to the woman "who brings her lover to a state of poverty or degradation."[92] Mario Praz says that:

> There have always existed Fatal Women both in mythology and in literature, since mythology and literature are imaginative reflections of real life, and real life has always provided more or less complete examples of arrogant and cruel female characters.[92]

Praz also mentions many authors who have very beautiful but perverse women as their feminine ideals. This kind of association can be found mainly in the Romantic tradition (Flaubert, Moreau, etc.), and Fitzgerald, being a romantic too, inherited that influence and applied it, whether consciously or not, in his writings.

This Side of Paradise presents a general tone of evil surrounding all the women in it. Amory Blaine is an undergraduate who is beginning to have more contact with women and sex. Throughout the whole novel, we have evidences that he usually relates women to evil, to something bad and destructive. In the beginning of the book, Amory is amazed at the girls' current behavior:

> None of the Victorian mothers--and most of the mothers were Victorian--had any idea how casually their daughters were accustomed to be kissed . . . and Amory saw girls doing things that even in his memory would have been impossible. . . .[93]

and "one finds him shocked by the discovery that women are not the complete angels that they pretend to be."[94]

Amory is critical of the girls' behavior, but at the same time he likes it: "Amory found it rather fascinating to feel that any popular girl he met before eight he might quite possible kiss before twelve."[95] Evil both attracts and repells him.

The connection between women and evil increases as the story develops, and we have many illustrations of this, in different sections of the book. In the beginning, Amory calls Myra St Claire, one of his flirts, a "young witch"[96] and, at a party she offers, they:

> had slipped away from the others and gone to the "little den" . . . There they had kissed. . . . But "sudden revulsion seized Amory . . . and he desired frantically to be away." . . . Later at college he had gone with a classmate and two girls on a Broadway holiday. Toward the end of the evening when they arrived at the girls' apartment, he was repelled by the laughter, the liquor . . . and for a terrifying moment he saw a deathlike figure sitting opposite him on the divan.[97]

The "deathlike figure" is the devil, and Amory sees him exactly when Axia, a chorus girl, sits beside him and lays her yellow hair on his shoulders. John Aldridge says that "for Amory the problem of evil . . . had solidified into the problem of sex."[98]

Eleanor Savage, another feminine character in this novel, is also related to evil. Amory calls her "little devil"[99] and his "Dark Lady of the Sonnets."[100]

Rosalind Connage, the focal point in the book, makes Amory very unhappy when she leaves him. Her "bad" side lies mainly in her being selfish and irresponsible, and sometimes even mean--"I'm mean, mighty mean,"[101] she says. Two times she is called "vampire," and her selfishness is so great that it makes her leave Amory, despite the love she feels for him. She tells him:

> Marrying you would be a failure and I never fail.[102] . . . I can't be shut away from the trees and flowers, cooped in a little flat, waiting for you.[103] . . . I like sunshine and pretty things and cheerfulness--and I dread responsibility. I don't want to think about pots and kitchens and brooms. I want to worry whether my legs will get slick and brown.[104]

The truth is that she puts Amory down because he does not have enough money to "afford" her. She wants to marry someone who can treat her like a "princess", someone who can create a paradise for her to live in, someone who gives her protection and can satisfy all her desires--and Amory is far from that ideal.

Amory, terribly in love with Rosalind, feels very depressed, both emotionally and physically, when she tells him she wants to break with him. Fitzgerald writes:

> Amory's friends have been telling him for ten days that he "looks like the wrath of God", and he does . . . he has not been able to eat a mouthful in the last thirty-six hours.[105]

After they depart definitely,

> he [is] rather in a grotesque condition: two days of worry and nervousness, of sleepless nights, of untouched meals, culminating in the emotional crisis and Rosalind's abrupt decision--the strain of it had drugged the foreground of his mind into a merciful coma.[106]

Amory keeps going from bar to bar for four days, drinking fo forget

Rosalind. He even tells some people that he has decided to commit suicide. He is beaten and returns home in a pitiful state, saying: "I wanted to be a regular human being but the girl couldn't see it that way."[107] After those four "drunk" days, he visits a friend who asks him if what he saw in the army is the cause of his depression, and he answers her: "That's from another, more disastrous battle. . . ."[108] Rosalind had been his adversary and had defeated him; she had been naughty and had done him in.

Amory meets other women throughout the novel, but the situation does not change. At the end Fitzgerald says:

> Women--of whom he had expected so much; whose beauty he had hoped to transmute into modes of art; whose unfathomable instincts, marvellously incoherent and inarticulate . . . were all removed by their very beauty, around which men had swarmed, from the possibility of contributing anything but a sick heart and a page of puzzled words to write.[109]

The Beautiful and Damned throughout also gives us some hints of the relationship between women and evil. For example, in an imagined dialogue between "beauty" and "a voice," we come to know of a place "where ugly women control strong men . . . women with receding chins and shapeless noses go about in broad daylight saying 'Do this!' . . . and all the men . . . obey. . . ."[110] Muriel Kane, a minor feminine character, is described as a "vampire":

> People told her constantly that she was a "vampire", and she believed them. She suspected hopefully that they were afraid of her, and she did her utmost under all circumstances to give the impression of danger. An imaginative man could see the red flag that she constantly carried, waving it wildly, beseechingly.[111]

Once Anthony tells Geraldine, one of his mistresses, the story of Thérèse, a sixteen-year-old girl who caused the death of the Chevalier O'Keefe; and on the night of his engagement to Gloria,

Anthony hears a woman's laughter when he is in bed, and that sound makes him "upset and shaken."[112] Amidst the deep silence of the night, that laughter touches him as something bad, as a premonition of danger; it "arouses his old aversion and horror toward all the business of life. . . . Life was that sound out there, that ghastly reiterated female sound."[113] There is also a scene when Anthony, travelling by train, sees some "women like imperfect jewels, women like vegetables, women like great bags of abominably dirty laundry."[114] This is the general mood with which Scott sometimes surrounds his feminine characters. Among them his best example is Gloria, around whom he concentrates the story. Her positive side has already been explored, yet she also can be regarded as a real "vampire", a beautiful woman who does nothing to prevent the failure of marriage, on the contrary, she works to bring about its ultimate and complete final decay.

Gloria is beautiful, but tremendously selfish; she does not want children and responsibilities; she does not like to work and she cannot understand why people work:

> I don't understand why people think that every young man ought to go down-town and work ten hours a day for the best twenty years of his life at dull, unimaginative work, certainly not altruistic work.[115]

She goes further yet in her selfishness:

> I want to just be lazy and I want some of the people around me to be doing things, because that makes me feel comfortable and safe--and I want some of them to be doing nothing at all, because they can be graceful and companiable for me.[116]

Anthony loves her, but he cannot help regretting her great selfishness: "Aren't you interested in anything except yourself?" he asks. And she replies: "Not much."[117] Anthony, hurt, thinks: "She had been irritable and vindictive all day, and it seemed to

him that for this moment he hated her hard selfishness."[118] Once they quarrel because she does not want to visit some of his friends, and

> in his mind was but one idea--that Gloria was being selfish, that she was always being selfish and would continue to be unless here and now he asserted himself as her master . . . for a whim she had deprived him of a pleasure.[119]

In those moments Anthony simply hates Gloria; "I'm tired of your eternal selfishness!"[120] All their disagreements have their origin in this aspect of Gloria's personality.

When his grandfather, Adam Patch, catches them in an "orgy" and decides not to include Anthony among his heirs, Gloria says nothing: "Her silence was a method of settling the responsibility on him."[121] She is so afraid of having lost the possibility of getting a great fortune that she is cruel: "I wish he'd died last week!"[122]

Gloria hates the quiet life and at first she does not want Anthony to work because then they could not live the fascinating life of parties and travels she likes to enjoy. He blames her for his lack of interest in work: "As a matter of fact, I think if I hadn't met you I would have done something. But you make leisure so subtly attractive."[123] Once Anthony tries to enter the business world as a salesman, but he quits the job quite soon. He could not work, tired as he always was from the constant parties they went to at night--and Gloria was much to blame for that.[224]

> What he chiefly missed in her mind was the pedantic teleology--the sense of order and accuracy, the sense of life as mysteriously correlated piece of patchwork, but he understood after a while that such quality in her would have been incongurous.[125]

Evil is once more connected with Gloria when they go to a hotel and the clerk refuses to admit them, on the grounds that the they are not married: "He did not think that anything so beautiful as Gloria could be moral."[126]

Sometimes Anthony almost takes a " positive step," but Gloria's negative influence upon him is so great that he always fails. His "conviction of the futility of effort"[127] had been reproved by his wife. She only begins to incite him to work when she realizes that they are short of money and that she cannot have everything she wants any more. Only then, when lack of money prevents her from continuing to live it up, she starts blaming him for their ruin and wants him to work. They are in a poor economic situation, but she is vain enough to want a fur-coat and to torment him about that--which leads him again to work again as a salesman; but he drinks to get courage and he finishes getting into all sorts of jams and by quitting the job on the first day. Gloria simply does not understand the situation; she thinks he has to solve it anyway, without her help, of course, and Anthony, frustrated and humiliated, tells her:

> I'm getting sick of this eternal business of criticizing me. . . . You'd think everything was my fault. You'd think you hadn't encouraged me to spend money--and spent a lot more on yourself than I ever did by a long shot.[128]

Here we have money again interfering strongly in the relationship between a couple. Besides, Gloria does not give her husband the necessary support.

Jealousy is another thing that helps to increase the distance between them, mainly on Gloria's part: ". . . the next time I see you acting with any women like you did with Rachel . . . I'll leave you--just--like--that! I'm simply not going to stand

it!"[129] Gloria becomes more and more "quarrelsome and unreasonable"[130] and, like Fitzgerald, Anthony, despairingly, tries to write something in order to make some money, and once more she does not help him. Again Anthony fails. So he decides to join the men that are going to fight against Germany and "it was all very purposeless and sad when Anthony told Gloria one night that he wanted, above all things, to be killed."[131]

Anthony is completely "down" and Gloria does not realize it; she continues blaming him, mainly when they discover that the suit is against them: "You're not making any attempt to make things different."[132] He had become an alcoholic. "He was thirty-two and his mind was a bleak and disordered wreck."[133]

At the end of the novel they win the lawsuit and go on a long trip by sea. People are talking about them: "He's been a little crazy, they say, ever since he got his money. . . . I can't stand her, you know. She seems sort of--sort of dyed and unclean, if you know what I mean."[134] Now they have the money, but they are far from each other--they are together physically, but there is no love between them any more.

Gloria seems to have a kind of poison that prevents Anthony from leaving her and trying to recapture his individual self. He has known many women, but none can make him happy, and he thinks: "All the distress that he had ever known, the sorrow and the pain, had been because of women."[135]

Fitzgerald ended up calling the novel The Beautiful and Damned, but he had another title in his mind during all the time: "The Beautiful Lady Without Mercy." So, he was aware of Gloria's bad side, and Zelda was too, for she became furious when she read

the novel and realized how much of her own personality Scott had portrayed in Gloria--Zelda was very much offended with that.

In The Great Gatsby, Daisy can also be called a "vampire" if we consider her indirect destruction of Gatsby, her great lover. "Daisy's significance in the story lies," claims Bewley, "in her failure to represent the objective correlative of Gatsby's vision."[136] She does not correspond to his ideals; "she turns out to be literally nothing, and vanishes from the novel at the very point when, if she had existed at all, she would have to start being really there."[137] Her mistake is exactly her lack of courage to face a concrete reality; her fault is her total "unreality".

Daisy lives in an "artificial world"[138] and she is corrupted by the money that surrounds her. All her actions seem to be just a pose--she is insincere: ". . . there was an excitement in her voice that men who had cared for her found difficult to understand: a singing compulsion, a promise . . .,"[139] but this promise is false, says Malcolm Cowley, for Daisy, when Gatsby thinks he has won her back, again cheats him and recedes into her rich world. So "Daisy becomes as essentially vulgar and inhuman as her husband. . . ."[140]

By the time Daisy gets closer to Gatsby, when they begin to meet in his house, we notice Fitzgerald surrounds this house with an atmosphere of "doom", mystery and evil: "The grocery boy reported that the kitchen looked like a pigsty, and the general opinion in the village was that the new people weren't servants at all."[141] After the car accident (in which Myrtle Wilson, Tom's lover, is killed), "there was an inexplicable amount of dust

everywhere, and the rooms were musty, as though they hadn't been aired for many days."[142] Daisy is the only one responsible for Myrtle's death, because she was driving Gatsby's car when the accident happened--but people think Gatsby is the one who is guilty. "In the end she lets Gatsby die for the murder she has committed,"[143] since Myrtle's husband kills Gatsby in vengeance. "Daisy had not proved 'worth it' except as the concrete image of Gatsby's illusion."[144]

At the end, after killing Myrtle and causing Gatsby's death, she rejoins her husband Tom, and both disappear into their wealth, which seems to reconcile everything. She does not have the courage even to attend his funeral, although a few days earlier she had confessed to him her great love. Thus, Gatsby remains "Daisy's slave forever."[145]

Fitzgerald himself severely judges Daisy:

> . . . as the final, particular embodiment of Gatsby's purpose, she was unequal to the task, first of understanding his love, then of realizing the effort he had made to recover the one moment in the past that seemed worth while to him.[146]

Nicole Warren, the main female character in Scott's fourth novel, Tender is the Night, was not mentioned when I talked about the good side of the flapper because, in fact, this side is not really explored in her--she is a flapper whose positive side lies in her being young, rich and beautiful, but that's all. At the time Fitzgerald wrote this novel, Zelda had become mentally ill, and he was concerned not with her good side any more, but with her "sick" side instead, which had turned out to be very harmful to him. So Nicole is but another facet of Zelda. She represents, we could say, Zelda's "decay" and Scott's own disillusionment

with the flapper. She is rich and schizophrenic and her family "buys" Richard Diver--Dick--the young psychiatrist, to care for her. Her great trauma was that she had had an incestuous relationship with her father when she was a child, and this fact had disturbed her.

It is true that when they marry he is in love with her, but Nicole drains too much of his own inner resources and energy. At the end, he is the one who is sick, and she gets cured. Before marrying Nicole, Dick was a brilliant doctor, but his "process of deterioration" starts right in the beginning, when be becomes financially dependent on her. Because he is poor, her family thinks he has to submit to him, since he lives on their money.

In The Great Gatsby Daisy's voice has a "promise" for Gatsby, a "promise" that proves to be a false one. It is almost the same here: " Nicole's face, ivory gold against the blurred sunset that strove through the rain, had a promise Dick had never seen before. . . ."[147] And Dick is cheated by this lovely face. At first he thinks she is an "ally", but as they live together, he discovers she is an enemy who prevents him from working and writing a great book. She takes even his spiritual resources. Their marriage is like a battle; her surname, after all, is "Warren". Shortly before they marry we find Nicole saying: ". . . oh, wasn't it wonderful! I've got him, he's mine,"[148] and Scott narrates: "Nicole was up in her head now,. . . trying to collate the sentimentalities of her childhood, as deliberate as a man getting drunk after battle."[149]

Because of Nicole's possessiveness, Dick feels imprisoned by her:

> His work became confused with Nicole's problems; in addition, her income had increased so fast of late that it seemed to belittle his work. Also, for the purpose of her cure, he had for many years pretended to a rigid domesticity from which he was drifting away, and the pretence became more arduous in this effortless immobility, in which he was inevitably subjected to microscopic examination.[150]

Also, "the dualism in his views of her--that of the husband, that of the psychiatrist--was increasingly paralysing his faculties."[151]

"He had wanted to be if only a reflection in her eyes,"[152] but now he could not stand that any more, and, as the story develops, their relationship becomes cooler: "She had a lonely life owning Dick, who did not want to be owned."[153]

Money is an important factor also; it influences many things, many reactions. Dick is so aware of this aspect that once, when he talks with Baby, Nicole's sister, he has the impression that she says: "We own you, and you'll admit it sooner or later. It is absurd to keep up the pretence of independence!"[154] Miller says that "there is a kind of spiritual cannibalism or vampirism going on in the novel."[155] The problem is that

> . . . somehow Dick and Nicole had become one and equal, not opposite and complementary. . . . He could not watch her disintegrations without participating in them.[156]

Her mental problem causes "his spiritual bankruptcy and disintegration of character."[157] Miller analyses their situation:

> As Nicole imbibes Dick's overflowing vitality, she arises from the depths of her soul-sickness to new heights of stability and self-possession--while Dick descends into spiritual exhaustion and emptiness below the level even of despair. It is as though for Dick and Nicole there is only one soul, first in Dick's possession, finally in Nicole's. The tragedy lies in the attempt, by those two people, to share what they cannot by their very nature share.[158]

Dick and Nicole's relationship grows worse when Rosemary Hoyt enters their lives. She is a young and beautiful actress

who falls in love with Dick as soon as she sees him. At first Dick resists--he does not want to betray Nicole--but after some time he cannot help becoming emotionally involved. Then another problem is created for Nicole: she is jealous of her husband, and this is the reason for various of her neurotic attacks. Reacting this way, Nicole completely confuses Dick; for a while he refuses to accept his love for Rosemary, but afterwards he simply has to admit it. However, he tells her: "Nicole mustn't know--she mustn't suspect even faintly. Nicole and I have got to go on together . . . Nicole mustn't suffer--she loves me and I love her. . . ."[159] Dick is afraid of hurting his wife, and so many conflicts begin to make him sick:

> . . . he had been swallowed up like a gigolo. . . . He had lost himself--he could not tell the hour when, or the day of the week, the month of the year.[160]

Dick, the doctor who used to be always helping people, providing them with fun, cure and happiness, seems to be worn out now. He realizes that and says: ". . . I'm the Black Death. . . . I don't seem to bring people happiness any more."[161]

Dick begins to drink to forget his problems and that causes other problems. People comment:

> Dick is no longer a serious man. . . . Do you think that sort of thing does the clinic any good? The liquor I smelt on him to-night, and several other times since he's been back.[162]

His partner refuses his work at the clinic:

> . . . I have been aware several times that you have had a drink when it was not the moment to have one. . . . Your heart isn't in this project any more, Dick.[163]

As for their marriage, "the most unhappy aspect of their relationship was Dick's growing indifference, at present expressed by too much drinking."[164] Because of his drinking he once is

beaten by a taxi driver and is put in jail--Baby Warren has to help him. He is very "decayed" now and he tells Nicole: "I'm not much like myself any more,"[165] and she tells him: ". . . you used to want to create things--now you seem to want to smash them up. . . ."[166] But Nicole recognizes her guilt in this process: "I've ruined you,"[167] she says. She has taken everything from him and as she is now becoming cured, she does not love him any more. John Chamberlain remarks:

> . . . Nicole will remain in love with Dr. Diver only so long as she needs him. The fact that she is in love with him is predicated on sickness; when she ultimately comes to feel that she can stand by herself, her love for him collapses.[168]

She hesitantly gets interested in another man, Tommy Barban, and she says, as if to excuse herself: "--but other women have lovers--why not me?"[169] She feels a little remorse because she is aware of the "sin" she is committing against him, but she goes on with the affair and continues recovering: "Why, I'm almost complete, she thought. I'm practically standing alone, without him."[170] At the end Nicole and Dick separate; Nicole does not need him any more.

Rosemary's presence in the novel also has a destructive aim. Chamberlain says that "when Dick Diver . . . falls in love with Rosemary, his marriage to Nicole commences to founder"[171]--Rosemary is not a major character, but even so, we can perceive Fitzgerald's preoccupation in placing her as one more evil influence upon Dick.

All these women in Scott's finished novels resemble and can be related to the "real" woman who was his model: Zelda Sayre.

In the beginning Zelda's negative side can be said to be her lack of discipline, her having been spoiled, her irresponsibility, her spending too much money, her laziness and selfishness, all of which are not really serious flaws; but when she began to show signs of mental disorder she became harmful to Scott's life, mainly to his career as a writer.

Zelda was always ready to go to parties and she could not understand why Fitzgerald sometimes refused to. "He had decided, he told me [Hemingway], to work and not to drink, and Zelda was treating him as though he were a kill-joy or spoilsport."[172] Ernest is the one who blames Zelda heavily for Scott's failure. He says: "Zelda was jealous of Scott's work.[173] . . . Zelda would begin complaining about how bored she was, and get him off on another drunken party."[174] Spiller talks about "his effort to satisfy his own and his even more neurotic wife's greed for wealth and sensation. . . ."[175]

She had other ways of "destroying" him too. Once, for example, Scott told Hemingway she had "said that the way I was built I could never make any woman happy and that was what upset her originally."[176] This time Ernest comforted him and tried to take that idea out of his head--they were very close friends--but even their friendship Zelda tried to destroy. She was jealous of Hemingway because Scott admired him a lot. Hemingway believed that Zelda only wanted to put Scott out of business: "Zelda just wants to destroy you."[177]

> Hemingway saw that in this family the wife continually interfered with her husband's work because she was jealous of it. Her frantic efforts to become a painter, a ballerina, and a writer were part of that jealousy.[178]

Ernest also thought that Zelda's abuse of alcohol was only one of

her "arms" to keep Scott from working. He also said that Zelda was unable to appreciate his writings, and that she never stimulated him to work, on the contrary, she kept interrupting and bothering him. Scott said:

> I could never convince her that I was a first-rate writer. She knew I wrote well but she didn't recognize how well.. . . she didn't understand or try to help me.[179]

Alexander McKaig remarks, in his diary:

> I think she might do a little housework--apartment looks like a pig sty. If she's there Fitzgerald can't work--she bothers him--if she's not there he can't work, worried what she might do. . . . Zelda will never make an effort.[180]

From 1930 on, when her case was diagnosed as schizophrenia, she became Fitzgerald's almost constant care; then he had to work very hard to pay for all her high expenses in clinics and hospitals. Scott crashed with Zelda and he could not recover from that hard jolt. Scott complained to Frances:

> When I was your age I lived with a great dream. The dream grew. . . . Then the dream divided one day when I decided to marry your mother after all, even though I knew she was spoiled and meant no good to me. I was sorry immediately I had married her. . . . I was a man divided--she wanted me to work too much for her and not enough for my dream. . . . It was too late also for me to recoup the damage--I had spent most of my resources, spiritual and material, on her, but I struggled for five years till my health collapsed, and all I cared about was drink and forgetting. The mistake I made was in marrying her.[181]

After Zelda decided to work on something, and began to write, Scott thought she was doing that only to harm him, his career. He had always written about their experiences and he did not agree that Zelda did the same. He insisted that she had "used him, his writing, his life, his material, to her own advantage."[182] By the time she took up dancing he complained of her lack of interest in himself and in their daughter, and he "felt that Zelda's dancing was executed in a spirit of vengeance

against him. . . ."[183] Her dancing, besides keeping her out of their home almost all the time, also damaged their sexual life because she was always tired from too much physical strain.

Fitzgerald was sorry when she complained of lack of money and he felt deeply hurt when Zelda had that affair with the French aviator: ". . . his capacity for being hurt by Zelda was always very great,"[184] Mizener says, and at that time Scott had said: ". . . I knew something had happened that could never be repaired."[185] He blamed Zelda for his drinking:

> . . . life didn't seem a hopeless grind to support a woman whose tastes were daily diverging from mine. . . . People respected her because I concealed her weaknesses . . . but she was becoming more and more an egotist and a bore. Wine was almost a necessity for me to be able to stand her. . . . What I gave up for Zelda was women and it wasn't easy in the position success gave me--what pleasure I got from comradship she has pretty well ruined.[186]

And the worst thing for Scott was that he felt Zelda was most of the time unable to recognize her guilt: "Never in her whole life did she have a sense of guilt, even when she put other lives in danger. . . ."[188] To her doctors Fitzgerald said he was being destroyed by the present situation of his marriage. "It's all unfair. . . . I am paid these enormous prices . . . I am paid for a continual fight and struggle that I can't carry on. . . ."[189] He also said Zelda's bad condition reflected in his mood. "First he blamed his mother, then Zelda; he would draw his secretary aside, telling her, 'I am as I am because of my wife.[190] . . . and I gave her all the youth and freshness that was in me."[191]

Critics talk about Scott's great efforts to earn money so that she could have the best doctors, his efforts to publish her short stories, his joy when Save Me The Waltz was published, how he once saved her from a train under which she almost threw

herself, his trying to help her doctors by telling them about their relationship, and so on. Even Zelda's mother once had said: "Scott was charming to be so patient with her."[192]

Dr. Breuler, one of Zelda's doctors, consoled him when he felt remorse for Zelda's sick mental state: "Stop blaming yourself. You might have retarded her illness but you couldn't have prevented it."[193] Zelda, herself, in her last years, recognized his generosity and sincerely apologized for having hurt him that way: ". . . you have been so good to me, My Do Do. I wish I had not caused you so much disaster. But I know you will be happy someday."[194]

As we could see throughout the development of this section, Fitzgerald's main female characters, in one way or another, sometimes exert a bad influence on their lovers. I would say, however, that they are not "physically fatal," as some characters of the romantic tradition are. Mario Praz talks about women who are real "vampires", that even kill their lovers directly. Fitzgerald's flappers are unconsciously bad. For example, Rosalind makes Amory sad--which leads him to drinking and temporary physical deterioration--by not accepting him in marriage. Daisy causes two deaths, Myrtle's and Gatsby's, but accidently, and she refuses his love just because she is a coward. Gloria's "poison" affects Anthony because he is very weak; and Nicole kills Dick spiritually because of her trauma. We can also notice a progressive increase of evil in Scott's flappers--it was just hinted in Rosalind, implied in Daisy and Gloria, and very strong in Nicole--and this is the proof of his disillusionment with

them, which increased little by little, accompanying the progressive problems between him and Zelda.

At any rate, Scott portrayed his flappers as good and bad simultaneously. At first he was more optimistic about his heroines--as can be seen through his very descriptions of, and comments about them--but as he grew older and more experienced, he became aware of the flapper's power to hurt people, as he himself was hurt by Zelda. And now his attitude is not one of praise any more. On the contrary, he condemns the flappers; he would hate his daughter to become one, he tries not to write about this heroine any more. His last novel, The Last Tycoon, does not have any flapper in it. Fitzgerald had definitely eliminated that type from his fiction and out of his life, though he would always be remembered as the creator of the flapper.

The flapper's very close relationship with the author, his identification with them, will be discussed in the next chapter.

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CHAPTER FOUR

THE WOMAN INSIDE F. SCOTT FITZGERALD

4.1. Scott Fitzgerald, a Romantic

Fitzgerald was Irish from his mother's side, and that was where his romanticism and imagination came from:

> An Irishman's imagination never lets him alone, never convinces him, never satisfies him; but it makes him that he can't face reality nor deal with it nor handle it nor conquer it. . . .[1]

So, like the Irish, Scott was a romantic. Since he was very young he had shown his romanticism, his power to live in the imagination. He had a tendency to tell lies about what he was--the owner of a real yacht, for example--perhaps because of the fact that he had always lived among very rich and traditional people, not being one of them himself. That was a good reason for him to use his rich imagination to mentally create the enchanted life he would like to have really lived.

Fitzgerald had a sensational life, full of parties and important people, but inwardly he always felt himself as a poor little Midwestern boy who kept outside that world, "with his nose to the glass, wondering how much the tickets cost and who paid for the music."[2]

As I have said earlier, Scott was an essentially indoor child: "An indoor child who had spent most of his life in apart-

apartments and hotels, Fitzgerald shied away from athletics."[3] He even refused to take up swimming as a sport, since he had developed a complex about showing his feet. He was

> unathletic, imaginative, and sensitive.[4] . . . He was growing more manly by degrees, but there remained a chaste, delicate part of his nature which shunned life's coarseness and sweat.[5]

Later he became interested in sports only because he learned that they could make him a hero. He once "fell madly in admiration for a dark-haired boy who played with melancholy defiance."[6] The romantic theory and the idea of the perfect hero are closely linked, and Scott also had his own ideas of a hero, he also needed a prototype of a hero: he would be dark, strong and self-assured, as he himself was fair, weak and insecure. Notice, however, that in his novels he did not use the ideal hero he had in mind, but he himself, with all his qualities and flaws. By the time the war began

> he was appealed to by the romantic idea of the gallant individual confronting and dominating danger and death. His not getting overseas into action came gradually to seem to him a great deprivation.[7]

When the war ended, as Malcolm Cowley says, "we were left with all our high emotions in the absurd posture of someone who has offered to perform a heroic rescue after the victim has been saved by others."[8] People were disillusioned and disenchanted; people had lost their interest in politics or social problems and had decided to spend their energies in other ways: success in business, art, or simply having a good time. Scott took up art--literature--and enjoyed life at its intensest. These two things made him become a legend in America, a romantic hero because of his incredible success, which was followed by an

ultimate "crack-up." His romantic nature led him to live in his imagination since, as Praz remarks, "the imagination possesses the magic virtue of making things infinite."[9] He used to say he had a "sense of infinite possibilities,"[10] and later his friend Gerald Murphy would agree with him: "Only the invented part of our life--the unreal part--has had any scheme, any beauty."[11]

After the boy Scott failed in athletics, he made up his mind to be a great writer--he had always been a great reader and had ability to work with words--then he

> adhered to the Renaissance and Romantic conception of the writer as a man of action who experiences his material at first hand--not from lack of imagination, but so he can write about it more intensely.[12]

That's why John Kuehl sees him both as a romantic and as a realist at the same time. He says that Scott's themes come from two areas: romanticism (imagination) and social realism (real experiences).

> Some of his romanticism is to the American tradition, but, for the most part, he reached back to the nineteenth-century English Romantic poets and their successors, the latter-day romancists of the Victorian period . . . he took over much of the aesthetic of the Romantic poets: the use of the artist's personal experience as subject matter; the stress on the individual and his private world; the importance of the hero and heroism; the conflict between the world as it is and as it might be (the real and the ideal); the importance of wonder. . . .[13]

Kuehl also says that Fitzgerald uses Henry James' method: to be firmly connected to experience and reality, but to know how to cut the cable which links that to imagination without the reader realizing it. Fitzgerald observed "the Romantic habit of living one's life as if it were a work of art . . . and of writing one's books as if they were autobiographies."[14]

Another thing Scott inherited from the romanticism of the nineteenth century was the idea of dying young, and of preferring a short, intense life to mere longevity and dull security. He also inherited the conception of the genteel romantic hero, which he expanded, creating the genteel romantic "heroine". His novels are always about a genteel romantic couple, and his emphasis, as I have already said, is on the woman, or flapper. Many times his superman is made flawed by the heroine, who destroys him. It is interesting to notice that Fitzgerald, in his real life, admired the "hard" hero like Hemingway, for example, but he seemed unable to create a type like that in his fiction--and this because he could only write about what he felt, and he himself was not that kind of person. Since his school days he had dreamed of a "tough" masculine hero, and when he met Hemingway, he thought this was the personification of his ideal. Hemingway was his complete opposite.

Scott admired Hemingway's physical strength and the fact that he had been in the war, which Scott regretted having missed.

> Hemingway was a big, self-assured, engaging fellow with black hair and a small mustache, with a boyish grin . . . and dark eyes . . . he seemed a bit of a roughneck, but he was genial and relaxed. . . . He reveled in his senses; the world of sport and nature was open to him as it never could be to an essentially indoor person like Fitzgerald. Hemingway was an expert fisherman, a good skier and boxer.[15]

Ernest was a "man of action,"[16] and Scott a "man of words." They could be compared to a "bull" and a "butterfly". Turnbull says:

> . . . the butterfly has beautiful colors on its wings [dream], but the bull is "there" [reality]. Hemingway was a force. His personality overpowered you. . . . The world revolved around him, while Fitzgerald--off to one side--was subtler, more insidious, more sympathetic, more like light playing through clouds. Fitzgerald had the dangerous

> Athenian qualities of facility and grace as against Hemingway's Spartan virtues of ruggedness and perseverance.[17]

Nancy Milford says that "there was a strong element of hero worship in Scott's attitude toward Hemingway."[18] Once he tried to write a novel with a hero modeled in Hemingway. He was deeply impressed by that strong man, not only by his artistic side, which he specially wanted to help, but also by the man himself. ". . . Hemingway, the Byronic hero, would always magnetize Fitzgerald. . . ."[19]

Being a "moon" person, as Zelda had remarked, Scott was "sensitive as a young leaf, [and] he trembled to all his surroundings."[20] As in regard to his romantic themes, "Fitzgerald wrote much about love, as he was preoccupied with it as between men and women. . . ."[21] But he wrote about a romantic and innocent love: ". . . the immaturity of Amory's love affair ir remarkable --and ironic, considering how daring the book was supposed to be."[22] And Scott himself was like Amory Blaine, his hero in <u>This Side of Paradise</u>. Though appreciating girls a lot, and being very popular among them, he would not chase them, or spend the night with them, as his colleagues used to do. "He was romantic and uncynical in his view of the opposite sex . . . and mere carnality . . . had less appeal for him."[33] Mizener says:

> He remained all his life essentially the boy who was shocked as an undergraduate by his classmates' casual sex life. . . . Sexual matters were always deadly serious to him. . . .[24]

and he could not face them naturally unless there was true love involved, as there was in the case with Zelda. He had once said:

> With a woman, I have to be emotionally in it up to the eyebrows, or its nothing. With me it isn't an affair--it must be the real thing, absorbing me spiritually and emotionally. . . .[25]

This aversion for promiscuity, this avoidance of "crudity" in sex is a characteristic of all his novels and short stories, all of which tend to emphasize the spiritual aspect of love. Scott never ceased to be a romantic in his physical appearance (he was blonde, with blue eyes, good and somewhat delicate looks) as well as in his personality (dreamer, merry, sensitive).

> Fitzgerald was a born romancer and illusionist, whose ever-beautiful, ever-witty young people did not exist outside his pages although later they seemed to typify the age.[26] . . . He saw the beauty in life and wanted to celebrate it and make others see it. There was something soaring and idealistic in his nature which constantly reached out for the experiences he hadn't had.[27]

Scott wanted to live an enchanted life, therefore he wanted his characters to live enchanted lives too. But that obsession to life in the imaginative world was not always good: ". . . imagination's such a torture that you can't bear it without whiskey. . ."[28] Scott, unfortunately had inherited that tendency from his Irish side, and even early "he began to be known around St. Paul as 'a man who drank,' a reputation which gave him a certain romantic interest which he undoubtedly enjoyed."[29] His drinking would always be a reason for quarrels between him and Zelda, and between him and Sheilah, but he would not give it up. He only began to mix liquor with his work in 1928, and it really turned him inside out from then on.

> Originally Fitzgerald had drunk to enhance life, to heighten its possibilities . . . but gradually drink had gained the upper hand . . . perhaps . . . because he was Irish. That race . . . has shown an historic weakness for the bottle. Fitzgerald's father was known as a man who drank. . . .[30]

If you read his novels, you can clearly detect signs of drinking almost everywhere; almost all his male characters show this bad trait.

> Like so many men that are shy because they cannot fit their world of imagination into reality, or don't want to, Scott had learned compensations . . . I found . . . that with a few drinks I got expansive and somehow had the ability to please people. . . . Then I began to take a whole lot of drinks to keep going and have everybody think I was wonderful.[31]

His male characters resemble him very much; they are Scott's other facets, and when I say that, I do not mean art and life are the same. Fitzgerald himself once said that an author "is too many people, if he's any good,"[32] and Malcolm Cowley explains:

> What he meant was that the heroes of his stories were never himself as he was in life, but himself as projected into different situations.[33]

And Scott also had said:

> Books are like brothers. . . . I am an only child. Gatsby my imaginary eldest brother, Amory . . . my younger, Anthony, my worry, Dick my comparatively good brother, but all of them are far from home.[34]

Thus, we can say Amory Blaine is a romantic like Fitzgerald because he is always expecting much more than the world can give him. he is a dreamer, an idealist who becomes disillusioned with society, which he realizes is commanded by wealth; he gets disillusioned with women, in whom he perceives an evil side, also ruled by wealth. Anthony Patch is a romantic hero that throws his life away for an ideal: to be rich. He cannot face reality and he thinks money can turn his world as fantastic as he wishes it to be. But in the end he is disillusioned too; he is rich but unhappy--life has lost its meaning.

> Jay Gatsby is a hero because he is a romantic who has ideals, dreams, illusions, who answers a call to something beyond life, who has the capacity to respond to the infinite possibilities of existence, who sees the world not as it is but as it might be.[35]

And Sklar thinks Gatsby dies because he got near Daisy and so his quest lost "the mysterious beauty his imagination had once

imparted to it."[36] Gatsby is like a knight who is faithful to his lady until the end: "after the automobile accident, he insists that he, not she, was driving,"[37] and this lie causes his death.

Dick Diver is a romantic too. He believes he can entertain people and make them happy. He is basically a good man, but he has "one serious flaw--social climbing, in a situation where the flaw destroys him."[38] He uses love not as an end in itself, but as a means to conquer a position in society. Stahr, Scott's last hero, is a man of imagination who dies in an aircrash, a tragedy plotted by others. Thus, we conclude that Fitzgerald's main masculine characters are all to a certain extent romantic projections of the author himself. Fitzgerald's flappers are romantic too, mainly if we consider their obsession for intense, even if false, happiness.

4.2. Scott Fitzgerald, a "male flapper"

Scott Fitzgerald, as I have said earlier, had a somewhat delicate complexion. He had some external and internal feminine characteristics. He was an indoor person, a romantic, a dreamer. He had about him a "precocious freshness . . . he was a small-boned, pretty child with blond hair parted in the middle and large, luminous eyes. . . ."[39] Many people who described him talked about his "delicate, almost feminine mouth."[40]

> He had very fair wavy hair, a high forehead, excited and friendly eyes and a delicate long lipped Irish mouth that, on a girl, would have been the mouth of a beauty.[41]

Mizener says that he was "almost girlishly handsome"[42] and his good looks--even four years later he collected a painful number

of votes as the prettiest member of his class at Princeton--helped him to acquire a quick reputation as a sissy."[43] Turnbull, however, thinks that "sissy" is too strong a word for him. His colleagues talked about his "freshness" and his terrible flapperlike egotism and gentlemenly manners--and envied him because in spite of not being strong or virile as most of them, he was extremely popular among the girls. He was very "convivial"[45] and attracted girls with his good looks. Only an athletic triumph (which was very rare) could gain admiration from other men. A teacher said of Scott:

> . . . a sunny light-haired boy full of enthusiasm who fully foresaw his course in life, even in his schoolboy days. . . . I helped him by encouraging him to write adventures. It was also his best work, he did not shine in other subjects. . . . He wasn't popular with his schoolmates. . . .[46]

Fitzgerald had the main aspects of a flapper: beauty, selfishness, vanity and energy; he had been spoiled by his mother and his father had done nothing to stop that. In the face of his father's failure, Scott identified much more with Mollie than with Edward. Also, he had been "woman-educated" by Mollie, who once even gave him a girl's bicycle, who made him worry too much about his external appearance. "He wore the correct clothes and labored to acquire the proper manners and mannerisms. . ."[47]

> He worried, much too visibly, over the details of his performance; it was a failing he never conquered; twenty-five years later he was still fussing at his hostess at a house party . . . to know if his sports jacket were "all right". ("A gentleman's clothes may be right or wrong," his hostess remarked, "but he is never self-conscious about them and he certainly never talks about them.")[48]

Fitzgerald wanted to be loved, to be admired (again the flapper). Notice the strength of this urge in this "self-appraisal as he was about to enter [the] Newman [Academy]":

> I had a definite philosophy which was a sort of aristocratic egotism. I considered that I was a fortunate youth capable of expansion to any extent for good and evil. I based this, not on latent strength, but upon facility and superior mentality. I thought there was nothing I could not do, except, perhaps, become a mechanical genius; still I traced special lines in which I considered [I] must excell, even in the eyes of the others. First: Physically --I marked myself handsome; of great athletic possibilities, and an extremely good dancer. . . Second: Socially--In this respect, my condition was, perhaps most dangerous, for I was convinced that I had personality, charm, magnetism, poise, and the ability to dominate others. Also I was sure that I exercised s subtle fascination over women. Third: Mentally--Here I was sure that I had a clear field in the world. I was vain of having so much, of being so talented, ingenuous [ingenius] and quick to learn. . .[49]

Scott was aware that he also had a negative side, a weak and cowardly one (like his flappers have), but his thirst for life, emotion and excitement were greater than his inner cowardice and insecurity and that would lead him to the very top of things. Most of all "he loved popularity and responded to it with great charm . . . he was strikingly handsome, gracefully casual and informal."[50] Wherever he went, he was a very live presence who would always attract people's attention by his special way of behaving; he liked to be a "show-off", a flapperlike tendency which increased by the time he met Zelda, even if he had to attempt suicide to prove that.

At Princeton he made his last attempt to succeed in football. Then he decided "he would have to find some other way of catching the public eye"[51]--"The prima donna in him was hypersensitive to his public image"[52]--and this way would be writing, a career that matched his personality very well. ". . . he thought literature could buy him a place like any movie star's or debutante's in the high world of American fashion,"[53] and time would prove that he was right. By that time he had the chance to

observe the Princeton life very carefully, which he would later describe in This Side of Paradise.

> He wanted to see, to know, to be, to experience, to explore. He wanted to do everything and to have everything with an enthusiasm which made him very attractive. He was rushing out to meet life and to embrace it, unable to wait for life to come to him.[54] . . . what he saw in the mirror was cause for hope. Handsome, pert, fresh, blond, he looked . . . like a jonquil. He parted his hair in the middle . . . and it was usually a little windblown from his energetic life.[55]

John Peale Bishop was one of Fitzgerald's permanent companions, and he wrote a beautiful requiem for him, called "The Hours":

> No promise such as yours when like the spring
> You come, color of jonquils in your hair,
> Inspired as the wind, when woods are bare
> And every silence is about to sing.[56]

This is the Scott Bishop saw--he was as vivid and fresh as the spring.

"Once asked how he always managed to corner the most attractive girl at a party, Fitzgerald replied, "I'm only interested in the best."[57]

> Intelligence, imagination, daring, courage, wit, beauty, and strength [were] the youthful qualities he prized; almost from the beginning of his fiction he prized wealth because that seemed so obviously the condition under which these personal qualities could flourish.[58]

It was common to hear him saying: "I had to excel in everything I undertook so they would seek me out"[59] or, "I must be loved. I tip heavily to be loved. I have so many faults that I must be approved of in other ways."[60] He was like that during his whole life and maybe that attitude would suit a woman better, but Fitzgerald, we would say, "was essentially a woman's man."[51] He had a feminine strain . . . yet he was in no way effeminate."[57] Turnbull still adds that his "extreme delicate sensitivity went

a long way toward explaining his artistic power,"[53] and that quality helped him to write in a fascinating style. Like his flapper, "there was ruggedness mixed with delicacy, and his refined, almost pretty features conveyed a certain force, the virile dominance of someone who knows what he is about."[54]

He was very sincere about his emotions, and once, when he was with Hemingway and he drank wine direct from the bottle, Ernest said he was as excited "as a girl might be excited by going swimming for the first time without a bathing suit."[65]

He was not much given to abstract or impersonal thought; he did not like to talk about politics. When young he had owned a girl's bicycle, he had been spoiled by his mother, he had actually acted as a chorus girl in a show at the Triangle Club--"This aptitude for female impersonation caused a furor at a prom at the University of Minnesota . . .[66] He'd always wanted to be a dandy."[67] When he and Zelda met, they lived mainly in a man's world because that was Zelda's preference, and Scott's too. At first Zelda admired his "womanlike" side, but later sometimes she could not resist criticizing him because of that. Once Scott was beaten in a fight and Zelda replied: "Scott, you're not going to let that so and so get away with that,"[68] forcing him to fight. "She fully expected him to perform manfully in a situation where he was placed against considerable odds."[69] Zelda was much stronger in this point, where he always let his cowardly side appear and dominate him.

Milford reports one occasion when Zelda--who adored high dives--challenged Fitzgerald to take one: ". . . he was absolutely trembling . . . but he followed her."[70] At least Scott

always tried to act like a "real" man, and Zelda helped him a lot with that--she gave him strength to do difficult things. Even so, she was the stronger of the two, and Scott himself recognized that:

> In the last analyses, she is stronger than I am. I have creative fire, but I am a weak individual. She knows this and really looks upon me as a woman.[71]

This situation worsened when Zelda accused him of having a homosexual liaison with Hemingway, but at that time she was on the brink herself, and that was an exaggeration of the problem. By the time she finally cracked up, Scott again had to fulfill a woman's role, being Scottie's mother too, not only her father.

Regarding his feminine characters, Fitzgerald (who had the habit of writing about his experiences) said: "Even my feminine characters are feminine Scott Fitzgeralds [because] I'm half feminine--at least my mind is."[72] Notice how strong and clear is the idea that Fizgerald was an author with a female mind--anima--who created fictional women with male minds--animus--(almost all flappers say they have "men's minds," in chapter III). Scott himself had this problem, and he transferred it to his characters.

In Tender is the Night Rosemary Hoyt is Scott himself:

> . . . she turns out to be a version of the author. She is Irish, full of embarrassment and guilty pride at a too-sudden success, and quite indeterminate in her sex.[73]

Sexual ambivalence is everywhere in Fitzgerald. Mrs. Speers says Rosemary has been educated as a boy, to earn money. Also, as Rosemary does not have a father, Mrs. Speers is both father and mother to her, and this fact makes her a little masculine too. Incest is another theme that can be related with this sexual ambivalence, and it appears many times. Fitzgerald himself was

very much attached to his mother, as Rosemary is to hers, and both Rosemary and Nicole regard Dick Diver as a father figure, while he himself sees them as young girls, or even his daughters.

In The Last Tycoon Scott openly writes employing a woman's point of view and this is the only time he does that. There he is Cecilia Brady, the narrator. Edmund Wilson, in an essay, says:

> It has been said by a celebrated person that to meet F. Scott Fitzgerald is to think of a stupid old woman with whom someone has left a diamond; she is extremely proud of the diamond and shows it to everyone who comes by, and everybody is surprised that such an ignorant old woman should possess so valuable a jewel; for in nothing does she appear so stupid as in the remarks she makes about the diamond.[74]

Wilson thinks that the person who said that did not know Scott well, and he defends the author: "Scott Fitzgerald is no old woman . . . not in the least stupid. . . ."[75] He recognizes, however, that Fitzgerald did not know how to use his talent because "he had been given imagination without intellectual control of it. . . ."[76]

These were the evidences that sometimes Scott was regarded as a woman, as having a feminine side. We can clearly recognize he could be called a "male flapper," mainly in the beginning of his career, because he really admired and had qualities of the flapper: he was handsome, well-dressed, proud, selfish, vain, sophisticated, imaginative, very alive and enthusiastic about life. He had no discipline; he adored to be loved, to be popular, to be rich, to have fun. He would like his life to be a neverending weekend.

And how about his male characters? How can they be called feminine, "male flappers"?

Fitzgerald had the habit of talking too much about himself --"it was only when he verbalized his experience that it seemed completely real to him"[77]--he could not help projecting his own characteristics, his own personality, into the portrayal of his male characters who, consequently, reveal aspects of the author. Scott and all his masculine heroes, in different degrees, are "male flappers".

Gatsby is essentially a romantic, an idealist, and besides being obsessed with wealth, which is one of the flapper's characteristics, he always lets his imagination hold sway. He lacks many other aspects of a flapper and he concentrates on this one--imagination. There is "something gorgeous about him . . . some heightened sensitivity to the promises of life . . . a romantic readiness..... ."[78] There is a tower in his big mansion, which makes it look like "the world's fair,"[79] and he wants Daisy "Fay" to be his fairy. His house is also like "an amusement park"[80] where people come to have fun, to be happy. And he is the mysterious man who lives there, and people wonder who is is and where he comes from--is he a spy, a killer, an Oxford man, a bootlegger? No one knows, and that is why tales, legends, form around him. Jay Gatsby is a child living in an enchanted life in an enchanted place. He is a child because "he believes in a childish thing"[81]: to repeat the past, to have Daisy's love again.

> . . . the prolongation of the adolescent incapacity to distinguish between dream and reality, between the terms demanded of life and the terms offered.[82]

He "constructed a Platonic conception of himself and a dream of a romantic heaven that he focused . . . on Daisy Fay."[83] For a

romantic like himself "life is unendurable without a belief in the possibility of a meaningful existence, and the feeling that the world conspires to make such a belief impossible . . ."[84]--that's why Gatsby dies when he loses his hope to regain Daisy; he simply could not stand living outside his imagination, she breaks the enchantment forever. Many critics have commented on this too romantic side of Gatsby, which some of them seem to imply it would suit a woman better. H. L. Mencken says he has "the simple sentimentality of a somewhat sclerotic woman."[85] Other critics oppose Gatsby's "femininity" to Tom Buchanan's "masculinity". The novel deals with these two opposites: illusion versus reality. At the end, reality wins; illusion, if it had ever existed at all, vanishes completely.

Amory Blaine, in This Side of Paradise, was, to some extent, a dreamer like Gatsby:

> . . . he would pump higher and higher until he got the effect of swinging into the wide air, into a fairy-land of piping satyrs and nymphs with the faces of fair-haired girls. . . .[86]

He was fascinated by the girls' liberal behavior at that time, but he was also amazed at it. His puritanical side resisted adhering completely to that "flapperlike" styles and fashion and accepting them naturally. Amory is much more like a flapper than Gatsby. He is fairly rich and extremely fond of wealth; blond, handsome, well-dressed, looking "blasé". He does not like or understand politics at all; he is selfish and once Isabelle tells him: ". . . you're always talking about yourself and I used to like it; now I don't.[87]--she is like himself, also selfish; and that is the main reason why they cannot get along together. Amory had been spoiled by his mother; he had inherited her every trait (energy,

etc.). From his father he had inherited "his tendency to waver at crucial moments."[88] His mother would tell him:

> Dear, don't think of getting out of bed yet. I've always suspected that early rising in early life makes one nervous. Clotilde is having breakfast brought up.[89] . . . I want you to take a red-hot bath. . . .[90]

"Amory Blaine, like [a] Playboy, went romancing through a foolish world, kissing girls [and] drinking wittily."[91] Most of the story happens when he is at Princeton, a very romantic setting for a romantic young man like him--there are towers in Princeton, like in Gatsby's house. Like Scott himself, he would like to go to war and he says: "I hate mechanics, but then of course aviation's the thing for me--" to which one of his friends replies: "aviation sounds like the romantic side of the war. . . ."[92] As he himself recognizes: "I'm a cynical idealist"[93] and once, when he goes to visit his aunt Clara, she says to him: "You're a slave, a bound, helpless slave to one thing in the world, your imagination."[94]

Anthony Patch, in The Beautiful and Damned,

> is a rather futile young man with a pallid skin and dark polished hair . . . his inherent laziness . . . the thinness of his zest for life . . . makes him turn . . . toward alcohol. Sophisticated, he is constantly under the illusion that he is rather superior. . . .[95]

He is also considered handsome and very clean and orderly. His blue eyes are charming, his mouth is sensitive. "He became an exquisite dandy . . . he was looked upon as a rather romantic figure, a scholar, a recluse, a tower of erudition."[96] Anthony marries Gloria, the perfect flapper and perfect match for him; both are selfish, beautiful and ambitious, but Gloria is all the time much stronger than her husband. In the beginning, when they have money, she prevents him from working because she wants to go

to all the parties she knows about. Besides being more "vivid" than Anthony, she is the one who plays the role of the "protector" in this marriage. Once, soon after they marry, Anthony is frightened because he thinks he has heard some strange noise--he had an "overpowering terror of the night,"[97] Gloria says, then, putting her arms around him: "I'll protect my Anthony. Oh, nobody's ever going to harm my Anthony."[98] During the whole novel she is the stronger of the two. When her husband goes to training camp he tells Gloria he would like to die. While there, he has an affair with a girl called Dorothy; he sometimes stays with her because she

> promised rest. . . . He had become a coward in earnest--completely the slave of a hundred disordered and prowling thoughts which were released by the collapse of the authentic devotion to Gloria that had been the chief jailer of his insufficiency.[99]

By the time Gloria and Anthony are running out of money, he tries to write, to get a job, but he is a "figure of failure,"[100] and does not accomplish anything. Now Gloria, feeling threatened by the lack of money, incites him to work and criticizes his weakness: "'You're going to give up again?' she demanded coldly . . . I never expected anything of you."[101] And the author says: "It required an astonishing amount of moral energy on Gloria's part to intimidate him into returning. . . ."[102] Gloria dominates all the time. Anthony is weak like a woman is "supposed" to be. At the end of the book it is again Anthony who is more destroyed than Gloria. They have got then the inheritance from his grandfather, but they are far from each other in terms of love. A romantic, he is still living an illusion: "I showed them. . . . It was a hard fight, but I didn't give up and I came through!"[103]

Doctor Richard Diver, in Tender is the Night, also has characteristics of a flapper: he is attractive, handsome and superior. Like Anthony, Dick sometimes seems to be playing the role of a woman and then he seems a little bit feminine. For example: in one of Nicole's first letters to him she asks: "I have only gotten to like boys who are rather sissies. Are you a sissy?"[104] Ambiguity of sex is a clear theme throughout the novel. "Dick Diver makes his first entrance in a pair of black lace panties, and homosexuals, male and female, haunt the climaxes of the novel."[104] Dick is Irish, romantic and somewhat weak. He says: ". . . an old romantic like me can't do anything about it."[206] He is very dependent on his wife, mainly financially, and this may be one of the causes of his failure:

> [he] went to pieces because he married a rich woman and became so dependent on her money that his own work seemed unimportant and he no longer had a purpose in living. . .[107]

Here we remember Fitzgerald's parents. The reversal of roles he saw in their marriage happened again, in some way, in his fiction; in the Patches' and in the Divers' marriages, women are stronger than men. Nicole herself realizes that Dick has other not so masculine aspects, and we feel she would like him to be more masculine than he is:

> That part of him which seemed to fit his reddish Irish colouring she knew least; she was afraid of it, yet more anxious to explore--that was his more masculine side. . .

At the end, when Nicole is recovering from her mental problems and Dick, in his turn, is getting "down", she commands him more clearly. Once, when they are in a station and there are some gunshots, Nicole is the one who tries to help--Dick is helpless--she is getting stronger than him. He--who had always been her doctor

and protector--has given her all his force and power, as if they had "one" soul, like the critic said.

Scott's male characters are made flappers because he reflects his own wish to be one. He was somewhat "absorbed in Zelda's personality,"[109] and he made his heroes absorbed in their heroines' personalities too. If the heroines are flappers, the heroes are also flappers, even though most of the time dominated by the women. We can conclude that Scott Fitzgerald's flappers are all so many shadow-selves of the author himself. He would like to have been a woman, a flapper, but, as he was not, he fulfilled his fantasy by writing about them.

4.3. Scott Fitzgerald and his anima

> Jung has described the psyche as being based on a tension of opposites. Consciousness balances the unconscious in a "reciprocal relativity", each side actually being dependent on its opposite.[110]

Jung calls the "persona" the "mask" we wear daily, the external part we show apparently, or that people see in us; it is our public image and "it represents the conscious attitude"[111] or our "well adapted side."[112] "As the strong qualities are intensified in consciousness, the weaker, unadapted side falls back into the unconscious. . . ."[113] Thus, there is an inner and an outer personality. The former is called "persona" and the latter, anima or animus, in a man and in a woman, respectively. A man has an anima inside him, and a woman has an animus inside her.

> The anima is a personification of all the feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature. . . .[114]

On the other hand, in a woman the animus represents all her underlying masculine tendencies. So,

> the "Anima" and the "Animus" represent the opposite of the dominant attitude in consciousness. The male, for example, develops a conscious attitude which contains qualities of the kind that are generally regarded as masculine. . . . By the same token, the female, in developing her conscious attributes and her relationships to other people, does this in what is socially regarded as the "feminine way."[115]

It is perfectly normal to any person to have both a masculine and a feminine side--one of them is dormant, latent. It is not normal, however, that masculine tendencies prevail in a woman, or that feminine traces appear strongly in a man. It is abnormal but it is, at the same time, very likely to happen, mainly because it depends on each one's education and environment. Sometimes these inner traces can appear externally; sometimes the person identifies himself so much with his "spirit" that he decides to assume its characteristics in his personality. Thus, for instance, despite being a man externally, one can feel attracted by a person of the same sex because he has adopted the feminine feelings that are inside him.

We cannot prove how far Scott allowed his feminine side free rein, but at least we can see clearly that, during all his life, he showed his "femaleness". Of course he put on a "masculine" mask to suit his situation as a man, but he definitely did not hide his "other" self. I have already talked about his infancy, being then greatly influenced by his mother, his inner and outer "delicacy", his romanticism, his "flapperness", and his insistence on surrounding his male characters with a feminine "aura". Ambivalance was ever-present around Fitzgerald.

To explore his relationship with his mother a bit more, I would add that Jung says:

> In its individual manifestations the character of a man's anima is as a rule shaped by his mother the animus in a woman is shaped by her father . If he feels that his mother had a negative influence on him [remember Scott's attitude toward his mother], his anima will often express itself in irritable, depressed moods, uncertainty, insecurity and touchiness . . . the negative mother anima figure will . . . repeat . . . "I am nothing . . . I enjoy nothing" . . . [remember Scott's "crack-up"]. These "anima moods" cause a sort of dullness, a fear of disease [Scott was a hypocondriac], of impotence [Scott doubted his sexual capacity], or of accidents. . . .Such dark moods can even lure a man to suicide, in which cases the anima becomes a death demon . . . a "femme fatale" . . .[116]

Still, negatively, a malignant anima can make a man effeminate, making him "unable to cope with the hardships of life,"[117] and Scott had difficulties in facing and accepting reality.

There are also positive aspects in the anima: it can take on the role of a guide or mediator--as Beatriz in Dante's Paradiso--it can lead the man to happiness. I have already explored this side in my third chapter.

It is also common for a man to fall in love with a woman who resembles the anima that lives inside him. That's why he feels he has already known her, even intimately, and of course the same happens with a woman. I think this is what happened to Scott. He found in Zelda his own anima, he identified himself with her and saw both positive and negative sides in her, as he saw in himself. He found himself in Zelda; they had many similar tastes and tendencies. The attraction between them is thus somehow narcissistic, as if he had met a female version of himself, and vice versa. They seemed to have seen each other as brother and sister, or parent and child (which suggests incest), and this would complicate their relationship a lot. This also

happens in Scott's fiction when, for example, Gloria and Anthony are said to be "twins", or Nicole and Dick to have only one "soul". Besides Scott's identification with Zelda (Scott had earlier identified with his sister), Mizener remarks that "he practically lived her early social life career."[118] Later he again saw himself in his own daughter and tried to live through her: "Scott, not Scottie, went through Vassar."[119]

In This Side of Paradise Scott narrates an interesting story: one day, when Amory is walking long a road, he decides to enter the woods, "on bad advice from a colored woman,"[120] and he loses himself completely. As soon as he enters that thick forest a storm breaks in, and everything is surrounded by darkness--by this time we already know that Amory is afraid of being alone in the woods and we wonder what forces have driven him there. After some time, he listens to a girl's voice; this voice asks him who he is and tells him she is his "Psyche".[121] At this moment we realize this is in fact a mental, psychological trip into the unconscious, a "journey in", and that Amory is trying to know his inner self, which is his anima, a woman. His fear is not only physical, but psychological too--he is afraid of himself, of his soul. Then he meets the owner of the voice. It is a young--just eighteen--and beautiful girl, with green eyes and medium color bobbed hair; she is also very intelligent, a little bit eccentric and intellectual.

Based on Jung's theory we can say that this girl, called Eleanor Savage, is part of Amory's soul, his very anima--notice the surname "Savage"--she is unknown to him; he wants to know and to dominate her, i.e., to know himself. Scott gives lots of

evidence that they are the same person: they have similar thumbs, both their mothers had had nervous breakdowns, both are eccentric. The author goes on: ". . . he [Amory] had a sense of coming home . . ."[122]; they are just one person; she is the "mirror of himself."[123] Fitzgerald also says, linking Eleanor to evil: "Eleanor was, say, the last time that evil crept close to Amory under the mask of beauty. . . ."[124]

Eleanor does not like to be a girl; she says she would prefer to be a man. Maybe we could say that is the author's own situation. He is a man but he would rather be a woman instead--they both want to release their inner sides. Scott writes: ". . . he wished it had been his destiny . . . [to] see life through her green eyes."[125] This means he would like to release his feminine side, his anima, but that is not easy at all. Amory tells her: ". . . you have a tendency towards wavering that prevents you from being the entire light of my life"[126]--here we have a strong ambivalence again; his personality wavers and cannot decide itself. She is his maladapted side, maybe because he himself cannot accept that fact naturally. As Charles E. Shain remarks about this book:

> The highly self-conscious purpose of telling Amory Blaine's story was, one suspects, to help Fitzgerald to discover who he really was by looking into the eyes of a girl. . .[127]

From his being called a "sissy" in his schoolboy days until the end of his life, when he tried almost "to be" Scottie, Fitzgerald always identified himself with the women who were close to him, and with his flappers too. Scott Fitzgerald had a feminine soul, and it is interesting to consider that it is already in his first book, <u>This Side of Paradise</u>, that he reveals his split personality.

Thus, we can say that Scott travels in a circle: in the beginning of his career he discovers he has a woman--anima--inside him, but it is only in his last book, The Last Tycoon, that he releases "her", writing as Cecilia Brady, the narrator.

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CONCLUSION

From everything I have said in this dissertation it is clear that F. Scott Fitzgerald's female characters do have a great importance in his fiction, mainly because they can be seen as projections of the woman who existed inside Scott himself, or reflections of his own anima.

When Fitzgerald writes about women, he takes the flapper as the prototype which prevails, and we can now see he had very strong emotional reasons for doing so. Scott created and used this type of woman in literature because he felt attracted to her, and because he even identified with her. The flapper is partly a product of his private experience (since his own mother and his wife were flappers), partly a projection of his feminine self, and partly a result of the work of his imagination on the twentieth century woman. The freedom and independence women were acquiring at that time inspired Fitzgerald, and he, who had always lived among willful and strong women, mixed all these ideas together and created the genteel romantic heroine--the flapper--towards whom he could maintain a very clear ambivalence.

Though it may seem contradictory, Scott could portray the flapper as having both a positive and a negative side. As a good woman, she could make men happy, but she could also be dangerous and bad, destroying men and making them unhappy. Daisy, for example, can be the cause of Gatsby's greatest happiness, as

well as the cause of his deepest disillusionment, which leads him to death. Gloria means happiness to Anthony only until she begins to fear a life of poverty by his side. It certainly is true that Fitzgerald had his best and happiest moments beside Zelda, but it is also true that her sickness and problems were really a great burden to him.

Fitzgerald's progressive disillusionment with the flapper, his heroine, is also very clear throughout this dissertation. When young, he was really very pro-flapper, but as he grew older, his heroine grew harder and his fanaticism toward her decreased a lot; we can even say that, due to the circumstances, his attitude was transformed into pure aversion. The same woman he had praised at the beginning of his career would be the focus of his deepest scorn at the end. If in his early years as a writer Scott had discovered he had a flapper inside him, at the end he knew that even his feminine side had changed--his other self was not a flapper any more. Experience and a lot of suffering had changed Fitzgerald's way of life, and also his way of facing things. All that had changed both the writer and heroine at one and the same time, in just one single process.

Scott had given up writing about flappers because he had seen that many of them had come to nothing. His feminine self, his anima, was still very alive inside him, despite "her" failure as a flapper, but by then "she" was much more mature, and "she" behaved more like an adult.

His own female part, which allowed him to portray women, was also the one which enabled him to give a feminine touch to his male characters. If Fitzgerald himself could be a flapper,

his heroes could be "male flappers" too. As we said previously, Scott's behavior in this sense is very Jungian for, according to Jung, the man has an anima inside him, while the woman has an animus inside her. Consciously or not, Scott did exploit this dimension to portray his characters, and especially to portray his flappers.

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