

F. SCOTT FITZGERALD:
AN ANNOTATED CHECKLIST OF SECONDARY MATERIAL

by

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CONTENTS

BIBLIOGRAPHY AND TEXT	1
BIOGRAPHY	7
CRITICISM	20
CHECKLIST (NOT ANNOTATED)	70
REVIEWS OF FITZGERALD'S WORKS	79

List of Abbreviations Used

<u>AL</u>	<u>American Literature</u>
<u>CE</u>	<u>College English</u>
<u>KR</u>	<u>Kenyon Review</u>
<u>MFS</u>	<u>Modern Fiction Studies</u>
<u>PR</u>	<u>Partisan Review</u>
<u>PULC</u>	<u>Princeton University Library Chronicle</u>
<u>SB</u>	<u>Studies in Bibliography</u>
<u>SR</u>	<u>Sewanee Review</u>
<u>TCL</u>	<u>Twentieth Century Literature</u>
<u>TLs</u>	<u>Times Literary Supplement</u>
<u>UKCR</u>	<u>University of Kansas City Review</u>
<u>UR</u>	<u>University Review</u>
<u>VQR</u>	<u>Virginia Quarterly Review</u>

F. Scott Fitzgerald:

An Annotated Checklist of Secondary Material

I. Bibliography and Text.

A. Collections.

The major collection of Fitzgerald's papers is in the Princeton University library; less extensive but often important collections are housed in various other libraries.

1. Anonymous. "Class of '17," Time, LVI (Dec. 18, 1950), 60-61.

Brief description of the papers given to the Princeton library by Fitzgerald's daughter, Mrs. Frances S. Lanahan.

2. _____. "Fitzgerald Mss In Gift," New York Times (Dec. 4, 1950), p. 27.

Brief description of Princeton's Fitzgerald collection.

3. _____. "Fitzgerald Papers Given to Princeton Library," Publisher's Weekly, CLVIII (Dec. 16, 1950), 2501.

Discusses Mrs. Lanahan's gift.

4. _____. "The F. Scott Fitzgerald Papers," PULC, XII (1951), 92.

Brief description of Mrs. Lanahan's gift.

5. _____. "F Highlights from the Barrett Library," Fitzgerald Newsletter, No. 11 (Fall 1960), 1-4.

A listing and description of Fitzgerald items at the University of Virginia. This collection consists of inscribed copies of novels, typescripts for stories, and letters.

6. _____. "F Mss in the Lilly Library," Fitzgerald Newsletter, No. 17 (Spring 1962), 7.

A listing of holograph manuscripts, typescripts, and letters in the Indiana University library.

7. _____. "Yale Ms Holdings," Fitzgerald Newsletter, No. 10 (Summer 1960), 2-3.

A listing of Fitzgerald's letters housed at Yale; also includes corrected typescript for "Crazy Sunday."

8. Gallup, Donald. "Supplement to Yale Checklist," Fitzgerald Newsletter, No. 12 (Winter 1961), 1-2.

Addenda to 7 above.

9. Mizener, Arthur. "The F. Scott Fitzgerald Papers," PULC, XII (1951), 190-195.

The most complete description of the collection of papers given to the Princeton library by Mrs. Lanahan. The collection includes manuscripts for all of the novels and most of the stories, tearsheets for most of the stories, corrected galleys, and numerous letters to and from Fitzgerald. The description is general and a complete catalogue of the Princeton holdings is needed. "It is undoubtedly one of the finest collections of its sort that will come out of its period."

10. Tanselle, G. Thomas. "F Letters at Newberry," Fitzgerald Newsletter, No. 15 (Fall 1961), 6.

Three letters written by Fitzgerald at the Newberry Library in Chicago.

B. Primary and secondary.

11. Bruccoli, Matthew J. "Checklist," Fitzgerald Newsletter, No. 1 (Spring 1958) and continuing.

Extensive quarterly listing of material by and about Fitzgerald. The best bibliographical source for Fitzgerald material since 1958.

12. Millett, Fred B. Contemporary American Authors. New York: Harcourt, Brace, 1944. Pp. 354-356.

Brief, out of date, bio-bibliography.

13. Spiller, Robert E., et. al. Literary History of the United States, Bibliography, third ed. New York: Macmillan, 1963. Pp. 505-506. Bibliography Supplement. Pp. 121-122.

Lists first editions, a few reprints, and a number of important secondary items.

C. Primary.

The first major listing of Fitzgerald's published works appears in an appendix to Mizener's biography of Fitzgerald. This list, however, is made from Fitzgerald's incomplete and often inaccurate personal records and is supplemented by those below.

14. Bruccoli, Matthew J. F. Scott Fitzgerald Collector's Handlist. Columbus, Ohio: Fitzgerald Newsletter, 1964.

A listing of primary material which might be of interest to a collector of Fitzgerald's works.

Reviews:

- a. White, William. American Book Collector, XV (1965), 3.
15. . "F. Scott Fitzgerald's First Book Appearance," Papers of the Bibliographical Society of America, LIX (1965), 58.

The anonymous acting script for the Princeton Triangle Club's 1914-1915 show, File! File! Fi-Fi! Includes title-page description.

16. Le Vot, A. E. "F in French," Fitzgerald Newsletter, No. 13 (Spring 1961), 4.

Listing of French translations of Fitzgerald's works.

17. Piper, Henry Dan. "F. Scott Fitzgerald: A Checklist," PULC, XII (1951), 196-208.

The most complete listing of Fitzgerald's published writings. Not complete for the 1911-1913 Newman School period. Supplemented by 18 below.

18. . "Scott Fitzgerald's Prep-School Writings," PULC, XVII (1955), 1-10.

Seven additions to 17 above, apparently completing the canon of Fitzgerald's published works. Piper discusses Fitzgerald's apprentice stories, showing how these presage his later magazine work. "It was only when he was deeply and unexpectedly hurt by life...that he was driven to treat the concrete material of his own feelings with the imaginative skill and care that he gave to his more lucrative and more popular, but also more superficial, fiction."

19. Porter, Bernard H. "The First Publications of F. Scott Fitzgerald," TCL, V (1960), 176-182. Also issued separately, Denver: Alan Swallow, 1960.

A chronological listing of the first appearance of each of Fitzgerald's published works.

20. Sugawara, Seiji. "Japanese Editions of F," Fitzgerald Newsletter, No. 15 (Fall 1961), 4-5.

Listing of Japanese translations of Fitzgerald's works.

D. Secondary.

Besides the items listed below, there are the periodical listings in Reader's Guide and Social Science and Humanities Index (formerly International Index), the AL and MFS quarterly listings, and the PMLA annual bibliographies.

21. Beebe, Maurice and Jackson R. Bryer. "Criticism of F. Scott Fitzgerald: A Selected Checklist," MFS, VII (1961), 82-94.

An extensive listing of secondary items. Especially helpful is a section giving the location in longer studies where discussions of particular works can be found.

22. Bruccoli, Matthew J. "Tender is the Night and the Reviewers," MFS, VII (1961), 49-54.

In a review of reviews, Bruccoli surveys the reception of Tender is the Night and shows that it was not as harshly treated by the reviewers as is commonly believed. Also considered is Fitzgerald's reaction to the reviews. This study, in a revised form, appears as a part of the first chapter of 34 below.

23. Bryer, Jackson R. "F Dissertations," Fitzgerald Newsletter, No. 18 (Summer 1962), 3-5.

A list of Ph. D. papers dealing wholly or in part with Fitzgerald.

24. _____. "F. Scott Fitzgerald: A Review of Research and Scholarship," Texas Studies in Literature and Language, V (1963), 147-163.

An excellent survey of what has been done in the various areas of Fitzgerald studies. Bryer includes a section on areas in which he feels further work is needed.

25. _____. "F. Scott Fitzgerald and His Critics: A Bibliographical Record," Bulletin of Bibliography, XXIII (1962), 155-158, 180-183, 201-208.

A three part listing of secondary material which aims at completeness. Doctoral papers and foreign criticism are included. Bryer also includes most of the contemporary reviews of Fitzgerald's works and a selection of Master's papers.

26. _____. "Italian Criticism of F," Fitzgerald Newsletter, No. 17 (Spring 1962), 5-6.

Books and articles in Italian.

27. Le Vot, A. E. "French Articles about F," Fitzgerald Newsletter, No. 14 (Summer 1961), 3-4.

Listing of secondary material including French reviews of Fitzgerald's novels.

28. Le Vot, A. E. "More F in France," Fitzgerald Newsletter, No. 24 (Winter 1964), 3-4.

A tracing of Fitzgerald's reputation in France as seen in critical commentaries.

29. _____. "More French F," Fitzgerald Newsletter, No. 18 (Summer 1962), 5-6.

Addenda to 27 above.

30. Tanselle, G. Thomas and Jackson R. Bryer, "The Great Gatsby: A Study in Literary Reputation," New Mexico Quarterly, XXXIII (1963-64), 409-425.

A review of critical comment about The Great Gatsby from contemporary reviews through recent studies. A good job of tracing the development of critical opinion about the novel.

31. Sugawara, Seiji. "More F in Japan," Fitzgerald Newsletter, No. 27 (Fall 1964), 6-8.

Listing of secondary material in Japanese.

E. Text.

A good deal of work has been done in recent years on the texts of Fitzgerald's works, especially the novels. However, at the present time no scholarly edition of any of the works exists.

32. Bruccoli, Matthew J. "Bibliographical Notes on F. Scott Fitzgerald's The Beautiful and Damned," SB, XIII (1960), 258-261.

Variants in the copyright page of the first issue of The Beautiful and Damned represent two impressions. The first impression is gathered in 8's, the second in 16's. There is also a composite made up of sheets from both impressions. The 1958 republication was made from the earlier printing by the photo-offset method, so it represents a third impression rather than a second edition, even though there are a number of small revisions.

33. _____. "A Collation of F. Scott Fitzgerald's This Side of Paradise," SB, IX (1957), 263-265.

A discussion of the sloppiness of the text of the first edition of This Side of Paradise. Bruccoli distributes the blame between Fitzgerald and the publisher. Included is a collation, done on a Hinman machine, of the variants found in the first impression (April 1920) and the 1954 reprint.

34. Bruccoli, Matthew J. The Composition of Tender is the Night: A Study of the Manuscripts. Pittsburg: University of Pittsburg Press, 1963.

Bruccoli first surveys the reception of Tender is the Night as seen in contemporary reviews (see 22 above); then he reviews the reputation of the novel through later critical estimates. Among Bruccoli's purposes is to refute the claims that Fitzgerald wrote the novel hastily, and that he lost control of his subject matter. Working with 3500 pages of manuscript material to be found in Princeton's collection, including holograph manuscripts, typescripts, corrected galleys, and tear-sheets from the serial publication, Bruccoli painstakingly and thoroughly reconstructs the process by which Tender is the Night became a book. He finds three versions of the novel, seventeen drafts, and one hundred ninety-nine isolatable sections. Each section is physically described, and its relation to the finished book is discussed. Biographical material is included at points when an understanding of the state of Fitzgerald's mind at a particular time will help understand the changes in the novel. Also included are a number of critical passages which interpret the novel in the light of its development and composition. The mass of material presented is confusing, but Bruccoli has managed to give a remarkable amount of clarity to pure chaos. The criticism is excellent and fits well in the book, but it might prove difficult to find for the reader not interested in the technical description. At any rate, this work stands as a monument to scholarship and as a valuable look at the workings of Fitzgerald's mind during the most troubled period of his career.

Reviews:

- a. Anonymous. TLS (March 26, 1964), 250.
- b. Celmar, E. V. Book Collecting World, IV (Jan. 6, 1964), 2-3.
- c. Dillon, J. J. Baltimore Sun (Dec. 22, 1963), Sec. D, p. 5.
- d. Eble, Kenneth. AL, XXXVI (1964), 230-231.
- e. Griffin, L. W. Library Journal, LXXXIX (1964), 108.
- f. Hyman, Stanley E. "Seeing Fitzgerald Plain," New Leader, XLVI (Dec. 23, 1963), 18-19.

Also reviews Eble, Goldhurst, and Mizener's collection of critical essays.

- g. Rice, C. Milwaukee Sentinel (Jan. 29, 1964), Part 3, p. 5.
- h. Stern, Milton R. Papers of the Bibliographical Society of America, LVIII (1964), 303-307.

35. Bruccoli, Matthew J. "A Further Note on the First Printing of The Great Gatsby," SB, XVI (1963), 244.

Bruccoli here comments on the extremely rare 1942 third printing of the first edition of The Great Gatsby. There are no authorial changes in this printing that do not appear in the second printing. Also mentions a variant in the second printing not found by Bruce Harkness (see 37 below).

36. _____. "Material for a Centenary Edition of Tender is the Night," SB, XVII (1964), 177-193.

Apparatus for a scholarly edition of Tender is the Night, including Bruccoli's suggested emendations to the first edition, revisions in Fitzgerald's copy of the novel, and an historical collation of variants. Included as a preface is a possible explanation for the confused chronology of the novel. The book, according to Bruccoli, should not be rearranged chronologically as Cowley has done in his 1951 edition.

37. Harkness, Bruce. "Bibliography and the Novelistic Fallacy," SB, XII (1959), 59-73.

An extremely important article in which Harkness asks that the same attention be given to the text of novels as is given to plays and poems. The need for textual study in novels is illustrated by comparing variants in three printings of The Great Gatsby. Harkness also points out examples of poor criticism caused by poor text in various novels.

38. White, William. "The Text of 'Babylon Revisited,'" Fitzgerald Newsletter, No. 28 (Winter 1965), 4-7.

The results of collating a number of copies of the story. White finds numerous variants, some unexplainable, and he points out the obvious need for an accurate text.

II. Biography.

A. General.

Items listed here concern themselves with Fitzgerald's entire life.

39. Anonymous. "Fitzgerald Unfinished," Time, XXXVII (Jan. 27, 1941), 72, 74.

Brief, unfriendly portrait of Fitzgerald as a representative of the Jazz Age. Biographical data often inaccurate, drawn largely from the materials of the Fitzgerald legend. Little of value.

40. Cowley, Malcolm. "The Scott Fitzgerald Story," New Republic, CXXIV (Feb. 12, 1951), 17-20.

Review-article of 44 and 86 below. Cowley briefly summarizes Fitzgerald's life, placing the emphasis on Fitzgerald's struggles. What is important is "the struggle against defeat and the sort of qualified triumph he earned by the struggle.... He represents the human spirit in one of its permanent forms."

41. _____. "Introduction," The Stories of F. Scott Fitzgerald. New York: Scribner's, 1951. Pp. vii-xxv.

Biographical survey illustrating Fitzgerald's state of mind at the time he wrote particular groups of stories. Cowley shows how many of the stories evolved from Fitzgerald's life.

42. Farr, Finis. "In a Workmanlike Manner," National Review, VI (April 11, 1959), 656-658.

An extremely brief, glossed-over account of Fitzgerald's life taken from Mizener, Graham, and Schulberg. Farr's treatment is trivial and nearly worthless.

43. Kuehl, John. "The Ordeal of Scott Fitzgerald," Georgia Review, XVII (1963), 306-311.

Review-article of Turnbull. Kuehl presents a perceptive account of the conflicting elements in Fitzgerald's personality.

44. Mizener, Arthur. The Far Side of Paradise: A Biography of F. Scott Fitzgerald. Boston: Houghton, Mifflin, 1951.

The first and best biography of Fitzgerald. Mizener has written a scholarly, yet highly readable book. His emphasis is on Fitzgerald as a working writer, and, even though he claims not to have written a critical biography, Mizener intersperses critical comments throughout the work. At times this criticism seems obtrusive, and the chronology of the work consequently becomes hard to follow. However, the criticism is unpretentious and sober. Mizener believes that Tender is the Night will stand as Fitzgerald's best work. The biographical matter concentrates on those elements in his life which influenced Fitzgerald as a writer, providing him with themes, settings, plots, or characters. This concentration seems perfectly placed, and the result is a highly interesting, well documented portrait of Fitzgerald the novelist and story writer. Mizener ignores Fitzgerald's relations with Sheilah Graham in Hollywood.

Reviews:

- a. Anonymous. "The Boy from Minnesota," TLS (1951), 744.

- b. Beach, Joseph Warren. Yale Review, XL (1950-51), 744-51.
 - c. Geismar, Maxwell. "And the Other Side Was Hell," Saturday Review, XXXIV (Jan. 27, 1951), 10-11.
 - d. Gregory, Horace. New York Herald Tribune Book Review (Jan. 28, 1951), 1.
 - e. Leary, Lewis. SAQ, L (1951), 592-593.
 - f. Piper, Henry Dan. AL, XXIII (1951-52), 371-373.
 - g. Rolo, C. J. Atlantic, CLXXXVII (March 1951), 85.
 - h. Schulberg, Budd. New York Times Book Review (Jan. 28, 1951), 1, 23.
 - i. Schwartz, Delmore. The Nation, CLXXII (Feb. 24, 1951), 18.
 - j. Trilling, Lionel. "Fitzgerald Plain," New Yorker, XXVI (Feb. 3, 1951), 90-92.
 - k. Walbridge, E. F. Library Journal, LXXVI (Feb. 1, 1951), 177.
45. Mizener, Arthur. "Fitzgerald, Francis Scott Key," Dictionary of American Biography, Supplement two, Vol. XXXI. New York: Scribner's, 1958. Pp. 189-191.

Good brief summary of Fitzgerald's life.

46. _____. "F. Scott Fitzgerald: A Biography," Atlantic Monthly, CLXXXVI (Dec. 1950), 68-77; CLXXXVII (Jan. 1951), 59-66; CLXXXVII (Feb. 1951), 72-80.

Three-part condensation of 44 above.

47. _____. "F. Scott Fitzgerald: The Poet of Borrowed Time," The Lives of Eighteen from Princeton, ed. Willard Thorpe. Princeton, N. J.: Princeton University Press, 1946. Pp. 333-353. Reprinted in 149 below, pp. 23-41; and in John W. Aldridge, ed., Critiques and Essays on Modern Fiction, 1920-1951. New York: Ronald Press, 1952. Pp. 286-302. Revised from "Scott Fitzgerald and the Imaginative Possession of American Life," Sewanee Review, LIV (1946), 66-86.

Brief survey of Fitzgerald's life together with excellent short critical comments on all the novels. Mizener here first advances his belief that Tender is the Night is Fitzgerald's best work. A warm-up for Mizener's later full-length biography (44 above).

48. Mizener, Arthur. "F. Scott Fitzgerald's Tormented Paradise," Life, XXX (Jan. 15, 1951), 82-99.

A touching resume of Fitzgerald's life, written about the time of the publication of 44 above. Mizener includes here a number of photographs from Fitzgerald's scrapbook. This is perhaps the best of the brief biographical accounts.

49. Turnbull, Andrew. Scott Fitzgerald. New York: Scribner's, 1962.

A more intimate biography than Mizener's. Turnbull gives the reader a close view of Fitzgerald the man, rather than Fitzgerald the writer. No explicit critical comment on Fitzgerald's work is included. Highly interesting, though a little sentimental and perhaps over-emphasized, is Turnbull's account of Fitzgerald at La Paix in the early thirties, when Turnbull knew Fitzgerald personally. Fitzgerald's relations with Hemingway, Lardner, Wilson, Herald Ober, Maxwell Perkins, Thomas Wolfe, and John Peale Bishop are explored. The story Turnbull tells is of Fitzgerald's degeneration from strong-willed and egotistical to weak, timid, sick, and almost pitiful. Fitzgerald's crack-up resulted mainly because of Zelda's illness. Zelda's insanity was caused by jealousy of Fitzgerald's success. Turnbull's book is well written and easy to read, though perhaps not as well documented as one would like. Because of their different emphases, the two major biographies of Fitzgerald, Mizener and Turnbull, serve well as complements to each other.

Reviews:

- a. Anonymous. "Beautiful and Damned," TLS (Nov. 2, 1962),
- b. _____. "Both Sides of Paradise," Time, LXXIX (March 30, 1962), 86.
- c. _____. "His Own Hero," Newsweek, LXIX (March 12, 1962), 105-106.
- d. _____. New Yorker, XXXVIII (March 24, 1962), 178.
- e. Brooks, J. "His Enchantment, His Tragedy, His Art," New York Herald Tribune Books, (March 11, 1962), 4.
- f. Goldhurst, William. "Scott Fitzgerald," Carolina Israelite, XX (May-June 1962), 2-4.
- g. Graham, Sheillah. "From Princeton to Paradise," Cosmopolitan, CLII (April 1962), 21.
- h. Gray, J. "Troubadour of the Flapper," Saturday Review, XLV (March 10, 1962), 19.

1. Prescott, O. "Books of the Times," New York Times (March 12, 1962), 29.
 - j. West, P. "Young Apollo Anguished," London Magazine, II (Oct. 1962), 81-87.
 - k. Wilkinson, B. "After the Jazz-Age, The Crack-Up," New York Times Book Review, (March 11, 1962), 1, 16.
50. Wilson, Colin. Religion and the Rebel. Boston: Houghton, Mifflin, 1957. Pp. 80-91.

Wilson surveys the most spectacular elements of Fitzgerald's life, and then in his interpretation calls Fitzgerald an "outsider," a rebel who fell into the danger of making his rebellion too popular. "Fitzgerald was the dupe of his time; its appearance of riches and prosperity took him in." Wilson's comments are commonplace for the most part, but they appear in a highly interesting context.

B. Specific.

Included here are works which deal with specific time periods in Fitzgerald's life, specific elements of his personality, individual events, or his relations with particular people.

51. Anonymous. "The Spell of Scott Fitzgerald Grows Stronger," Life, XLVI (Feb. 16, 1959), 85-86, 88.

Mainly excerpts from letters to Scottie, and from Fitzgerald's schoolboy journal. Also includes some photographs of Fitzgerald. Brief accompanying note mentions The Disenchanted Broadway production and Sheilah Graham's Beloved Infidel as evidence of the popularity of items concerning Fitzgerald.

52. Barrett, William. "Fitzgerald and America," PR, XVIII (1951), 345-353.

Review-article of 44 above. Barrett praises Mizener for bringing "balance" and "sobriety" back into Fitzgerald studies after the excesses of the early Fitzgerald revival. The story of Fitzgerald's life is then treated as an object lesson for Americans. Barrett claims that "a certain brittle quality" in Fitzgerald's life "corresponds to a real lack of emotional depth in American life generally." A provocative article.

53. Bishop, John Peale. "The Hours," New Republic, CIV (1941), 312-313. Reprint in The Crack-Up, pp. 344-347.

Memorial poem.

54. Bishop, John Peale. "The Missing All," VQR, XIII (1937), 106-121. Reprinted in The Collected Essays of John Peale Bishop, ed. Edmund Wilson. New York: Scribner's, 1948. Partially reprinted as "Fitzgerald at Princeton," in 149 below, pp. 45-47.

Reminiscent account of Bishop's friendship with Fitzgerald. Most important is the material concerning Fitzgerald's time at Princeton and the writing of This Side of Paradise.

55. Blackshear, Helen F. "Mama Sayre, Scott Fitzgerald's Mother-in-law," Georgia Review, XIX (1965), 465-470.

Reminiscences by a friend of Zelda's mother.

56. Brown, Homer and Eric Solomon. "F and H. L. Mencken," Fitzgerald Newsletter, No. 26 (Summer 1964), 1-3.

Inscriptions in books that Fitzgerald gave to Mencken are used to illustrate relations between the two. These relations were quite warm early in the twenties, but Fitzgerald cooled in his attitude toward Mencken later in his career.

57. Bruccoli, Matthew J. "Fitzgerald, Brooks, Hemingway, and James: A New Fitzgerald Letter," Fitzgerald Newsletter, No. 29 (Spring 1965), 1-3.

A letter from Fitzgerald to Van Wyck Brooks about Henry James' supposed sexual impotence. Fitzgerald's probably false information most likely came from Hemingway.

58. _____. "What Really Happened at the Pavillon Colombe?" Fitzgerald Newsletter, No. 7 (Fall, 1959), 1-2.

Using a letter from Theodore Chanler, who witnessed the incident, Bruccoli tries to correct the story of Fitzgerald's first meeting with Edith Wharton. According to Chanler, Mrs. Wharton's formal manner, rather than Fitzgerald's drunkenness, accounts for the failure of the meeting.

59. Cowley, Malcolm. "A Ghost Story of the Jazz Age," Saturday Review, XLVII (Jan. 25, 1964), 20-21.

Cowley is here writing about an evening he spent with the Fitzgerald family at La Paix in 1933.

60. _____. "Of Clocks and Calenders," New Republic, CIV (March 17, 1941), 376-377.

Cowley comments on biographical pieces about Fitzgerald which had appeared in earlier New Republic issues. Also mentions Fitzgerald's ability to "express the enduring by writing very well about a particular period."

61. Davies, John D. "Football and Fitzgerald," Princeton Alumni Weekly, LVI (March 5, 1956), 11-12.

An account of Fitzgerald's late night calls to Fritz Crisler in the thirties when Crisler was head coach at Princeton. Davies also mentions Fitzgerald's dreams of playing football and the use he made of football in the novels.

62. Dos Passos, John. "A Letter from John Dos Passos," The Crack-Up, p. 311.

Letter to Fitzgerald complaining about the waste of time involved in writing the "Crack-Up" essays when Fitzgerald should be out writing a novel about these experiences.

63. Ellman, Richard. "Under the Ritz," New Statesman, LXVII (1964), 809-810.

Review-article of Hemingway's A Moveable Feast and Fitzgerald's Letters. An excellent article contrasting the personalities of Hemingway and Fitzgerald. "Hemingway's posture was impregnability, while Fitzgerald's was the admission of more weaknesses than he had."

64. Gingrich, Arnold. "Introduction," The Pat Hobby Stories, by F. Scott Fitzgerald. New York: Scribner's, 1962. Pp. ix-xxii.

Gingrich recalls the period when he, as editor of Esquire, was publishing the Hobby stories. He is mainly concerned with a series of wires and notes from Fitzgerald complaining about low prices and offering belated revisions of earlier stories. Gingrich also comments on the injustice done to the stories by their belated book publication. He asserts that they deserve to stand in the Fitzgerald canon as more than "hack" work. This essay contains some interesting biographical information, though it is of no special merit critically.

65. Graham, Sheilah and Gerold Frank. Beloved Infidel: The Education of a Woman. New York: Henry Holt, 1958. Pp. 173-338.

The intimate story of Fitzgerald's last four years as told by the woman who became his mistress during this period. The major emphasis is placed on the contrast between Fitzgerald when sober and during his drinking spells. Fitzgerald sober is pictured as a shy, gentle, kind man with a heavy burden of debt and a great regard for family and friends. Fitzgerald drunk is a maniac who was violent nearly to homicide. This work is of great value in throwing light on the genesis of the Kathleen-Stahr affair in The Last Tycoon. Also of special interest is the reading regimen Fitzgerald imposed on Miss Graham when she enrolled in the "F. Scott Fitzgerald college for one." A sympathetic, easily read account of a man nearly broken but still struggling to be a great writer.

66. Hemingway, Ernest. A Moveable Feast. New York: Scribner's, 1964. Pp. 145-191.

Unfavorable biographical portrait of Fitzgerald when he and Hemingway were intimate friends during the mid-twenties in Paris. Fitzgerald is pictured mainly as an alcoholic and psycho-somatic neurotic. Especially interesting is Hemingway's assertion that Zelda was so jealous of Fitzgerald that she was already insane at this time.

67. Houston, Penelope. "Visits to Babylon: F. Scott Fitzgerald and Hollywood," Sight and Sound, XXI (April-June 1952), 153-156.

Mainly biographical material about the time Fitzgerald spent in Hollywood, the scripts he worked on, and the difficulties he had with producers and directors. Included is an interesting discussion of Fitzgerald's stories and novels which have been filmed. Miss Houston also includes a short analysis of The Last Tycoon.

68. Kuehl, John. "Scott Fitzgerald's Reading," PULC, XXII (1961), 58-89.

An attempt to dispel the prevalent idea that Fitzgerald was not able to think deeply. Kuehl surveys Fitzgerald's library, his acknowledged models, and the reading lists he sent to Sheilah Graham and Scottie. Kuehl concludes that Lionel Trilling was right in saying that Fitzgerald "had 'intellectual courage,' a 'grasp...of the traditional resources available to him.'" Kuehl also reproduces Fitzgerald's bookplate, and one of the reading lists he prepared for Miss Graham.

69. Lanahan, Frances Fitzgerald. "Princeton and My Father," Princeton Alumni Weekly, LVI (March 9, 1956), 8-9.

A rather sentimental account of what Princeton meant to Fitzgerald, written by his daughter. "I believe that Princeton played a bigger part in his life as an author and as a man than any other single factor." Mrs. Lanahan includes a number of Fitzgerald's comments about poetry from his letters.

70. Leslie, Shane. "Some Memories of Scott Fitzgerald," TLS, (Oct. 31, 1958), 632.

Leslie reminisces about the time when he knew Fitzgerald and helped launch his career before This Side of Paradise was published. Much is made here of Fitzgerald's Catholicism. If the biographies are to be trusted, Leslie's biographical material is not too accurate, but his observations are interesting.

71. Mayfield, Sara. "Another F Myth Exploded by Mencken," Fitzgerald Newsletter, No. 32 (Winter 1966), 1.

Mencken, in the margin of his copy of Sherwood Anderson's Memoirs, disputes a tale about Dreiser being rude to a drunk Fitzgerald.

72. Mizener, Arthur. "Fitzgerald in the Twenties," PR, XVII (1950), 7-38.

A pre-print of two chapters from 44 above.

73. _____. "How to Write for Practically Nothing a Year," Western Review, XVI (1951), 21-28.

Mizener here uses Fitzgerald as an example to show how nearly impossible it is for a serious writer in America to be a financial success.

74. _____. "Scott Fitzgerald and the 1920's," Minnesota Review, I (1961), 161-174.

Fitzgerald was able to get the true twenties into his writing because neither he nor his contemporaries had any illusions about money. They knew that the best life was lived by the wealthy. A concise survey of the attitudes of the twenties and Fitzgerald's place as its spokesman.

75. _____. "Scott Fitzgerald and the Top Girl," Atlantic Monthly, CCVII (March 1961), 55-60.

A fascinating examination of Fitzgerald's relations with the three women he loved: Ginevra King, Zelda, and Sheilah Graham. Fitzgerald's image of the "Top Girl" was like Gatsby's image of Daisy, and he managed to fit all three of these women into that romantic image.

76. Mosher, John Chapin. "That Sad Young Man," The New Yorker, II (1926), 20-21. Reprinted in 149 below, pp. 66-70.

Fitzgerald's personality as seen by a contemporary.

77. Myers, Alonzo F. "Lieutenant F. Scott Fitzgerald, United States Army," Papers on English Language and Literature, I (1965), 167-176.

Reminiscences of Fitzgerald in the army when Myers served with him. Evidently Fitzgerald was almost a joke to his fellow officers. The picture one gets of Fitzgerald from Myers' account is one of extreme naivete and almost total irresponsibility. "As an Army officer, Fitzgerald was unusually dispensable."

78. Nathan, George Jean. "The Golden Boy of the Twenties," Esquire, L (Oct. 1958), 148-149.

A rather incoherent melange of reminiscences of Zelda's exhibitionism and Fitzgerald's personal vanity and naivete. Nathan is generally friendly towards Fitzgerald and praises him for "his warm and friendly company." Nathan includes a blast at Mizener for "distortions of the truth."

79. O'Hara, John. "Certain Aspects," New Republic, CIV (March 3, 1941), 311.

O'Hara comments about his meetings with Fitzgerald. He calls Fitzgerald reticent but claims he had a great deal of integrity.

80. _____. "Introduction," The Portable F. Scott Fitzgerald, ed. Dorothy Parker. New York: Viking Press, 1945. Pp. vii-xix.

O'Hara relates a couple of incidents in which he was involved with Fitzgerald. He includes brief critical judgments. Fitzgerald is compared favorably with Lewis. What O'Hara likes most is Fitzgerald's ability to create believable characters.

81. Piper, Henry Dan. "Fitzgerald's Cult of Disillusion," American Quarterly, III (1951), 69-80.

Mainly biographical material accounting for the disillusion which runs throughout This Side of Paradise. This disillusion was fashionable on most college campuses beginning in 1912 and became popular in literature in 1918. Piper reproduces a number of passages from letters to Fitzgerald from his friends at Princeton to support this contention. Also, Fitzgerald's exposure to writers such as Mencken, Twain, Dreiser, and Norris added to this disillusion.

82. _____. "Note to 'The High Cost of Macaroni,'" Interim, IV (1954), 3-5.

Piper's note deals with biographical material surrounding the writing of this sketch by Fitzgerald.

83. _____. "Princeton and Fitzgerald," Princeton Alumni Weekly, LVI (March 9, 1956), 9-11.

Piper here deals with the associations Fitzgerald had at Princeton which most conspicuously affected his development. These were social and extra-curricular associations: Triangle Club, and the Nassau Literary Magazine. Though Fitzgerald got very little out of the conventional academic life of Princeton, it did provide him with the environment he needed. Piper gives a judicious, honest appraisal of Princeton's effect on Fitzgerald's life.

84. Powers, J. F. "Cross-Country--St. Paul, Home of the Saints," PR, XVI (1949), 714-721.

Powers' main concern here is with the rivalry between St. Paul and Minneapolis. However, attention is given to the use Fitzgerald made of St. Paul in his works.

85. Ring, Frances Kroll. "Footnotes on Fitzgerald," Esquire, LII (Dec. 1959), 149-150.

Excellent biographical account of Fitzgerald's working habits and attitudes during his last years in Hollywood. Mrs. Ring was Fitzgerald's personal secretary.

86. Schulberg, Budd. The Disenchanted. New York: Random House, 1950.

Roman à clef in which the hero, Manley Halliday, bears a strong resemblance to Fitzgerald during his days as a Hollywood script writer. Schulberg has denied that the character is based on Fitzgerald.

87. _____. "In Hollywood," New Republic, CIV (March 3, 1941), 311-312. Reprinted as "Fitzgerald in Hollywood," in 149 below, pp. 109-112.

Fitzgerald's personality as Schulberg knew it when the two worked together in Hollywood.

88. _____. "Old Scott: The Mask, the Myth, and the Man," Esquire, LV (Jan. 1961), 96-101.

Excellent article presenting biographical material about Fitzgerald's last two years. Schulberg includes an account of the infamous 1939 trip to the Dartmouth Winter Carnival which Schulberg based The Disenchanted on. Halliday is a composite of Fitzgerald and other writers he has known. According to Schulberg, Fitzgerald was "an odd mixture of insufficient stamina and marathon durability," a failure but not a beaten man. Helps a good deal in clearing up the controversy over The Disenchanted.

89. Spencer, Kathryn Robb. "Holiday," Fitzgerald Newsletter, No. 32 (Winter 1966), 3-4.

Description of the present state of La Paix and Fitzgerald's grave in Maryland.

90. Stallings, Laurence. "The Youth in the Abyss," Esquire, XXXVI (Oct. 1951), 47, 107-111.

Stallings worked with Fitzgerald as a script writer, and here he presents his impressions of the Fitzgerald personality. Stallings' account is sentimental in spots and makes use of the materials of the Fitzgerald legend. An interesting piece, but, because of its use of hearsay, not to be trusted as biography. Stallings includes the prediction that Fitzgerald's writings will outlive his contemporaries.

91. Stewart, Lawrence D. "Scott Fitzgerald D' Invilliers," AL, XXIX (1957), 212-213.

Fitzgerald himself wrote the poem ascribed to "D' Invilliers" on The Great Gatsby title page. However, the "D' Invilliers" of This Side of Paradise is clearly John Peale Bishop, and The Great Gatsby inscription can be taken as a tribute to Bishop.

92. Taylor, Dwight. "Scott Fitzgerald in Hollywood," Harper's Magazine, CCXVIII (March 1959), 67-71. Reprinted as "This Side of Malibu" in Taylor's Joy Ride. New York: G. P. Putnam's Sons, 1959. Pp. 234-250.

An account of the incident which became the center of Fitzgerald's "Crazy Sunday." At a Hollywood party Fitzgerald gets drunk and makes a fool of himself singing a nonsense song. In "Crazy Sunday" Fitzgerald turns the incident around and it is Taylor who gets drunk. According to Taylor, Fitzgerald "was an extremely lonely man."

93. Thurber, James. "Scott in Thorns," The Reporter, IV (April 17, 1951), 35-38.

Thurber recalls his only meeting with Fitzgerald: A full night of drinking. He includes some very general comments about the novels, especially Tender is the Night. Thurber claims that Fitzgerald was never a forgotten writer during the thirties, and that, therefore, the Fitzgerald revival is non-existent. Though it is not a review, this article was occasioned by the appearance of 44 above.

94. Tomkins, Calvin. "Living Well is the Best Revenge," New Yorker, XXXVIII (July 28, 1962), 31-38, 43-69.

A biographical sketch of Gerald and Sara Murphy, including material about their relationship with Fitzgerald in the thirties. Tomkins also comments on the portrait of the Murphys as Dick and Nicole in Tender is the Night and their reactions to being so portrayed.

95. Turnbull, Andrew. "Introduction," The Letters of F. Scott Fitzgerald, ed. Andrew Turnbull. New York: Scribner's, 1963.

Turnbull here surveys briefly Fitzgerald's relations with the most important correspondents.

96. Turnbull, Andrew. "Note to 'Advice to a Young Writer,'" by Fitzgerald, Esquire, L (Oct. 1958), 158-159.

A brief note concerning Fitzgerald's generosity to young writers appended to three letters written by Fitzgerald to two such writers.

97. . "Scott Fitzgerald at La Paix," New Yorker, XXXII (April 7, 1956), 98-109. "Further Notes on Fitzgerald at La Paix," New Yorker, XXXII (Nov. 17, 1956), 153-165. Both reprinted in M. I. T. Publications in the Humanities, No. 22 (1956), 1-17.

Reminiscences of the time Fitzgerald lived on the Turnbull estate near Baltimore. Incorporated into 49 above.

98. Wilson, Edmund. "A Weekend at Ellerslie," The Shores of Light. New York: Farrar, Strauss, 1952. Pp. 373-383.

Wilson tells of his experiences at one of the Fitzgeralds' fabulous parties in 1928.

99. Wolfe, Thomas. "Letter to Fitzgerald," The Crack-Up, ed. Edmund Wilson. New York: New Directions, 1945. Pp. 312-316. Reprinted in Fredrick J. Hoffman. The Great Gatsby: A Study. New York: Scribner's, 1962. Pp. 179-184.

Wolfe complains about some criticism Fitzgerald had made of his writing in an earlier letter.

100. Wycherly, H. Alan. "F the Lecturer," Fitzgerald Newsletter, No. 24 (Winter 1964), 1-3.

Wycherly reproduces a report from a 1921 St. Paul newspaper about a lecture Fitzgerald gave to a woman's club.

101. Yates, Donald A. "Fitzgerald and Football," Michigan Alumnus Quarterly Review, LXIV (1957), 75-80.

Psychological hypothesizing about Fitzgerald's motivation in making late night phone calls to Fritz Crisler when Crisler was Princeton's head football coach. Yates believes that Fitzgerald's illusion of football glory was among the last of his dreams to disintegrate at the time of his crack-up. The calls to Crisler, then, represented an external compensation for the internal loss of the illusion.

III. Criticism.

A. General.

Included in this section are those items which attempt to assess Fitzgerald's achievement in two or more of the major works or which evaluate his entire career. It also includes items which trace specific elements through the body of his works.

102. Adams, J. Donald. "F. Scott Fitzgerald," American Mercury, LXI (1945), 373-377.

Review-article of The Crack-Up. In a biographical-critical account, Adams surveys Fitzgerald's career, pointing out those things which he feels kept Fitzgerald from true artistic achievement.

103. Aldridge, John W. "Fitzgerald: The Horror and Vision of Paradise," After the Lost Generation. New York: McGraw-Hill, 1951. Pp. 44-58. Reprinted in 163 below, pp. 32-42.

Aldridge traces the disintegration of the romantic dream of paradise through all of Fitzgerald's novels. By the time Tender is the Night and The Last Tycoon were written, according to Aldridge, even the "vision" of paradise no longer existed. Aldridge misquotes from the novels irritatingly often.

104. Allen, Walter. The Modern Novel in Britain and The United States. New York: E. P. Dutton, 1965. Pp. 86-92.

A highly favorable survey of the novels, especially The Great Gatsby and Tender is the Night. The Great Gatsby is "a novel about the nature of being an American." Tender is the Night is Fitzgerald's commentary on the corrupting power of wealth. Fitzgerald stands as the spokesman for the American twenties.

105. Anonymous. "The Beautiful Rich," TLS, (Oct. 17, 1958), 592.

Review-article of Afternoon of an Author and The Bodley Head Scott Fitzgerald, volume I. Rather condescending, but not unfavorable in evaluating Fitzgerald's appeal. The author praises Fitzgerald's style, but deplores his lack of deep thinking. "Nostalgia is already a great part of its appeal. The world it describes is dead. The writing itself is curiously undated."

106. _____. "F. Scott Fitzgerald, Jazz Age Prophet, Still Placed This Side of Greatness," Newsweek, XXVI (July 9, 1945), 76, 78.

Review-article of *The Crack-Up*. A serious attempt to evaluate Fitzgerald's career. Fitzgerald lacks greatness because he refused to deal with the really significant events of his time.

107. Bachelor, R. E. "The Weft of Experience in F. Scott Fitzgerald," Trace, No. 40 (Jan.-March 1961), 2-5.

Fitzgerald's value lies in his ability to write objectively about a deeply felt personal experience. In this Fitzgerald follows a distinctly American tradition. Bachelor's material is old, though his treatment is provocative.

108. Bedingfield, Dolores. "Fitzgerald's Corruptible Dream," Dalhousie Review, XLI (1962), 513-521.

Fitzgerald combines the social conscience of James with the frontier tradition of Twain. This is his great contribution to American Literature. His dream of an aristocracy based on wealth didn't work, so he had to look to the west to find moral values. A generally just, highly interesting look at the possible sources for Fitzgerald's morality.

109. Berryman, John. "F. Scott Fitzgerald," KR, VIII (1946), 103-112.

Fitzgerald, in his serious work, treated "a beauty and intensity of attachment...to something inaccessible." The Great Gatsby is a masterpiece because only here did Fitzgerald manage to handle his subject successfully. Berryman believes that this is so because Fitzgerald sold his talent to the popular magazines.

110. Bezanson, Walter. "Scott Fitzgerald: Bedevilled Prince Charming," The Young Rebel in American Literature, ed. Carl Bode. London: Heinemann, 1959. Pp. 77-94.

Biography-criticism dealing with Fitzgerald in relation to social issues of his time. Fitzgerald had no "head for intricate moral shadings," but there is a kind of interior rebellion in his novels even though they did not concern themselves with social problems. Bezanson's brief analysis of The Great Gatsby is conventional and unsatisfying.

111. Bohn, William E. "You Can't Buy Happiness," New Leader, XXXIV (March 12, 1951), 10.

Conventional comments about Fitzgerald's dichotomy: The conflict between the popular story writer and the serious novelist.

112. Bregy, Katherine. "F. Scott Fitzgerald--Tragic Comedian," Catholic World, CLXXIII (1951), 86-91.

Review-article of 44 above. Fitzgerald failed because of his loss of faith in the Catholic church. "The real disease, with himself and the characters he wrote of, was spiritual bankruptcy." Miss Bregy is afraid that the Fitzgerald revival will turn into "excess of admiration."

113. Cardwell, Guy A. "Lyric World of Scott Fitzgerald," VQR, XXXVIII (1962), 299-323.

After stating that "the critic condescends to Fitzgerald at his peril," Cardwell condescends freely. He attacks Fitzgerald's critics for their excessive praise, and then tries to show why neither The Great Gatsby nor Tender is the Night is as good as it is claimed to be. Fitzgerald was not very smart, used too much autobiographical material, had a mixed attitude toward wealth, and had no concept of tragedy. But the greatest fault is that Fitzgerald could think and write only in terms of experience--of sensations; he was unable to formulate abstractions to give depth to the sense experiences he pictured. All that is left is a lyrical quality in Fitzgerald's writing which Cardwell praises briefly but fails to show to the reader in any detail. "A lyric poem may express feeling only--a great novel must be more inclusive." It seems evident that Cardwell doesn't think much of Fitzgerald as a writer--at least he attacks nearly everything that Fitzgerald has been praised for. But all the critical comments are hedged with a sort of "but I like him anyway" attitude. "The authentic marvel of Fitzgerald as a novelist is that sensitivity and lyric expression can do so much." It surely is! Especially if there is really nothing substantial behind it.

114. Christian, Henry A. "F and 'Superman': An Unpublished Letter to Louis Adamic," Fitzgerald Newsletter, No. 31 (Fall 1965), 1-2.

Christian gives a critical analysis of Adamic's "Superman," to illustrate why Fitzgerald called it "one of the best American short stories in some years."

115. Cowley, Malcolm. "Fitzgerald: The Double Man," Saturday Review, XXXIV (Feb. 24, 1951), 9-10, 42-44.

Cowley claims that it is Fitzgerald's simultaneous involvement and detachment which make his works artistic achievements. He also argues for the inclusion of the better stories in any discussion of the Fitzgerald canon.

116. Cowley, Malcolm. "Third Act and Epilogue," New Yorker, XXI (June 30, 1945), 53-58. Reprinted in 149 below, pp. 146-153; and in 163 below, pp. 64-69, slightly revised.

Cowley reassesses Fitzgerald's career in the light of his "crack-up." Fitzgerald's later works show no falling off in craftsmanship.

117. Cross, K. G. W. Scott Fitzgerald. New York: Grove Press, 1964.

Meant to serve as a biographical-critical introduction to Fitzgerald's works, Cross's book is adequate for its purpose, though probably less adequate than Eble's similar volume (120 below). Cross surveys the career chronologically, commenting on all the novels and a large number of the best of the short stories. The critical comments are brief and usually conventional, but occasionally, especially with Tender is the Night, Cross shows a highly perceptive insight. Although he points out parallels between Fitzgerald's life and works, Cross is explicitly trying to avoid treating the works as autobiography, and he succeeds admirably. The book is well documented and includes a useful bibliography as well as a valuable account of some of the more prominent critical studies. A modest effort, but well handled.

Review:

Anonymous. TLS (Dec. 17, 1964), 1146.

118. Dahlberg, Edward. "The Fitzgerald Revival: A Dissent," The Freeman, II (Nov. 5, 1951), 90-92.

In this article Dahlberg vents a good deal of spleen but makes very little sense doing so. He calls Fitzgerald's novels "peopleless fiction" which "are plainly the product of sickness." This sickness is apparently a national one caused by the newspapers: "The Great Gatsby is newspaper realism." Fitzgerald's heroes are "effete," and "emasculate." Dahlberg quotes a number of examples of Fitzgerald's "sloven writing." He also seems to wish that the American city would go away: Good novels can only be written about the plains, or the mountains, or the deserts. Dahlberg also makes a few errors of fact when speaking of Fitzgerald's works. His closing statement concerns itself with the usual Fitzgerald critic: "What ails him is literacy, which is fast becoming a national malady."

119. Decter, Midge. "Fitzgerald at the End," PR, XXVI (1959), 303-312.

Review-article of 65 above. A survey of Fitzgerald's career. Miss Decker believes that of Fitzgerald's novels, only The Great Gatsby is a success. In the other novels he was "never recreating life but only making a progress report on it." Fitzgerald was able however to objectify Gatsby into an idea, and this accounts for its greatness.

120. Eble, Kenneth. F. Scott Fitzgerald. New York: Twayne Publishers, 1963.

This book succeeds admirably in providing a critical introduction to Fitzgerald's career. Eble centers his study on The Great Gatsby; much of the discussion is focussed on the reasons that Fitzgerald's other works fail to measure up to it. Every period in Fitzgerald's life is discussed briefly, but in enough detail to give the reader the necessary biographical perspective. A very large number of short stories are discussed, including all of the better known stories. Some uncollected stories and even a few bad ones are discussed for the light they can shed on Fitzgerald's strengths and weaknesses as a writer, and on the genesis of the novels. Eble claims greatness for The Great Gatsby, but feels that Tender is the Night and The Last Tycoon are qualified failures mainly because of a lack of control and structural weaknesses. Eble feels that Fitzgerald's continuing reputation will be based on The Great Gatsby and the better short stories. Overall, a sensible, well-balanced critical study.

Reviews (See 34f above):

- a. Bruccoli, M. AL, XXXV (1964), 549-550.
- b. Poore, C. "Two New Views of Fitzgerald and His Works," New York Times (July 20, 1963), 17.

Also reviews 133 below.

121. _____. "I've Been Reading Scott Fitzgerald, Seriously," Columbia University Forum, V (1962), 38-41.

Eble is mainly concerned here with dispelling the remnants of the Fitzgerald legend. He emphasizes the fact that Fitzgerald was a literary craftsman; his works are the result of hard work and much revision. An excellent article leading into the writing of 120 above.

122. Elkin, P. K. "The Popularity of F. Scott Fitzgerald," Australian Quarterly, XXIX (1957), 93-101.

After asserting that Fitzgerald's wide popularity has hindered his being considered as a serious novelist, Elkins writes an appreciation of Fitzgerald. Fitzgerald's works have universal

appeal because "no writer has caught so well...the Success dream of modern Western society." The Great Gatsby is his one great achievement; Tender is the Night is better potentially but fails to hold together. Elkin's article is an adequate, though not particularly startling, critical survey of Fitzgerald's achievement.

123. Embler, Weller. "F. Scott Fitzgerald and the Future," Chimera, IV (1945), 48-55. Reprinted in 149 below, pp. 212-219.

Fitzgerald's works will live because it is Fitzgerald who "best illustrates the agonized search for the true inner self" which characterizes twentieth-century American literature. Embler points out Fitzgerald's thematic use of this "search for self" in This Side of Paradise, Tender is the Night, The Last Tycoon, and "The Rich Boy."

124. Farrelly, John. "Scott Fitzgerald: Another View," Scrutiny, XVIII (1952), 266-272.

Review-article of 44 above and 149 below. Written in answer to 138 below. Mainly an attack on Fitzgerald's critics who have, up to this time, ignored the books and concentrated on the writer. Farrelly claims that, though Fitzgerald has a certain fascination as a case, his works cannot justify the attention given to him. Fitzgerald's works are superficial. Farrelly feels that Fitzgerald's fascination with money is at the center of his works, and that the only social criticism in the novels comes when money no longer gives the security Fitzgerald thinks it ought to give. This is the most sensible of the anti-Fitzgerald articles.

125. Fiedler, Leslie. Love and Death in the American Novel, second ed. New York: Criterion Books, 1966. Pp. 312-316.

Fitzgerald, in his novels, has reversed the archetypal roles of the sexes, "remaking Clarissa in Lovelace's image, Lovelace in Clarissa's." His characters are all in search of the innocent "America" of tradition, but they fail. Only in The Great Gatsby is this search adequately portrayed. Tender is the Night is "too sentimental and whining to endure."

126. _____. "Notes on F. Scott Fitzgerald," New Leader, XXXIV (April 9, 1951), 20-21; XXXIV (April 16, 1951), 23-24. Both reprinted in Fiedler's An End to Innocence. Boston: Beacon Press, 1955. Pp. 174-182. Also reprinted in 163 below, pp. 70-76, as "Some Notes on F. Scott Fitzgerald."

Four notes. (1) Fitzgerald's present fame is a result of the American idealization of failure. (2) There is a tradition in Western literature that the writer must have a flaw.

In America the flaw is alcoholism, and Fitzgerald is typical in this respect. (3) Fitzgerald's lightly veiled autobiography and trouble with point of view are glaring faults. (4) Fitzgerald's virtue is that he refused to succumb to pressures of the twenties and thirties to write "proletarian novels."

127. Friedrich, Otto. "F. Scott Fitzgerald: Money, Money, Money," American Scholar, XXIX (1960), 392-405.

An evaluation of the novels in terms of Fitzgerald's preoccupation with wealth and success. This Side of Paradise and The Beautiful and Damned are failures because of Fitzgerald's money-worship. The Great Gatsby and Tender is the Night are great works because Fitzgerald had become disenchanted with the rich. The Last Tycoon represents a "retrogression to the success-worship of his youth." Friedrich takes a new, though rather narrow, approach to Fitzgerald; however, his critical comments are often highly conventional.

128. Frohock, W. M. "Morals, Manners, and Scott Fitzgerald," Southwest Review, XL (1955), 220-228.

Fitzgerald was not a moralist, but a novelist of manners. He was able to "catch the feeling of things" but unable to "interpret them." Frohock asserts that this is shown in Fitzgerald's choice of narrators: Even Nick in The Great Gatsby is unable to see through the situation to see Gatsby for what he is. Frohock believes that this corresponds to a "fuzziness" in Fitzgerald's style. Then Frohock blames all this on American cultural diversity and the fact that Fitzgerald, because he was so much a part of that diversity, could not pick a specific audience. Frohock fails somehow to clarify the connection between Fitzgerald's style, cultural diversity, and manners and morals, leaving a diffuseness which negates a good deal of whatever value his ideas might have.

129. Fussell, Edwin S. "Fitzgerald's Brave New World," ELH, XIX (1952), 291-306. Reprinted in 163 below, pp. 43-56; and in 233 below, pp. 244-262.

A symbolic interpretation of The Great Gatsby and Tender is the Night in which Fussell finds that Fitzgerald's writings show his disenchantment with the American dream: "the escape from time and the materialistic pursuit of a purely hedonistic happiness"--Ponce de Leon and Ben Franklin. Fussell points out numerous passages in which Fitzgerald parodies those things Americans traditionally hold most sacred. Fussell seems to have found some of the things that most Fitzgerald critics have been looking for. An extremely important article.

130. Fussell, Edwin S. "The Stature of Scott Fitzgerald," KR, XIII (1951), 530-534.

Review-article of 44 above. Fussell reviews Fitzgerald's career and concludes that recent biographical and critical work on Fitzgerald have assured him a high place in American literature.

131. Geismar, Maxwell. "F. Scott Fitzgerald: Orestes at the Ritz," The Last of the Provincials: The American Novel, 1915-1925. Boston: Houghton-Mifflin, 1947. Pp. 287-352.

In an extremely rich general survey of Fitzgerald's works, which includes discussions of a number of the better or more typical short stories, Geismar at least brings up nearly all of the thematic matters to be considered in greater detail by later critics. Geismar believes that Fitzgerald did not succeed in being the moralist of the American leisure class that he should have been. Fitzgerald and his heroes are forever and necessarily involved in the search for wealth, but wealth and corruption are inseparable throughout the works. The Beautiful and Damned gets perhaps its most sympathetic treatment here; Geismar places it clearly in the line of Fitzgerald's development.

132. Giles, Barbara. "The Dream of F. Scott Fitzgerald," Mainstream, X (March 1957), 1-12.

Fitzgerald's works never fully succeed because he was unable to remain objective throughout the writing. "Fitzgerald himself was caught in the very dream of magic charm and power that he projected upon his heroes."

133. Goldhurst, William. F. Scott Fitzgerald and His Contemporaries. Cleveland: World Publishing Co., 1963.

An attempt to relate Fitzgerald's career and works to other prominent writers of the twenties. Using biographical information and parallel passages, he surveys in detail Fitzgerald's relations with and indebtedness to Edmund Wilson, H. L. Mencken, Ring Lardner, and Ernest Hemingway. In his first chapter Goldhurst surveys the twenties, pointing out themes and attitudes which were common in the fiction of the time. There is nothing new here but this chapter provides a concise and valuable summary of perhaps the greatest period in American fiction. The chapter on Wilson is nearly trite. Goldhurst's conclusions can be gleaned just as easily from Mizener's biography of Fitzgerald (44 above). He is merely restating here what is fairly common knowledge about the Fitzgerald-Wilson relationship. The influence Wilson had on Fitzgerald's career, especially on This Side of Paradise, is well known. The section on Mencken and Fitzgerald is

highly valuable. Goldhurst takes some of Mencken's comments about American life and convincingly establishes that these influenced Fitzgerald, especially in The Beautiful and Damned and The Vegetable. However, it is difficult to accept much of what Goldhurst says about Fitzgerald's debt to Lardner. It is widely accepted that Fitzgerald got the idea for Nick Carraway and the detached first-person point of view from Joseph Conrad, and it is unlikely that many will accept Goldhurst's view that these were suggested by Lardner's "A Caddy's Diary." According to Goldhurst, Hemingway had a greater influence in Tender is the Night than is generally recognized. It is certainly true that thematically Fitzgerald's novel and some of Hemingway's stories are similar, but Goldhurst fails to convince when he tries to show that Fitzgerald's style is modified under Hemingway's influence. The main value of Goldhurst's work is that he establishes, by showing parallels, that these writers worked with similar themes, though they all had differing attitudes and viewpoints.

Reviews (see 34f and 120b above).

- a. Anonymous. New Yorker, XXXIX (Aug. 3, 1963), 71-72.
 - b. Brooks, J. "Friends of the Author," New York Times Book Review, (July 21, 1963), 5, 18.
 - c. Piper, H. AL, XXXVI (1964), 229-230.
 - d. White, W. American Book Collector, XIV (1964), 7.
134. Greenleaf, Richard. "The Social Thinking of F. Scott Fitzgerald," Science and Society, XVI (1952), 97-114.

Greenleaf attempts to trace Fitzgerald's social thinking as a development vaguely in the direction of Marxism. Greenleaf takes Fitzgerald critics to task for either ignoring Fitzgerald's social thinking or for describing him as a reactionary. What Greenleaf is driving at is never quite made clear; the evidence he gives for the opposition seems as conclusive as that he gives to support his own conclusions.

135. Grendahl, Jay S. "Gorgeous--F's Epithet for the Jazz Age," Fitzgerald Newsletter, No. 30 (Summer 1965), 2-3.

Grendahl traces the word "gorgeous" through Fitzgerald's early works in order to show that at times Fitzgerald's use of the word carried unfavorable connotations.

136. Grobman, Feb. "Scott Fitzgerald: Athenian among Greeks," Foreground, I (1946), 60-69.

An early attempt to come to grips with Fitzgerald's works. Grobman is irritated at those critics who spend much time on Fitzgerald the man and little time trying to evaluate the works. He goes on to say that even though Fitzgerald's material was limited, and so his achievement was limited, he did manage to make that material live, and without faking material with which he was not familiar. And this, according to Grobman, is a meritorious achievement. This is one of the earliest attempts to view Fitzgerald without reference to the legend, and Grobman recognizes and discusses a number of characteristics of Fitzgerald's works to be worked over in more detail by later critics.

137. Gurko, Leo and Miriam Gurko. "The Essence of F. Scott Fitzgerald," CE, V (1944), 372-376.

Fitzgerald is placed in the "visible confines of the authentic minor talent" by the Gurkos, who compare him unfavorably with Lewis, Hemingway, and Dos Passos, the "major" novelists of the twenties. "The minor writer is always associated with his period, the major writer with himself." And Fitzgerald is the chronicler of the Jazz Age. However, The Last Tycoon shows Fitzgerald to be developing into a major writer, because here he began to treat more universal matters. The narrowness of Fitzgerald's subject matter keeps him from being a major figure.

138. Harding, D. W. "Scott Fitzgerald," Scrutiny, XVIII (1951), 166-174.

Review-article of 44 above and 149 below. Psychological interpretation of Fitzgerald's career, and by extension, of his characters. Fitzgerald, like his heroes, failed to see below the surface of his life. One of his greatest problems, held in common with Dick Diver, was his generosity, with no reciprocation from the society to which he gave so freely.

139. Hindus, Milton. "The Great Fitzgerald," New Leader, XLI (May 19, 1958), 23-24.

Review-article of Afternoon of an Author. Hindus believes that Dreiser and Fitzgerald are "the most significant American writers of the first half of the century."

140. _____. "F. Scott Fitzgerald and Literary Anti-Semitism," Commentary, III (1947), 508-516. See IV (1947), 188-189 for two letters defending Fitzgerald against Hindus' charges.

Wolfsheim in The Great Gatsby is evidence of Fitzgerald's anti-Semitism. Fitzgerald was a fashionable anti-Semite

like T. S. Eliot rather than a fanatic like Pound. However, by the time he wrote The Last Tycoon, anti-Semitism had gone out of style, and Fitzgerald was able to make a Jew sympathetic (Monroe Stahr). Apparently an example of post-World II, ultra-sensitive Jewish reaction.

141. Hobsbaum, Phillip. "Scott Fitzgerald and his Critics: The Appreciation of Minor Art," British Association for American Studies Bulletin, No. 6 (1963), 31-41.

Hobsbaum attacks many of Fitzgerald's critics because they make claims for his works which the works themselves cannot support. Tender is the Night and The Great Gatsby are not satire or myth because Fitzgerald had little insight into society. Therefore, the extravagant claims of some critics fall short. Also, the critics seldom agree on what the significance of a work is, and this too indicates that they are trying to read something into the works that isn't there. Fitzgerald's achievement is a minor one and it is stylistic; and Hobsbaum claims that the praise of other critics can generally be reduced to praise of style. It would seem that to reduce Fitzgerald's achievement to one of style is to do as great a disservice as over-praise. Hobsbaum apparently would deny that critical disagreement can be a sign of richness.

142. Hoffman, Fredrick J. The Modern Novel in America, 1900-1950. Chicago: Henry Regnery, 1951. Pp. 120-130.

Critical study of the novels, but mainly concerned with The Great Gatsby. The success of The Great Gatsby is largely attributable to the use of Nick Carraway as narrator because it reduces "the materials to scale, and makes its frightening confusion and litter comprehensible and measurable." Tender is the Night suffers from "a too hasty composition" and a "prolonged but fumbling concern over form." Tender is the Night and The Last Tycoon fail mainly because of awkwardness in point of view. Fitzgerald makes the "most of a real but limited talent." Hoffman's analysis of The Great Gatsby is concise and good, but his comments on the other novels are not detailed enough to do them justice.

143. _____. The Twenties: American Writing in the Postwar Decade. New York: Viking Press, 1955. Pp. 98-119, 371-375.

Discussions of This Side of Paradise, The Great Gatsby, and "Babylon Revisited." Hoffman compares This Side of Paradise with Mackenzie's Sinister Street and Stephen Vincent Benet's The Beginning of Wisdom. Fitzgerald's novel is more "literal" in examining college life than are the other two, but Amory Blaine is superficial, and the attitudes exhibited in the

book verge on the ridiculous. Gatsby's tragedy is that his "Platonic conception of himself" is cheapened. The Great Gatsby is Fitzgerald's judgment of the younger generation, but Fitzgerald dulls his criticism by a too fervent adoration of Gatsby. "The Great Gatsby was a sentimental novel with several lapses of taste and judgment." Charlie Wales in "Babylon Revisited" perhaps best symbolizes the attitude of the thirties toward the twenties. Charlie took part in that "gaudiest spree in history" and was one of those left who "had to pay the check." Hoffman's final judgment is that Fitzgerald presented the details "with brilliantly accurate insight," but there "are crucial failures of control" which mar his works, making them sentimental.

144. Holmes, Charles S. "Fitzgerald: The American Theme," Pacific Spectator, VI (1952), 243-252.

Holmes finds particularly American elements in nearly every facet of Fitzgerald's work: his preoccupation with wealth, his characters, and his symbols. Fitzgerald is aligned with the great American literary tradition because he finds "a romantic and poetic feeling for America and the American past." Holmes sees Fitzgerald "fulfilling the role of Whitman's American poet."

145. Hughes, Riley. "The American Novel through Fifty Years--VI. F. Scott Fitzgerald," America, LXXXV (1951), 164-166. Enlarged and reprinted as "F. Scott Fitzgerald: The Touch of Disaster," in Fifty Years of the American Novel: A Christian Appraisal, ed. Harold C. Gardiner, S. J. New York: Scribner's, 1952. Pp. 135-149.

Hughes feels that Fitzgerald's novels lack unity because of too many unresolved dualities in his own life; the most important duality is his attitude toward Catholicism. Only The Great Gatsby and a few short stories will last because "Fitzgerald was a profoundly unoriginal writer." Some good insights into Fitzgerald's use of irony make up this article's main value.

146. Irwin, William R. "Dos Passos and Fitzgerald as Reviewers of the American Social Scene," Neueren Sprachen, No. 9 (Sept. 1960), 417-428.

Dos Passos and Fitzgerald complement each other in their criticism of the society of the twenties. Dos Passos' panoramic view and Fitzgerald's treatment of the individual case in detail add up to a nearly complete picture.

147. Jacobson, Dan. "F. Scott Fitzgerald," Encounter, XIV (1960), 71-77.

A critical evaluation of The Great Gatsby, Tender is the Night, and The Last Tycoon. In Tender is the Night and The Last Tycoon, Fitzgerald tries to "bluff" himself and the reader by presenting scenes through the eyes of an immature observer whose word the reader will not accept, and, in fact, whose word Fitzgerald himself would like to accept but cannot. The Great Gatsby, though, is a different matter; the narrator sees no more than he actually presents, and Gatsby is tragic because the reader can actually see that he is what Fitzgerald wants him to be. A provocative article.

148. Kallich, Martin. "F. Scott Fitzgerald: Money or Morals," UKCR, XV (1949), 271-280.

Fitzgerald was both attracted and repelled at the same time by the leisured class, and in his works he satirizes "a parasitic class that he in his dualism both admired for its significant material advantages and detested for its spiritual vacuity." In The Last Tycoon, Fitzgerald most successfully objectifies this money versus morals struggle.

149. Kazin, Alfred, ed. F. Scott Fitzgerald: The Man and His Work. New York: World Publishing Co., 1951.

A collection of critical essays; individual items will be found under the authors' names. Kazin's Introduction, pp. 11-19, surveys Fitzgerald's reputation with explanations of its fluctuations mainly in the light of contemporary reviews and reminiscences of friends.

150. Kennedy, William F. "Are Our Novelists Hostile to the American Economic System?" Dalhousie Review, XXV (1955), 32-44.

The novels of Fitzgerald and Thomas Wolfe show a disenchantment with American economics. Their leanings are not necessarily socialistic, but they are at least hostile toward the present system.

151. Kreuter, Kent and Gretchen Kreuter. "The Moralism of the Later Fitzgerald," MFS, VII (1961), 71-81.

Because Fitzgerald was unable to resolve the ambivalence of his own moral thinking, his later fictional heroes exhibit the same ambivalence and so fail to realize their potential. The Kreuters discuss Tender is the Night, The Last Tycoon, The Crack-Up essays, and a number of Fitzgerald's later stories.

152. Kuehl, John. "Scott Fitzgerald: Romantic and Realist," Texas Studies in Literature and Language, I (1959), 412-426.

In The Great Gatsby, Tender is the Night, and The Last Tycoon, Fitzgerald "combines the elements of the novel of manners and those of the romance." Gatsby and Stahr are mythic,

romantic heroes placed in a realistic setting where romanticism is out of place--hence, their tragedies. There is little of the romance in Tender is the Night; Diver is a realistic hero, and the novel "is the tragedy of an individual and a society." An excellent study.

153. Kuehl, John. "Scott Fitzgerald's Critical Opinions," MFS, VII (1961), 3-18.

Comments from Fitzgerald's letters and notebooks about the art of writing fiction. Included are brief comments by Fitzgerald about the work of Wolfe, Mencken, Dreiser, Anderson, and Hemingway. Kuehl briefly applies Fitzgerald's opinions to the novels.

154. Leighton, Lawrence. "An Autopsy and a Prescription," Hound and Horn, V (1932), 519-539.

The work of Hemingway, Dos Passos, and Fitzgerald is "repulsive, sterile, and dead." "Fitzgerald is undoubtedly the best of these three." These writers fail because they refuse to follow the line of Cooper, Hawthorne, Melville, James, and Twain--the American tradition.

155. Lemaire, Marcel. "Failure and Success of Francis Scott Fitzgerald's Work," Revue des Langues Vivantes, XXVI (1960), 13-45.

Lemaire's article is divided into two parts: The first is a psychological study beginning with The Crack-Up and extending into the novels plus "Absolution"; the second is a detailed analysis of The Great Gatsby. Fitzgerald's preoccupation with disaster in The Crack-Up and most of the novels leads to his own, and his heroes' failures. He, and Blaine, Patch, Diver, and Stahr, because they are closely identified with him, are victims rather than heroes; they refuse to look within themselves for the causes of disaster, blaming instead a variety of external forces. Consequently, they do not struggle; they do not act heroically. Gatsby, however, is different; Fitzgerald, through the use of Carraway, was able to objectify Gatsby enough to make him tragic. Lemaire's exploration of The Great Gatsby is one of the best. He provides a key to Gatsby's tragic stature through a discussion of style, symbolism, mythical overtones, and other elements. The much discussed problem of whose novel it is, Lemaire answers sensibly when he says: "Nick is the most important character in the novel if Gatsby is the most significant." Excellent.

156. Lewis, R. W. B. "Fitzgerald's Way," Hudson Review, IV (1951), 304-309.

Review-article of 44 above. Lewis interprets Fitzgerald's career and works as an attempt "to cope with the conventional disposition of the social order, and with...its moral trajectory." Lewis' comments are extremely vague.

157. Littlejohn, David. "Fitzgerald's Grand Illusion," Commonweal, LXXVI (1962), 168-169.

Review-article of 49 above. "Fitzgerald, alone among the great American novelists, seems to have been able to live... in both worlds"--the worlds of the "romantic" and the "realistic." Conventional.

158. Long, Robert E. "Sister Carrie and the Rhythm of Failure in F," Fitzgerald Newsletter, No. 25 (Spring 1964), 2-4.

The general pattern of action in Sister Carrie is paralleled in The Beautiful and Damned and Tender is the Night.

159. Lubell, Albert J. "The Fitzgerald Revival," South Atlantic Quarterly, LIV (1955), 95-106.

Fitzgerald's critics are trying to give him a place which his works cannot support. The Great Gatsby and a dozen short stories will remain, but beyond this there is little to remember him for. Lubell feels that next to the major figures of the twenties and thirties, Fitzgerald's output is meager.

160. Lydenberg, John. "American Novelists in Search for a Lost World," Revue des Langues Vivantes, XXVIII (1961), 306-321.

Lydenberg discusses the tradition of American fiction as an attempt to recapture the unrealistic world of the American dream. Fitzgerald is the only novelist treated as an exception to this tradition. As Lydenberg sees it, Gatsby's corrupt dream is realistically contrasted with the ideal. This article tries to cover too much ground and so is grossly oversimplified.

161. Marshall, Margaret. "Notes by the Way," Nation, CLII (1941), 159-160. Reprinted in 149 above as "On Rereading Fitzgerald," pp. 113-115.

The Great Gatsby is Fitzgerald's "only enduring novel." Tender is the Night is "a confused exercise in self-pity." Fitzgerald's talent was never fulfilled, and he is over-rated.

162. Miller, James E., Jr. F. Scott Fitzgerald: His Art and Technique. New York: New York University Press, 1964. Revised and expanded from The Fictional Technique of Scott Fitzgerald. The Hague: Martinus Nijhoff, 1957.

Miller concentrates on the development of Fitzgerald's concern for fictional technique. He begins with a discussion of the James-Wells controversy of about 1915 about the novel of saturation versus the novel of selection, and traces Fitzgerald's movement from the Wells position (saturation) to that of James. This Side of Paradise shows the influence of Wells and Mackenzie; it is a novel of saturation, a "slice of life." No attention is paid to thematic consistency or relevance; scenes are included for their own sake rather than for the sake of artistic unity. In The Beautiful and Damned, Fitzgerald is under the influence of H. L. Mencken; it marks a state of transition in Fitzgerald's career as he moved from the influence of Wells to other, more "artistic," models. Fitzgerald here begins to show concern for technique; there is a form, even though it is incompletely achieved. In The Great Gatsby, Miller says, Fitzgerald has made the transition from the Wells position to that of James, as this is exemplified in Cather and Conrad. The Great Gatsby is Fitzgerald's masterpiece because he has learned to write selectively; the novel has a definite thematic unity and inclusions must meet the test of relevance. "The Great Gatsby is a minor masterpiece illustrating beautifully Conrad's governing literary intent 'to make you see.'" Tender is the Night, though it displays numerous flaws, and The Last Tycoon, though unfinished, further illustrate Fitzgerald's disillusion with Wellsian "saturation"; they both show his genuine concern with "controlled technique." Miller has done an excellent job here: Critical comments are sane and illustrative quotations are well chosen.

Review:

a. Anonymous. TLS (Oct. 13, 1964), 723.

163. Mizener, Arthur, ed. F. Scott Fitzgerald: A Collection of Critical Essays. Englewood Cliffs, N. J.: Prentice-Hall, 1963.

Individual items are listed under their authors' names. For review see 34f above. Mizener's Introduction, pp. 1-10, deals with Fitzgerald's relationship with other serious writers of his time. For review, see 34f above.

164. _____. "Introduction," F. Scott Fitzgerald's Afternoon of an Author: A Selection of Uncollected Stories and Essays. New York: Scribner's, 1958. Pp. 3-11.

Much of Fitzgerald's value comes from his ability to be both "the cool, detached observer" and "the completely involved sufferer." Brief biographical-critical survey of Fitzgerald's career.

165. Mizener, Arthur. "Introduction," The Fitzgerald Reader. New York: Scribner's, 1963. Pp. xv-xxvii.

Mizener traces Fitzgerald's attitudes toward life as these are expressed in his works. Fitzgerald developed from a skillful writer with only a vague sense of the reality of life into "a man who has measured the reality of his situation with complete objectivity and accepted it."

166. _____. "The Novel in America: 1920-1940," Perspectives, U. S. A., No. 15 (Spring 1956), 134-147.

The years between the wars produced a generation of writers who, for the first time in American fiction, were concerned with almost exclusively American themes. Fitzgerald is prominent in this discussion.

167. _____. "The Novel of Manners in America," KR, XII (1950), 1-19.

Mizener here searches for a novel of manners among the major twentieth-century American novelists. He concludes that these novelists are either large-scale social novelists, like Dos Passos, or novelists of individual sensibilities, like Fitzgerald and Hemingway. The novel of manners must combine these two, and no one as yet has done it satisfactorily. Mizener includes a valuable comparison of Fitzgerald and Dos Passos.

168. _____. "The Voice of Scott Fitzgerald's Prose," Essays and Studies, XVI (1963), 56-67.

The "voice" of Fitzgerald's style changed from glittering to quiet, "but, for all its quietness, deeply moving." Good stylistic study.

169. Moers, Ellen. "F. Scott Fitzgerald: Reveille at Taps," Commentary, XXXIV (1962), 526-530.

Review-article of The Pat Hobby Stories. Miss Moers relates the Hobby stories to the body of Fitzgerald's work. Without making extravagant claims for it, she finds for Fitzgerald's Hollywood fiction, including The Last Tycoon, a valuable place beside his earlier work.

170. Moore, James R. "F. S. F. in Triplicate," Statement, X (Spring 1957), 61-66.

Moore discusses Fitzgerald's personality in terms of three characters from The Great Gatsby. Fitzgerald was Gatsby because he wanted to recapture the past. He was Nick Carraway,

the disillusioned Midwesterner. And he was Daisy Buchanan because he wanted to make money so that he could be irresponsible and careless and get away with it like the rich. Moore's treatment is interesting but says little that is new.

171. Morris, Wright. "The Function of Nostalgia: F. Scott Fitzgerald," The Territory Ahead. New York: Harcourt, Brace, 1958. Pp. 157-170. Reprinted in 163 above, pp. 25-31.

Fitzgerald's heroes, and, in fact, Fitzgerald himself, lived in a world of nostalgia. Finding that life is absurd led to his heroes' failures and to his own crack-up. Morris believes that Fitzgerald was the only American writer to recognize absurdity before it became fashionable after World War II.

172. O'Brien, Dean. "Tom Sawyer in Maturity," Mark Twain Journal, X (1956), 9-10.

O'Brien sees Fitzgerald and his heroes as grown-up versions of Tom Sawyer--the typical American romantic. "Denial of Free Will produces a Hemingway, a Huck Finn, who tries to act as best he can in the face of a predetermined future. Emphatic acceptance of Free Will creates the romantic, Fitzgerald, Tom Sawyer, who is convinced that he is master of his fate." A fascinating article--one which seemingly opens up a relatively unexplored area of study.

173. Perosa, Sergio. The Art of F. Scott Fitzgerald, translated from the Italian by Charles Matz. Ann Arbor: University of Michigan Press, 1965.

Perosa begins his work with a brief biographical sketch. He then moves chronologically through the works from the juvenalia to The Last Tycoon. Although the result is a fairly clear picture of Fitzgerald's development as a writer, the reader is rarely surprised by Perosa's conclusions. Especially when dealing with the early works, Perosa says nothing of significance which has not been said, and often said better, by earlier critics. He is more interesting when dealing with the last works, however. Perosa is unusual in treating the Pat Hobby stories as an important part of Fitzgerald's works. Also, he treats The Last Tycoon as a development from Tender is the Night rather than as a return to the methods of The Great Gatsby. In trying to place Fitzgerald in the tradition of American fiction, Perosa claims that Fitzgerald is the writer in which the English tradition of F. R. Leavis' The Great Tradition and the American tradition of Richard Chase's The American Novel and its Tradition are best combined. Faulkner, Hemingway, and Fitzgerald are the best twentieth-century American novelists. One of the assets

of this work is that it treats a number of Fitzgerald's lesser known stories in more detail than they are treated elsewhere. The book may suffer from poor translation; the style is difficult, and the reading is generally dull.

Reviews:

- a. Bewley, M. New York Review of Books, V (Sept. 16, 1965), 22-24.

Also reviews 175 below and The Apprentice Fiction of F. Scott Fitzgerald.

- b. Gilman, R. New York Herald-Tribune Book Week (Aug. 1, 1965), 5.

Also reviews 175 below.

- c. Havighurst, W. Chicago Tribune Books Today (Aug. 1, 1965), 5.

Also reviews 175 below.

- d. Heiney, D. Christian Science Monitor (Aug. 12, 1965), 11.

Also reviews 175 below.

174. Piper, Henry Dan. "F, Mark Twain, and Thomas Hardy," Fitzgerald Newsletter, No. 8 (Winter 1960), 1-2.

Piper discusses Fitzgerald's admiration of Twain and mentions that Hardy liked This Side of Paradise. A brief tribute to Twain written by Fitzgerald for the Mark Twain Society is published here for the first time.

175. _____. F. Scott Fitzgerald: A Critical Portrait. New York: Holt, Rinehart and Winston, 1965.

Piper covers all stages of Fitzgerald's writing career, from the prep-school juvenile pieces to The Last Tycoon. Included are discussions of character prototypes, plot sources, and literary influences. Fitzgerald's attitudes, the state of his marriage, the particular disappointments which led to his choice of theme, and the conditions that necessitated his writing of "pot-boilers" for the slick magazines are considered in detail. Zelda's Save Me the Waltz is also discussed. Piper judges The Last Tycoon to be potentially, if not actually, Fitzgerald's best novel. In it Fitzgerald best achieves "the tragic sense of life" which is the real achievement of his best fiction. Piper concludes with a jab at the many

critics who praise Fitzgerald's style and craftsmanship, but accuse him of lacking the depth of mind to go with it. "The morality of money is Fitzgerald's major theme," and he was the first to attempt to write about this in tragic terms. "To have made the American myth of success the basis for high tragedy...would appear to have been an intellectual achievement of the highest order." In all, this is the most ambitious, most complete, and most perceptive critical evaluation of Fitzgerald the writer to be found.

Reviews (See also 173a, b, c, and d above).

- a. Eble, K. Saturday Review, XLVIII (July 31, 1965), 17, 21.
 - b. McCormick, J. Detroit News (Aug. 8, 1965), 30.
 - c. Yates, D. New York Times Book Review (Nov. 21, 1965), 14, 16, 18.
176. Piper, Henry Dan. "F. Scott Fitzgerald and the Image of his Father," PULC, XII (1951), 181-186.
- Fitzgerald's father as he appears in the novels. Many of Fitzgerald's moral values, and therefore the moral values of his characters, come from his father.
177. _____. "The Lost Decade," Interim, II (1945), 39-43.
- Review-article of The Crack-Up. Piper is mainly concerned with the literary historians and critics who ignore the twenties or pass it and its writers off as trivial. More documents like The Crack-Up are needed so that the student can "write on it without revealing more of his own ignorance and prejudice than his understanding."
178. "Power Without Glory," TLS (Jan. 20, 1950), 40. Reprinted in 149 above, pp. 205-211.
- Review-article of Three Novels. The Great Gatsby is a great book; Tender is the Night is a "somewhat magnificent failure"; and The Last Tycoon is "readable but thoroughly second-rate."
179. Powers, J. F. "Dealer in Diamonds and Rhinestones," Commonweal, XLII (1945), 408-410. Slightly revised and reprinted in 149 above, pp. 182-186.
- Brief, very general critical survey of Fitzgerald's career.
180. Priestley, J. B. "Introduction," The Bodley Head Scott Fitzgerald, volume I. London: Bodley Head, 1958. Pp. 7-16.

Excellent critical review of Fitzgerald's life and achievement. Priestley bases his comments on the dichotomy between Fitzgerald the wild adolescent "golden boy" and the "artist priest." Fitzgerald had "an unusually sharp eye for a character and a scene, a marvelous ear for dialogue, one of the finest prose styles in contemporary fiction, an uncommonly acute sense of time and place, and an unforced and easy and very economical power of...symbolic effect."

181. Pritchett, V. S. "Scott Fitzgerald," New Statesman and Nation, LVI (1958), 494-495.

Review-article of Afternoon of an Author and The Bodley Head Scott Fitzgerald, vol. I. Highly sympathetic critical comments about Fitzgerald's career and especially his style. Using passages from The Last Tycoon, Pritchett illustrates the "naturalness" of Fitzgerald's writing.

182. _____. "Books in General," New Statesman and Nation, XLII (1951), 565-566.

Review-article of 44 above. Pritchett praises Fitzgerald's craftsmanship and style, but claims he had serious limitations as a thinker. Fitzgerald's great lesson may be "in how to deal with the cliches of contemporary experience."

183. Reece, David C. "The Novels of F. Scott Fitzgerald," Cambridge Journal, V (1952), 613-635.

A critical survey of the novels. Reece begins with the thesis that Fitzgerald was not the spokesman for the American twenties. He then goes on to show how each of the novels is really opposed to one or more of the ideals of the twenties.

184. Robbins, J. Albert. "Fitzgerald and the Simple Inarticulate Farmer," MFS, VII (1961), 365-369.

Robbins reprints a letter from Fitzgerald panning the popular Mid-Western farm novel. He then points out that Fitzgerald's critical comments about this type of fiction have been justified by later comment.

185. Ross, Alan. "Rumble Among the Drums: F. Scott Fitzgerald (1896-1940) and the Jazz Age," Horizon, XVIII (1948), 420-435.

A survey of Fitzgerald's career with emphasis on Fitzgerald as the Jazz Age prophet. Ross' critical analyses of the novels are conventional. The Great Gatsby is the only one that is nearly realized, and even it is flawed by Gatsby's vagueness. Ross' interpretation of Tender is the Night lacks

any real depth. According to Ross, Fitzgerald's best writing appears in the short autobiographical sketches. Fitzgerald will be remembered mainly as the chronicler of the twenties.

186. Savage, D. S. "Scott Fitzgerald, the Man and his Work," World Review, No. 6 (Aug. 1949), 65-67, 80.

A brief survey of Fitzgerald's life and major works. Savage concludes that Fitzgerald will be remembered for The Great Gatsby only. Tender is the Night lacks detachment on the part of the author, and The Last Tycoon lacks the "crystalline, legendary simplicity of The Great Gatsby." Mostly plot summary.

187. _____. "The Significance of F. Scott Fitzgerald," Arizona Quarterly, VIII (1952), 197-210. First printed in Envoy (Ireland), V (1951), 8-21. Reprinted in 163 above, pp. 146-156.

A psychological interpretation of The Great Gatsby and Tender is the Night based on a sort of incest-wish in Fitzgerald and his heroes that supposedly runs throughout the novels. Fitzgerald's women become mother-sister-lover all at once. A little farfetched.

188. Schoenwald, Richard L. "F. Scott Fitzgerald as John Keats," Boston University Studies in English, III (1957), 12-21.

Schoenwald traces Keatsian imagery through Fitzgerald's novels. The image of night from "Ode to a Nightingale" is the most prevalent. It was reading Keats that made Fitzgerald want to be a great writer; "then he became a great writer, he became his Keats."

189. Schrader, Richard J. "F and Charles G. Norris," Fitzgerald Newsletter, No. 26 (Summer 1964), 3-4.

Schrader raises the possibility that Frank Norris' brother, Charles, may have influenced Fitzgerald's works.

190. Shain, Charles E. F. Scott Fitzgerald. Minneapolis: University of Minnesota Press, 1961. Reprinted in Seven Modern American Novelists, ed. William Van O'Connor. Minneapolis: University of Minnesota Press. Part reprinted in 163 above, pp. 77-79, as "This Side of Paradise."

Concise biographical-critical introduction to Fitzgerald's career. Shain discusses each of the novels, a number of the stories, and The Crack-Up essays, all as they are related to, or come out of, Fitzgerald's life. "He often wrote that high order of self-revelation that reveals humanity."

191. Shockley, Martin Staples. "Harsh Will Be the Morning," Arizona Quarterly, X (1954), 127-135.

An attack on the Fitzgerald revival and on the extremes to which critics have gone in lauding Fitzgerald. Shockley concludes that it is time the critics settled down, and then "responsible literary scholars may, with dignity, place upon Fitzgerald's brow the small and wilted laurel that is his." Shockley goes far out of his way at times to misinterpret what Fitzgerald's critics have said.

192. Stewart, Donald Ogden. "The Courtship of Miles Standish," The Parody Outline of History. New York: George H. Doran, 1921. Pp. 87-108. Reprinted in 163 above, pp. 92-97.

Parody of Fitzgerald's early style and characters.

193. Tanner, Tony. "Tough and Tender," Encounter, XXIII (July 1964), 71-75.

Review-article of Fitzgerald's Letters and Hemingway's A Moveable Feast. Tanner's comparison of Fitzgerald and Hemingway is highly favorable to Fitzgerald. "Where Hemingway's work feels closed, constricted, aggressive, and suspicious in its fierce accuracy, Fitzgerald's seems open, expansive, loving, always moving toward moments of lyric suggestiveness."

194. Tanselle, G. Thomas. "F and Floyd Dell," Fitzgerald Newsletter, No. 13 (Spring 1961), 2-3.

Dell and Fitzgerald didn't like each other's work.

195. Trilling, Lionel. "F. Scott Fitzgerald," The Liberal Imagination: Essays on Literature and Society. Garden City, N. Y.: Doubleday, 1954. Pp. 235-244. Originally combined from two essays: "F. Scott Fitzgerald," The Nation, CLXI (Aug. 25, 1945), 182-184; and "Introduction," The Great Gatsby. New York: New Directions, 1945. Pp. vii-xiv. The combined essay first appeared in The Liberal Imagination. New York: The Viking Press, 1950. Reprinted in 149 above, pp. 194-204; In Phillip Rahv, ed. Literature in America. New York: Meridian Books, 1957. Pp. 400-408; in 163 above, pp. 11-19; and in 237 below, pp. 232-243. The Nation article is a review-article of The Crack-Up.

The most famous of articles about Fitzgerald. Trilling treats Fitzgerald as a tragic hero and compares him to Balzac, Dostoevsky, Yeats, Goethe, and others. The Great Gatsby, especially, is a great novel because of its form, its style, its timeless embodiment of the "American Dream," and, above all, because of the author's "voice," which gives the reader

confidence in what the books says. A successful attempt to place Fitzgerald in some great company. Perhaps the best short critical piece on Fitzgerald.

196. Troy, William. "Scott Fitzgerald: The Authority of Failure," Accent, VI (1945), 56-60. Reprinted in William Van O'Connor, ed. Forms of Modern Fiction. Minneapolis: University of Minnesota Press, 1948. Pp. 80-86; in 149 above, pp. 187-193; in 163 above, pp. 20-24; and in 233 below, pp. 224-231.

An excellent survey of Fitzgerald's preoccupation with failure in the novels. Troy gives biographical evidence in support of some possible reasons for this preoccupation.

197. Wanning, Andrews. "Fitzgerald and his Brethren," PR, XII (1945), 545-551. Reprinted in 149 above, pp. 160-168; and in 163 above, pp. 57-63.

Review-article of The Crack-Up. Wanning discusses Fitzgerald as a moralist and his characters as extensions of his own personality. Therefore, the characters embody some of Fitzgerald's own moral values.

198. Wechsler, Henry. "The Theme of Failure in F. Scott Fitzgerald," The Wall (Washington and Jefferson College, Washington, Pa.), (Fall 1952), 23-24.

Using biographical material from 44 above, Wechsler relates the failures of Gatsby, Diver, and Stahr to Fitzgerald's fear of personal failure.

199. Weir, Charles, Jr. "An Invite with Gilded Edges," VQR, XX (1944), 100-113. Reprinted in 149 above, pp. 133-145.

Weir claims that Fitzgerald failed to achieve tragedy in his novels because of his inability to separate the surface of his characters from their inner selves.

200. Wescott, Glenway. "The Moral of Scott Fitzgerald," New Republic, CIV (Feb. 17, 1941), 213-217. Reprinted in The Crack-Up, pp. 323-337; in 149 above, pp. 116-129; in Louis Kronenberger, ed. Novelists on Novelists. Garden City, N. Y.: Doubleday, Pp. 374-387; and in 233 below, pp. 209-223.

Based mainly on the "Crack-Up" essays. Wescott says that there is a moral lesson for the forties to be learned from the waste of talent to be seen in Fitzgerald's life and works and from the literary generation of the twenties in general.

201. Weston, John C., Jr. "From Romance to Ritual," Fitzgerald Newsletter, No. 4 (Winter 1959), 2.

Weston wonders if Fitzgerald's treatment of defective noses in The Great Gatsby might not be a strain of castration symbolism. He feels that this is another resemblance between The Great Gatsby and The Waste Land.

202. Wilson, Edmund. "Imaginary Conversations, II. Mr. Van Wyck Brooks and Mr. Scott Fitzgerald," New Republic, XXXVIII (April 30, 1924), 249-254. Reprinted in Wilson's Discordant Encounters. New York: Albert and Charles Boni, 1926. Pp. 37-60; in Wilson's The Shores of Light. New York: Farrar, Straus, 1952. Pp. 141-155; in 149 above, pp. 53-65, as "The Delegate from Great Neck"; and in 233 below, pp. 119-132.

Dialogue illustrating basic differences in attitude between an older generation of critics and a new generation of writers.

203. _____. "The Literary Spotlight--vi. F. Scott Fitzgerald," Bookman, LV (March 1922), 20-25. Reprinted as "F. Scott Fitzgerald" in John Farrar, ed. The Literary Spotlight. New York: George H. Doran, 1924. Pp. 125-134; in Wilson's The Shores of Light. New York: Farrar, Straus, 1952. Pp. 27-35; in Wilson's A Literary Chronicle: 1920-1950. Garden City, N. Y.: Doubleday, 1956. Pp. 30-37: as "Fitzgerald before The Great Gatsby" in 149 above, pp. 77-83; in 163 above, pp. 80-85; and in 233 below, pp. 21-28.

Fitzgerald has made much improvement between This Side of Paradise and The Beautiful and Damned, but he is still writing far short of his potential. Wilson also discusses the influence of Compton Mackenzie on This Side of Paradise.

204. Wilson, Robert N. "Fitzgerald as Icarus," Antioch Review, XVII (1957-58), 481-492.

Psychological interpretation of Fitzgerald's personality and heroes in the light of the clinical syndrome, the "Icarus Complex." This syndrome involves "burning ambition and exhibitionism; desire to ascend great heights; desire to be the center of all eyes; a precipitous fall; craving for immortality; depreciation and enthrallment of women." Wilson finds that Fitzgerald and the heroes of all five novels fit the pattern in all but the last respect--Fitzgerald's treatment of women is apparently sincere.

B. The Great Gatsby.

205. Aldridge, John W. "The Life of Gatsby," Twelve Original Essays on Great American Novels, ed. Carl Shapiro. Detroit: Wayne State University Press, 1958. Pp. 210-237.

Aldridge discusses the thematic importance of all the major characters in The Great Gatsby, and shows how each of these characters in some way contributes to the final status of Gatsby. All the characters are static, but each corresponds, in sometimes subtle ways, to Gatsby. "This system of carefully plotted interior parallels and cross-references" adds thematic importance and justifies the static character portrayal by adding to our knowledge of Gatsby himself. Gatsby is not a symbol for America, but "he is a major figure in the legend created by the complex fate of being American." An important article.

206. Arnold, Aerol. "Picture, Scene, and Social Comment; The Great Gatsby," UR, XXX (1963), 111-117.

Fitzgerald uses picture and scene in The Great Gatsby as medium for social satire. "The disgusting facts and the romantic awe are juxtaposed" in a "double vision, which expresses best what Fitzgerald's subject is."

207. Babb, Howard S. "The Great Gatsby and the Grotesque," Criticism, V (1963), 336-348.

Babb traces a number of grotesque elements through The Great Gatsby and states that it is in this grotesqueness of the world that the implicit social criticism of the novel is seen by the reader. Babb feels, however, that Fitzgerald was not consistent in his use of the grotesque, and, therefore, that the novel is not entirely successful. Babb's comments are rather narrowly based.

208. Benet, William R. "An Admirable Novel," Saturday Review of Literature, I (May 9, 1925), 739-740.

Review-article of The Great Gatsby. Benet, in a brief review of Fitzgerald's career to date, expresses disappointment over Fitzgerald's magazine fiction. The Great Gatsby is a great advance over the earlier work because Fitzgerald has developed an ironic sense.

209. Bettina, Sister M. "The Artifact in Imagery: Fitzgerald's The Great Gatsby," TCL, (1963), 140-142.

Much of the ironic effect of The Great Gatsby comes from Fitzgerald's use of a series of artificial images which at the same time cheapen and heighten the thing being described.

210. Bewley, Marius. "Scott Fitzgerald's Criticism of America," SR, LXII (1954), 223-246. Revised and reprinted as "Scott Fitzgerald and the Collapse of the American Dream," in Bewley's The Eccentric Design: Form in the Classic American

Novel. New York: Columbia University Press, 1959. Pp. 259-287. The revised essay is reprinted in 163 above, pp. 125-141. The original SR essay is reprinted in 233 below, pp. 263-285.

Gatsby is "the mythic embodiment of the American dream." The Great Gatsby offers the most damaging criticism of that dream in American literature. The dream is admirable, but it is naive and defenseless in the face of the Buchanans' corruption. An excellent mythic interpretation of The Great Gatsby.

211. Bicknell, John W. "The Waste Land of F. Scott Fitzgerald," VQR, XXX (1954), 556-572.

In comparing The Great Gatsby with Eliot's "The Waste Land," Bicknell sees not a tragic vision of life but an essentially pessimistic outlook. Gatsby is a victim, not a hero; there is no indication of the struggle necessary in a tragic hero. According to Bicknell, this pessimism also carries over into Fitzgerald's other works. Fitzgerald's readers "may only be confirmed in their querulous apathy and provided with a further justification for self-pity." Bicknell seems to be arguing vicariously for a utilitarian function in art.

212. Brooks, Cleanth. "The American 'Innocence' in James, Fitzgerald, and Faulkner," Shenandoah, XVI (1964), 21-37.

Brooks treats James' Christopher Newman, Faulkner's Thomas Sutpen, and Gatsby as "innocents." All three are "self-made"; and all are deluded into thinking that life can somehow be arranged by a strong assertion of will. Brooks believes that all three novelists, though they treat "innocence" as somehow superior to the corruption of the society around, felt that "innocence" must be transitory to be good; innocence must be tempered with experience. An excellent study pointing out differences in the three novelists' handling of like characters.

213. Burnam, Tom. "The Eyes of Dr. Eckleburg: A Re-examination of The Great Gatsby," CE, XIV (1952), 7-12. Reprinted in 163 above, pp. 104-111.

A large weakness in The Great Gatsby is that the symbolic structure is used to point up a sub-theme. Fitzgerald thought wealth could create an orderly society, and this accounts for his preoccupation with money. This concern for wealth is a sub-theme of The Great Gatsby. Burnam feels that Fitzgerald might not have been aware of this sub-theme. It's a little difficult to follow Burnam's reasoning in this article.

214. Carpenter, Richard C. "Fitzgerald's The Great Gatsby," Explicator, XIX (1961), Item 63.

Gatsby's death air-mattress is like the funeral barge of Medieval romance, and this parallel serves to give Gatsby dignity. Carpenter's point seems plausible but rather trivial.

215. Carrithers, Gale H., Jr. "Fitzgerald's Triumph," in 237 below, pp. 303-320.

An admirable general analysis of The Great Gatsby. Carrithers includes discussions of character, style, imagery, symbol, and point of view. This article supposedly is a result of Carrithers' classroom experience with The Great Gatsby.

216. Chase, Richard. "The Great Gatsby," The American Novel and its Tradition. Garden City, N. Y.: Doubleday, 1957. Pp. 162-167. Reprinted in 233 below, pp. 297-302.

The Great Gatsby belongs to the European "Young Man from the Provinces" legend modified by Fitzgerald to fit American ideas. Gatsby, however, does not go from innocence to knowledge, but from knowledge to innocence. Fitzgerald affirms that there is good in merely "having an ideal." Gatsby becomes "a tragicomic figure in a social comedy" because his ideal has no basis in reality.

217. Coffin, Tristram P. "Gatsby's Fairy Lover," Midwest Folklore, X (1960), 79-85.

Coffin points out similarities between an old Celtic fairy tale, Keats' La Belle Dame Sans Merci, and The Great Gatsby. Fitzgerald probably borrowed the material from Keats. Somewhat less plausible is Coffin's further argument that Gatsby's dream of Daisy is a variant of the Aladdin story.

218. Cohen, B. Bernard. "Telephone Symbolism in The Great Gatsby," Folio, XX (1954), 19-23.

Cohen finds about 25 telephone calls in The Great Gatsby, all at relatively crucial points. All this gives an interesting symbolic and structural importance to the telephone. "The multiple meaning and structural use of the telephone served as an integral part of Fitzgerald's deliberate technique."

219. Cowley, Malcolm. F. Scott Fitzgerald: The Romance of Money, Western Review, XVII (1953), 245-255. Reprinted as "Introduction: The Romance of Money," to The Great Gatsby. Three Novels of F. Scott Fitzgerald. New York: Scribner's, 1953. Pp. ix-xx.

Cowley traces Fitzgerald's use of the old-rich versus new-rich theme through the early stories and then relates The Great Gatsby to this theme.

220. Crinkley, Richmond and Everett Fahy. "A Note on the 'Green Light,'" Fitzgerald Newsletter, No. 15 (Fall 1961), 1-2.

Coleridge's "Dejection Ode" possibly is the source of the "Green Light" image in The Great Gatsby.

221. Dyson, A. E. "The Great Gatsby: Thirty-Six Years After," MFS, VII (1961), 37-48. Reprinted in 163 above, pp. 112-124.

Fitzgerald, in The Great Gatsby, has achieved a "universal tragic vision" because Gatsby's dream is more sympathetic than the "reality" of those who surround him. It is the story of a romantic dream set in an unsympathetic "waste land." An excellent attempt to determine what it is that makes The Great Gatsby endure.

222. Eble, Kenneth. "The Craft of Revision: The Great Gatsby," AL, XXXVI (1964), 315-326.

Working with a pencil draft, the galley sheets, and the completed book, Eble uses The Great Gatsby to illustrate Fitzgerald's revising technique. Eble, in illustrating Fitzgerald's careful craftsmanship and feeling for rightness, tries to give a sense of "how precariously the writer dangles between the almost and the attained." An excellent, useful piece of scholarship.

223. _____. "'John Jackson's Arcady' and GG," Fitzgerald Newsletter, No. 21 (Spring 1963), 1-2.

The story, "John Jackson's Arcady" is an early attempt by Fitzgerald to write about a hero who, like Gatsby, tries to "relive the past" of an old romance.

224. Eliot, T. S. "A Letter on The Great Gatsby," in The Crack-Up. Pp. 310. Reprinted in 149 above, pp. 93-94; and in 233 below, pp. 178-179.

In a letter to Fitzgerald, Eliot calls The Great Gatsby "the first step that American fiction has taken since Henry James."

225. Elmen, Paul. "The Great Gatsby: The Narrator as Ingenu," English "A" Analyst (Northwestern University Department of English), No. 17 (n.d.).

Nick Carraway is ingenuous at the beginning of the novel, but, unlike most ingenus in literature, he is relatively optimistic

at the end. Throughout the novel Nick is struggling to seize the future, and "he is saved from despair because the very aspiration imparts a certain dignity to the struggle." According to Elmen, Nick is not fully enlightened even at the end of the novel. An interesting study.

226. Friedman, Norman. "Versions of Form in Fiction: Great Expectations and The Great Gatsby," Accent, XIV (1954), 246-264.

Friedman reviews the favorite methods for analyzing works of literature and outlines their advantages and failings. He then asserts that only by avoiding "literary politics" and combining these methods is it possible to arrive at the "truth" about the work. He proves his case by combining the methods and turning out a brilliant analysis of Great Expectations and The Great Gatsby. Friedman compares and contrasts point of view, characterization of the protagonist, the personalities of the authors, cultural factors, and mythic elements. By doing this, Friedman is able to show that the two novels are alike in many respects, but also that, because of their authors' differing treatment, they retain their individuality as works of art.

227. Gross, Barry Edward. "Jay Gatsby and Myrtle Wilson: A Kinship," Tennessee Studies in Literature, VIII (1964), 57-60.

Gatsby and Myrtle both have a dream; therefore, Myrtle is the only character in The Great Gatsby who in any way resembles Gatsby. There is an essential difference, however: Myrtle's dream is material and therefore corrupted; Gatsby's dream is immaterial and uncorruptible. In the end both their dreams are destroyed by the careless rich. Gross's idea that Myrtle and Gatsby are in many ways parallel is provocative.

228. Guerin, Wilfred Louis. "Christian Myth and Naturalistic Deity: The Great Gatsby," Renascence, XIV (1962), 80-89.

Guerin traces "grail, waste land, and deity symbolism" through The Great Gatsby, claiming that this has been neglected in favor of "sociological symbolism" by other critics. "The Great Gatsby derives much of its artistic merit and thematic import from a fusion of the legends of the Grail and the waste land around Corbenic with a naturalistic cosmology." A valuable, detailed study of mythic elements in the novel.

229. Hanzo, Thomas. "The Theme and the Narrator of The Great Gatsby," MFS, II (1957), 183-190. Reprinted in 233 below, pp. 286-296.

The nature of the moral sense that Nick Carraway brings to The Great Gatsby needs to be discovered before the moral judgment and theme of the novel can be understood. In The Great Gatsby, "American morality" is "explored historically through the conflict between the surviving Puritan morality of the West and the post-war hedonism of the East." Hanzo claims that Carraway's importance to the novel has been underestimated.

230. Harvey, W. J. "Theme and Texture in The Great Gatsby," English Studies, XXXVIII (1957), 12-20.

In a close analysis of a few selected passages from The Great Gatsby, Harvey shows how balanced rhetoric, recurrent words, and recurrent images underlie the themes of the novel and give it "richness and depth." An excellent stylistic study.

231. Hildebrand, William H. "The Great Gatsby and the 'Utter Synthesis,'" The Serif, II (1965), 19-26.

Nick and Gatsby are on similar quests; "both sought something in the future which they had lost to the past." The Great Gatsby, then, becomes Fitzgerald's lament at the impossibility of attaining the "utter synthesis between what we want and we can have."

232. Hindus, Milton. "The Mysterious Eyes of Doctor T. J. Eckleburg," Boston University Studies in English, III (1957), 22-31.

A detailed examination of the possible significance of Dr. Eckleburg's eyes. According to Hindus, the eyes "represent the only way...Fitzgerald could communicate to us his innermost belief that man may not be alone in an empty, nihilistic universe but that...his actions are under continual critical scrutiny from above."

233. Hoffman, Frederick J., ed. The Great Gatsby: A Study. New York: Scribner's, 1962.

A collection of primary and secondary items relevant to an understanding of The Great Gatsby. Individual secondary items are listed under the authors' names. Hoffman's "Introduction" (pp. 1-18) gives a brief summary of Fitzgerald's development from This Side of Paradise to The Great Gatsby. Hoffman also includes an excellent summary of the more important critical questions involved in a study of the novel, along with suggestions for approaches which might lead to answers to these questions. An excellent introduction to what might be called the "problem" of The Great Gatsby.

234. Hoffman, Frederick J. "Points of Moral Reference: A Comparative Study of Edith Wharton and F. Scott Fitzgerald," English Institute Essays, 1949, ed. Alan S. Downer. New York: Columbia University Press, 1950. Pp. 147-176.

Edith Wharton had a strong awareness of pre-war morality; and so, using this as a point of reference or a "norm," she was able to judge post-war society as it deviated from this "norm." Fitzgerald, however, had no such experience with pre-war morality; therefore, in The Great Gatsby, he had to construct an individual morality, without a solid base, by which to judge his time. "The Great Gatsby is...marked by a brilliant awareness of a cultural condition, and by an understandable but regrettable failure to judge and order it." Hoffman's treatment of The Great Gatsby is brief, so his point is not strongly made.

235. Joseph, Gerhard. "American Triumph of the Egg: Anderson's 'The Egg' and Fitzgerald's The Great Gatsby," Criticism, VII (1965), 131-140.

Joseph discusses the egg as an archetypal image, and then, applying this to Anderson and Fitzgerald, he decides that "both writers treat...the failure of man to shape the universal egg, that natural process whose arcane maturation is not particularly receptive to man's specifications." Joseph's conclusions are interesting, though not especially convincing.

236. Justus, James H. "Genre and Gesture in The Great Gatsby," Discourse, V (1962), 278-287.

Justus claims that The Great Gatsby is an "Erziehungsroman" and Nick Carraway is the hero. Nick moves from an objective position early in the novel to a position securely on Gatsby's side later. Justus feels that Nick's position changes when he recognizes that the Buchanans have replaced emotion with "gesture," while "Gatsby's gesture has incorporated and not replaced emotion." Justus' tracing of Nick's changing attitude is sound, but his conclusion that Nick is the novel's hero is open to question.

237. Kane, Patricia. "Place of Abomination: A Reading of Fitzgerald's 'Valley of Ashes,'" English Language Notes, I (1964), 291-295.

Miss Kane connects Fitzgerald's "Valley of Ashes" with the desolate Valley of Hinnom outside Jerusalem as it is found in a number of Old Testament passages. Eckleburg's eyes correspond to Moloch, who was worshipped in this valley. The worship of the false god is what caused the desolation

of the area. Miss Kane's interpretation is provocative, though it seems unlikely that the Valley of Hinnom will replace "The Waste Land" as the accepted source for the Valley of Ashes.

238. Katcher, Leo. "The Man Who Fixed the Series," The Big Bank-roll. New York: Harper and Brothers, 1959. Pp. 138-148. Reprinted in 233 above, pp. 148-159.

The story of Arnold Rothstein's involvement in the fixing of the 1919 World Series. Katcher illustrates the accuracy of Fitzgerald's portrait of Rothstein as Meyer Wolfsheim in The Great Gatsby.

239. Kazin, Alfred. On Native Grounds: An Interpretation of Modern American Prose Literature. New York: Reynal and Hitchcock, 1942. Pp. 315-323.

The Great Gatsby is a record of "the waste of the American success in the twenties." Gatsby wanted only to live in society with his dream, but this was denied. This denial makes Gatsby tragic.

240. Lauter, Paul. "Plato's Stepchildren, Gatsby and Cohn," MFS, IX (1964), 338-346.

A comparison of Gatsby with Robert Cohn of Hemingway's The Sun Also Rises. Lauter tries to establish the probability that Cohn is Hemingway's answer to Gatsby. Lauter's character parallels make sense, and the idea that Hemingway used Fitzgerald as a source is intriguing. Following in the line of Captain Ahab and James' Christopher Newman, "Cohn and Gatsby...represent the last stand of the romantic idealist."

241. Leverett, Ernest. "The Virtues of Vulgarly--Russian and American Views," Carleton Miscellany, I (1960), 29-40.

Gatsby has the potential to be a buffoon-hero like Dmitri Karamazov, but he is too vague and undeveloped. Consequently, Gatsby falls short of the ideal buffoon. Leverett's comments are of questionable relevance to any meaningful discussion of The Great Gatsby.

242. Le Vot, A. E. "Our Mutual Friend and GG," Fitzgerald Newsletter, No. 20 (Winter 1963), 1-4.

The Valley of Ashes, the parties, and the comic list of names are among several elements which exist in both Dickens' novel and The Great Gatsby.

243. Lewis, R. W. B. The American Adam. Chicago: University of Chicago Press, 1955. Pp. 198-199.

Gatsby fits the traditional Adamic pattern "of the hero as a self-created innocent."

244. Long, Robert E. "A Note on Color Symbolism in GG," Fitzgerald Newsletter, No. 17 (Spring 1962), 1-3.

Long points out that Fitzgerald's use of white, blue, yellow, and gold have symbolic importance in The Great Gatsby.

245. MacKendrick, Paul. "The Great Gatsby and Trimalchio," Classical Journal, XLV (1950), 307-314.

A comparison of Petronius' Satyricon and The Great Gatsby. In matters of setting, of characterization, and especially of social criticism, MacKendrick points out clear resemblances between the two. "Both contribute to the literature of protest evoked from sensitive spirits in every age in which ethics fail to control economics[sic]."

246. Maclean, Hugh. "Conservatism in Modern American Fiction," CE, XV (1954), 315-325.

Maclean deals with conservatism in Fitzgerald, Marquand, Salinger, and Faulkner. The Great Gatsby is a conservative book because it "denies the possibility of infinite progress ... to an ultimate perfect state. Its hero is a Franklin who fails."

247. McDonnell, Robert F. "Eggs and Eyes in The Great Gatsby," MFS, VII (1961), 32-36.

By tracing cognates of "egg" and "eye" through several Germanic languages, Mr. McDonnell points out supposed connections between Dr. Eckleburg's eyes, the "Owl-Eyed" man, and East and West Egg. All this amounts to a multi-lingual pun and an eye image on three levels. Ridiculously farfetched.

248. Mencken, H. L. "The Great Gatsby," Baltimore Evening Sun (May 2, 1925), 9. Reprinted in 149 above, pp. 88-92.

Review of The Great Gatsby. Mencken feels that The Great Gatsby is trivial beside This Side of Paradise, but he praises Fitzgerald's style and increased mastery of the craft of writing.

249. Millgate, Michael. "Scott Fitzgerald as Social Novelist: Statement and Technique in The Great Gatsby," Modern Language Review, LVII (1962), 335-339.

An excellent study. Millgate points out the ways in which Fitzgerald used imagery to present the American leisure class, particularly Daisy, for satiric purposes.

250. Nichols, James W. "In Incomplete Amalgam: The Tone in The Great Gatsby," English Record, XIV (Oct. 1963), 26-31.

Nichols claims that Fitzgerald began The Great Gatsby as a satiric novel but that in mid-novel his conception of Gatsby's character changed, and the book became a romantic novel. This accounts for an inconsistency in tone that Nichols finds in The Great Gatsby.

251. O'Connor, William Van. "The Novel as Social Document," American Quarterly, IV (1952), pp.

In arguing that the novel as aesthetic object is inseparable from the novel as social document, O'Connor uses The Great Gatsby as an example of a novel in which the degree of artistic distortion must be understood before any of its social judgments can be accepted.

252. Ornstein, Robert. "Scott Fitzgerald's Fable of East and West," CE, XVIII (1956), 139-143.

The Great Gatsby is not an indictment of American society for its destruction of Gatsby's dream. It is rather something more universal than that: "the unending quest of the romantic dream, which is forever betrayed in fact and yet redeemed in men's minds." Ornstein apparently discounts the possibility of meaning on two levels.

253. Owen, Guy. "Imagery and Meaning in The Great Gatsby," Essays in Modern American Literature, R. E. Langford, ed. DeLand, Fla.: Stetson University Press, 1963. Pp. 46-54.

Owen points out a number of patterns of imagery which run through The Great Gatsby. He claims that the novel is "seriously flawed" but is redeemed by its "careful integration of imagery and meaning."

254. Perkins, Maxwell. Editor to Author: The Letters of Maxwell E. Perkins, ed. John Hall Wheelock. New York: Scribner's, 1950. Pp. 38-41. Reprinted in 233 above, pp. 173-176.

A letter to Fitzgerald about the manuscript of The Great Gatsby. Perkins praises the novel generally, but points out three areas he thinks are weak: (1) Gatsby is too vague. (2) Readers will expect some explanation of how Gatsby got his money. (3) Gatsby's biography departs from the narrative scheme and should be given bit by bit throughout the novel.

255. Piper, Henry Dan. "The Untrimmed Christmas Tree: The Religious Background of The Great Gatsby," in 233 above, pp. 321-334. A condensed early version of Chapter 6 of 175 above.

Piper relates The Great Gatsby to Fitzgerald's Catholic background, and includes a discussion of the relation of the short story "Absolution" to the novel. "Like T. S. Eliot's The Waste Land, The Great Gatsby is a religious work because it has as its source a deeply felt religious emotion." Excellent.

256. Quennell, Peter. "The Great Gatsby," New Statesman and Nation, XXI (Feb. 1, 1941), 112.

Gatsby and Tom are complementary rich men, and The Great Gatsby is highly typical of the American twenties. Conventional critical comments.

257. Raleigh, John Henry. "Fitzgerald's The Great Gatsby: Legendary Bases and Allegorical Significance," UKCR, XXIII (1957), 283-291.

Raleigh finds in The Great Gatsby a number of legends upon which Fitzgerald bases the novel: the legend of New York City, of East versus West, of North versus South, and of the Old World versus the New World. Then by placing all the characters within these legendary patterns, Raleigh shows how each character takes on allegorical significance. A carefully worked out, highly valuable study.

258. _____. "Fitzgerald's The Great Gatsby: Legendary Bases and Allegorical Significance," UKCR, XXIV (1957), 55-58. Reprinted in 163 above, pp. 99-103.

The Great Gatsby is based on the common theme of the corruption of the American Dream, but Fitzgerald adds further irony to the situation. Nick is a symbolic moralist and Gatsby a symbolic prophet, but by placing them in his own time and place, Fitzgerald has managed to give the old theme "a sense of eternity." Excellent.

259. Randall, Dale B. J. "The 'Seer' and 'Seen' Themes in Gatsby and Some of their Parallels in Eliot and Wright," TCL, X (1964), 51-63.

Parallel references to seeing or sight in The Great Gatsby, The Waste Land, and Harold Bell Wright's The Eyes of the World. Randall raises the possibility, though he does not insist on it, that Eliot and Wright might have exerted some influence on the writing of The Great Gatsby.

260. Satterwhite, Joseph N. "The Midsummer Fires in East Egg: A Note on Technique in The Great Gatsby," Ball State Teacher's College Forum, I (1960), 43-48.

An attempt to establish The Waste Land as an influence on The Great Gatsby. The degeneration of the society in both Eliot and Fitzgerald is a result of a lack of "outside sanction," a lack of Ritual. Satterwhite finds a number of similar elements in the two works.

261. Schneider, D. J. "Color-Symbolism in The Great Gatsby," UR, XXXI (1964), 13-18.

Schneider discusses the functions of the various colors Fitzgerald uses in The Great Gatsby. White and blue represent the illusion that is Gatsby's dream; red and yellow combine to symbolize the gaudiness which is the reality. In various combinations these colors provide an intricate symbolic pattern which runs throughout the novel. A valuable study.

262. Scholes, Robert E. "The Modern American Novel and the Mason-Dixon Line," Georgia Review, XIV (1960), 193-204.

Scholes bases this article on the belief that "the modern American novel" as a generalization does not hold true. Rather, the Northern and Southern streams of American fiction are diverse and cannot be lumped together. Scholes then tries to establish this thesis through a comparing of Absalom, Absalom! and The Great Gatsby in their use of the "'innocent' young man from the provinces." "It is an ideal which has failed in The Great Gatsby. It is a man who fails to measure up to an ideal in Absalom, Absalom!" Scholes makes his point with these two novels, but whether differences in treatment found in Fitzgerald and Faulkner can be applied to other Northern and Southern novelists needs to be determined.

263. Solomon, Eric. "A Source for Fitzgerald's The Great Gatsby," Modern Language Notes, LXXIII (1958), 186-188.

Solomon points out similarities between The Great Gatsby and Dreiser's "'Vanity, Vanity,' Saith the Preacher" (1919) to support the contention that the Dreiser story is a direct source for The Great Gatsby.

264. Stallman, Robert W. "Conrad and The Great Gatsby," TCL, I (1955), 5-12. Reprinted in Stallman's The Houses that James Built and Other Literary Studies. East Lansing: Michigan State University Press, 1961. Pp. 150-158.

Stallman points out numerous parallels between The Great Gatsby and Conrad's Heart of Darkness, Nostromo, and Lord

Jim in a successful attempt to establish Conrad as a conscious influence on Fitzgerald.

265. Stallman, Robert W. "Gatsby and the Hole in Time," MFS, I (1955), 2-16. Reprinted in Stallman's The Houses that James Built and Other Literary Studies. East Lansing: Michigan State University Press, 1961. Pp. 131-150.

A wildly imaginative critical analysis of The Great Gatsby. According to Stallman, Nick is a hypocrite, and the West is just as corrupt as the East. The novel is based on a "hole in time...that void of the corrupted present cancelled out by the corrupted past." Although few readers will be able to accept all that Stallman says here, the study is well documented, so its conclusions deserve attention. It is fascinating, if also at times exasperating, to see Stallman work a text over.

266. Stein, Gertrude. "Letter to Fitzgerald about The Great Gatsby." In The Crack-Up, p. 308. Reprinted in 233 above, pp. 176-177.

A letter, dated May 22, 1925, in which Miss Stein says that Fitzgerald is "creating the contemporary world much as Thackeray did."

267. Stein, William Bysshe. "Gatsby's Morgan Le Fay," Fitzgerald Newsletter, No. 15 (Fall 1961), 1.

Stein points out parallels between The Great Gatsby and The Waste Land.

268. Tanner, Bernard. "The Gospel of Gatsby," English Journal, LIV (1965), 467-474.

With Gatsby as Christ, Cody as John the Baptist, Nick as Nicodemus, and Daisy as Judas, The Great Gatsby becomes, for Tanner, a parody of the life of Christ as found in the Gospel of John. Tanner finds a depth of symbolism in the novel, but in his hands it nearly becomes ridiculous.

269. Taylor, Douglas. "The Great Gatsby: Style and Myth," UKCR, XX (1953), 30-40.

Fitzgerald, probably unconsciously as a result of his Catholic childhood, has produced in The Great Gatsby a work with weighty mythological overtones. Gatsby is a Christ-figure, "the mythic Scapegoat-Hero." This archetypal quality is imposed on and reacts with the theme of the corruption of the American Dream. This combination runs against the myth's "positive religious implications of rejuvenation and redemption," and the meaning becomes "one of ironic nullification

and defeat." A Rich analysis. Taylor seems excessive at times, but his critique is highly provocative.

270. Thale, Jerome. "The Narrator as Hero," TOL, III (1957), 69-73.

The Great Gatsby and Conrad's Heart of Darkness are not really concerned with Gatsby and Kurtz. Rather, they are the stories of Nick and Marlow coming to know themselves by reacting to Gatsby and Kurtz. This approach works better for Conrad than Fitzgerald.

271. Vanderbilt, Kermit. "James, Fitzgerald, and the American Self-image," Massachusetts Review, VI (1965), 289-304.

A comparison of Gatsby and James' Christopher Newman. Vanderbilt is trying to establish that James and Fitzgerald are both trying to "explore the effects of acquired knowledge on the American's original image of himself." Vanderbilt feels he may have found here the answer to T. S. Eliot's famous statement about The Great Gatsby (see 224 above). "Fitzgerald's advance beyond James...was in an updating of the American quest for wholeness, the search for beauty and the ideal which lie behind and give significance to the American Dream." An excellent comparison.

272. Wahlquist, Don. "The Contest of Forces in The Great Gatsby," Inland, I (1957), 27-29.

The conflict in The Great Gatsby is between reality and Gatsby's dream. It was necessary for Nick, with "a mind superior to Gatsby's," to tell the story, because only he could recognize the conflict. A brief, rather confused treatment of a conventional idea.

273. Watkins, F. C. "Fitzgerald's Jay Gatz and Young Ben Franklin," New England Quarterly, XXVII (1954), 249-252.

Watkins compares Gatsby's childhood schedule with Franklin's schedule and list of thirteen virtues. Fitzgerald probably got these items directly from Franklin.

274. Weisbach, Ted N. "Jack Burden: Call Me Carraway," CE, XXII (1961), 361.

Fitzgerald's Carraway is probably the source for Robert Penn Warren's Jack Burden, the narrator of All the King's Men.

275. Westbrook, J. S. "Nature and Optics in The Great Gatsby," AL, XXXII (1960), 78-84.

Throughout The Great Gatsby the "idea of violated nature and that of distorted vision" are prevalent. This is largely the basis for the symbolic intricacies of the novel. That these are so hard to capture concretely accounts for the failure of dramatizations in The Great Gatsby. An interesting look at Fitzgerald's use of symbol.

276. Weston, John C., Jr. and William B. Dillingham. "Two Notes on The Great Gatsby," Fitzgerald Newsletter, No. 3 (Fall 1958), 1.

In separate notes, two inconsistencies in the chronology of The Great Gatsby are pointed out.

277. Wharton, Edith. "Letter to Fitzgerald about The Great Gatsby," in The Crack-Up, pp. 309-310. Reprinted in 233 above, pp. 177-178.

Mrs. Wharton, in her letter dated June 8, 1925, says that Gatsby's full life story should be told if he is to be tragic.

278. Young, Philip. "Scott Fitzgerald's Waste Land," Kansas Magazine, (1956), 73-77.

Parallels between Eliot's The Waste Land and The Great Gatsby. Young feels that the major parallel, besides the obvious physical one, is that in both the poem and the novel, civilization has discarded all tradition, all sense of the past, and, therefore, all meaning in life has been lost. Carraway, "feeling that the world has lost sight of his tradition, longs to reclaim it."

C. Tender is the Night.

279. Adams, Theodore S. "A Noble Issue," Gift-horse (Ohio State University), (1949), 35-43.

A structure and character analysis of Tender is the Night. Opening the novel with the Rosemary section is a "grave structural error," but "the greatness of the hero and the tragic flaw by which he fell are successfully realized. Tender is the Night is Fitzgerald's only tragedy." Adams' comments are generally competent, but he doesn't tell the reader what Diver's "tragic flaw" is.

280. Chamberlain, John. "Tender is the Night," New York Times, (April 13, 1934), 17. Reprinted in 149 above, pp. 95-99.

Chamberlain complains about the presentation and dropping of Rosemary Hoyt, but disagrees with reviewers who thought the characters were not sufficiently motivated. A review of Tender is the Night.

281. Cowley, Malcolm. "Fitzgerald's Tender--The Story of a Novel," New Republic, CXXV (August 20, 1951), 18-20. Reprinted as "Introduction," Tender is the Night, revised edition. New York: Scribner's, 1951. Pp. ix-xviii; and as "Introduction," Tender is the Night in Three Novels of F. Scott Fitzgerald. New York: Scribner's, 1953. Pp. iii-xii.

Cowley tries to justify making the major structural changes in the revised edition of Tender is the Night. He also includes critical comments trying to establish that the revised version is better. The ambiguity of focus in the first edition is cleared up: Dick Diver is now clearly the center of the novel. Cowley also claims that the changes give the book a symmetry that it lacked before. Fitzgerald sacrifices a brilliantly written beginning and the air of mystery, but these sacrifices are compensated through the improvements in structure and focus. For an anti-revisionist argument, see 34 above.

282. Ellis, James. "Fitzgerald's Fragmented Hero: Dick Diver," UR, XXXII (1965), 43-49.

Ellis claims that Diver's decline is adequately motivated. Dick has a dominant hedonistic side which is opposed to his life as a psychiatrist. He succumbs to this hedonism when he marries Nicole, and he could have been saved had Nicole's illness not forced him to remain partly a psychiatrist. This causes a fragmented hero and Diver's decline results. A well documented and plausible answer to one of the more troubling problems of Tender is the Night.

283. Grattan, C. Hartley. "Tender is the Night," Modern Monthly, VIII (July 1934), 375-377. Reprinted in 149 above, pp. 104-107.

Grattan, in a review, defends Fitzgerald's inclusion of Rosemary Hoyt in Tender is the Night. He also derides other reviewers for ignoring Fitzgerald's larger purposes in writing the novel.

284. Grube, John. "Tender is the Night: Keats and Scott Fitzgerald," Dalhousie Review, XLIV (1964), 433-441.

Grube points out parallels between Tender is the Night and "Ode to a Nightingale." Especially important is a lunar image

which recurs throughout the novel. Tender is the Night is allegorical, according to Grube, and the symbols shift in meaning at various times. This article convincingly argues that Fitzgerald makes conscious use of Keats' imagery.

285. Hall, William F. "Dialogue and Theme in Tender is the Night," Modern Language Notes, LXXVI (1961), 616-622.

The theme of Tender is the Night is "the hidden roots of adult relationships; and...the waste that results from the characters' misunderstanding of themselves and of each other." This thematic concern is implicit in, and can only be found in, the dialogue of the novel. Hall's comments do throw some new light on the novel, though he seems to have found more obscurity in the book than is actually there.

286. Harding, D. W. "The Mechanisms of Failure," Scrutiny, III (1934), 316-319. Reprinted as "Mechanisms of Misery" in 149, pp. 100-103, and in 163 above, pp. 143-145.

Harding questions the probability of motivation in Tender is the Night in this review of the novel. He also examines the mechanisms Fitzgerald uses in the degeneration of Diver. Harding thinks some trick has been played on the reader, though he can't decide what that trick is.

287. Hoffman, Frederick J. Freudianism and the Literary Mind, second edition. Baton Rouge: Louisiana State University Press, 1957. Pp. 264-271.

Tender is the Night "exploits the dramatic possibilities of a transference-love situation." Psychiatry, because of Zelda's illness, was a part of Fitzgerald's life at the time the novel was written, and Fitzgerald uses his knowledge freely if not expertly. The novel also documents Fitzgerald's own decline of the same period and represents his attempt to understand this decline. Conventional criticism.

288. Lucas, John. "In Praise of Scott Fitzgerald," Critical Quarterly, V (1963), 132-147.

A critical analysis of Tender is the Night. The novel is a story of breakdowns. The central breakdowns are those of Diver's personality and marriage, but there are other, subsidiary, breakdowns. Lucas views the personalities in the novel as either intact or incomplete; completeness is impossible. Those who are intact must necessarily accept a highly limited position. Diver's tragedy comes from his striving to be complete. This also has social overtones: Western society is a place where "the more generous human emotions and responses have become illusions which cannot

survive external pressures." Excellent critique; an important article.

289. Manning, Don. "Dr. Diver and Dr. Zhivago," Fitzgerald Newsletter, No. 5 (Spring 1959), 4.

A very brief note comparing Diver and Fitzgerald with Zhivago and Pasternak.

290. Phillips, Robert S. "F and The Day of the Locust," Fitzgerald Newsletter, No. 15 (Fall 1961), 2-3.

Phillips points out parallels between Tender is the Night and Nathaniel West's novel in an attempt to establish Fitzgerald's work as a source for certain elements in The Day of the Locust.

291. Quinlan, G. C. "A Note on the RSV TITN," Fitzgerald Newsletter, No. 9 (Spring 1960), 1.

In his notes for a revision of Tender is the Night, Fitzgerald mentions the word "moon" on page 212. The word, however, does not appear on this page, and Quinlan theorizes about what Fitzgerald might have meant.

292. Ridgely, Joseph V. "Mencken, Fitzgerald and Tender is the Night," Menckenia, No. 3 (1962), 4-5.

Ridgely discusses relations between Mencken and Fitzgerald. He also reprints a letter from Fitzgerald to Mencken defending Tender is the Night against the reviewers.

293. Stallman, Robert W. "By the Dawn's Early Light Tender is the Night," The Houses That James Built and Other Literary Studies. East Lansing: Michigan State University Press, 1961. Pp. 158-172.

This is almost criticism by free-association. Stallman, in an extremely close examination of the text, finds a "dominant motif of doubleness running throughout Tender is the Night. He points out "multiple and almost inexhaustible linked analogies." Stallman finally claims that Tender is the Night, The Great Gatsby, and Hemingway's The Sun Also Rises are all "made from the same blueprint." Stallman is here at his exasperating, fascinating best. He has a habit, however, of making the wildest explication seem plausible.

294. Stanton, Robert. "'Daddy's Girl': Symbol and Theme in Tender is the Night," MFS, IV (1958), 136-142.

Diver's fascination with immaturity in the person of Rosemary, called by Stanton an "incest motif," is a major unifying theme in Tender is the Night. It symbolizes the fascination with immaturity which dominated the twenties and serves as Fitzgerald's comment on his age. Stanton's comments are interesting, but the incest idea seems implausible.

295. Steinberg, Abraham H. "Hardness, Light, and Psychiatry in Tender is the Night," Literature and Psychology, III (1953), 3-8. Revised and reprinted as "Fitzgerald's Portrait of a Psychiatrist," UKCR, XXI (1955), 219-222.

An examination of Fitzgerald's use of psychiatry in Tender is the Night. Relationships between characters in the novel are all dependency relationships rather than intimate human relationships. In making them so, Fitzgerald breaks a basic tenet of psychotherapy: Intimate relationships are necessary before a cure is possible. Diver's psychiatry and Fitzgerald's use of it are superficial; in spite of this, the novel continues to live. Some good insights into the novel are made possible by Steinberg's approach.

296. White, Eugene. "The 'Intricate Destiny' of Dick Diver," MFS, VII (1961), 55-62.

Diver's crack-up is not caused so much by emotional drainage as by emotional giving. He enters his relationship with Nicole fully conscious of the probable result to himself, but he enters it anyway. This gives him tragic stature. Fitzgerald combines this with enough weakness, a "need to be loved," to make Dick recognizably human. Good character study.

297. Whitehead, Lee M. "Tender is the Night and George Herbert Mead: An 'Actor's Tragedy,'" Literature and Psychology, XV (1965), 180-191.

Whitehead points out parallels between Mead's psychological writings and Fitzgerald's novel. "Mental stability, in Mead's psychology, is primarily a matter of harmonizing the individual 'I' with the generalized other of the social group from which he draws his identity." Whitehead's conclusion is that Diver should not have married out of his own social class.

- D. Miscellaneous. Included here are items which discuss only Fitzgerald's stories or essays or which discuss single novels, but not The Great Gatsby or Tender is the Night.

298. Arnold, Aerol. "Why Structure in Fiction: A Note to Social Scientists," American Quarterly, X (1958), 325-337.

Arnold's article is concerned with the necessity of finding a proper structure into which to put fictional material. This structure must not only fit the material but must also be understood by the author. Fitzgerald's "The Rich Boy" is used as an example of a story which was not understood by its writer. Arnold feels that the narrator of the story cannot fathom its significance, and that this is so because Fitzgerald himself could not understand it. The story is not necessarily about the rich; other rich people in the story do not have the problems Anson has. Rather, Arnold says, Anson is one of those people, rich or poor, who cannot accept situations which involve obligations. Therefore, he can be loved, but he cannot love. The story fails because Fitzgerald didn't realize the true significance of his material, and so did not create a structure adequate for it. Excellent.

299. Benet, Stephen Vincent. "The Last Tycoon," Saturday Review of Literature, XXIV (Dec. 6, 1941), 10. Reprinted in 149 above, pp. 130-132.

Review of The Last Tycoon. Benet believes that The Last Tycoon may have cemented for Fitzgerald "one of the most secure reputations of our time."

300. Boggan, J. R. "A Note on 'Winter Dreams,'" Fitzgerald Newsletter, No. 13 (Spring 1961), 1-2.

At the beginning of "Winter Dreams" Dexter is fourteen, Judy eleven. At the end, he is thirty-two, she twenty-seven. Boggan feels that this discrepancy in ages may have been intentional on Fitzgerald's part. Dexter unconsciously errs when thinking of Judy's age because he wants to keep her from aging. A little farfetched.

301. Broun, Heywood. "Paradise and Princeton," New York Herald Tribune (April 11, 1920), Sec. VII, p. 9. Reprinted in 149 above, pp. 50-52.

Unfavorable review of This Side of Paradise. Broun dissents from the view that Fitzgerald shows much promise, and he finds that Fitzgerald's portrait of undergraduate life is unbelievable.

302. Cappon, Alexander P. "Idealism in F. Scott Fitzgerald," UR, XXX (1963), 159-160.

Fitzgerald is seen as an idealist in this critical treatment of his letters.

303. Clark, John Abbot. "The Love Song of F. Scott Fitzgerald," Commonweal, LVI (April 25, 1952), 72-73. Reprinted in Robert P. Falk, ed. American Literature in Parody. New York: Twayne, 1955. Pp. 227-230.

Humorous parody of T. S. Eliot and Fitzgerald.

304. Dos Passos, John. "Fitzgerald and the Press," New Republic, CIV (1941), 213. Enlarged and reprinted in The Crack-Up, pp. 338-343; and in 149 above, pp. 154-159, as "A Note on F. Scott Fitzgerald."

The Last Tycoon is a great fragment and is likely to have a large influence on later fiction. Dos Passos also argues with those critics who discount Fitzgerald's works because of his life.

305. Eble, Kenneth. "Gloria Gilbert's Age," Fitzgerald Newsletter, No. 22 (Summer 1963), 1.

In The Beautiful and Damned, Gloria's birthday is mentioned several times, but in three different months.

306. Griffith, R. R. "Note on Fitzgerald's 'Babylon Revisited,'" AL, XXXV (1963), 236-239.

Two paragraphs in the story describe Charlie Wales' taxi ride in Paris, but the route mentioned in these paragraphs won't get him where he is going. Griffith believes that the second of these paragraphs is a rewritten version of the first. If the first paragraph is ignored, the routing problems are done away with. A minor point, but interesting.

307. Gross, Barry Edward. "A Note on F's Use of the House," Fitzgerald Newsletter, No. 23, (Fall 1963), 2-4.

Gross points out that Fitzgerald used houses as symbols for substantial living. Entry into a house with a past made Fitzgerald's characters safe.

308. . "Success and Failure in The Last Tycoon," UR, XXXI (1965), 273-276.

The fortunes of several characters in The Last Tycoon illustrate Fitzgerald's concept of success and failure. Failure is inevitable, but the struggle for success is the only thing that can give value to life. A valuable article.

309. Gross, Seymour L. "Fitzgerald's 'Babylon Revisited,'" CE, XXV (1963), 128-135.

An excellent critical analysis of the story. Gross sees Charlie as completely reformed and therefore as worthy of having Honoria. However, Fitzgerald says, through the story, that "self-mastery" is not enough. The past is always there to tear down the present and ruin the future. Marion uses Charlie as a "tangible victim" for the disappointments of her hopelessly middle-class life and uses Lorraine and Duncan only as a self-righteous justification for her own actions.

310. Hagopian, John V. "A Prince in Babylon," Fitzgerald Newsletter, No. 19 (Fall 1962), 1-3.

Charlie's trials and some of the symbolism in "Babylon Revisited" suggest that Fitzgerald was thinking of a Catholic purgatory. For Hagopian, the story becomes "an evocation of purgatorial suffering in the Dante-Eliot sense." Provocative comments.

311. Harrison, James M. "Fitzgerald's 'Babylon Revisited,'" Explicator, XVI (1958), Item 20.

Because of a duality in his own nature, Charlie gives the Peters' address to his friends early in the story. This is what leads to his downfall, and it is no accident. Therefore, Charlie becomes tragic, not merely pathetic as has been claimed.

312. Hart, John E. "Fitzgerald's The Last Tycoon: A Search for Identity," MFS, VII (1961), 63-70.

A reading of The Last Tycoon in terms of flight imagery and name confusion, which Hart claims illustrates a connection between Fitzgerald and Stahr. Hart makes some errors in plot summary, which leads the reader to distrust his rather "far-out" interpretation.

313. Hausermann, H. W. "Fitzgerald's Religious Sense: Note and Query," MFS, II (1956), 81-82.

A translation from a review by Hausermann, from a Swiss newspaper, of a volume of Fitzgerald's stories. Hausermann claims that Fitzgerald's "constant wavering between reality and illusion" can, at least in part, be explained as an influence of his Catholic schooling at the Newman Academy.

314. Johnson, Ira. "Roundheads and Royalty in 'Babylon,'" English Record, XIV (1963), 32-35.

A good example of critical ingenuity gone wild. Johnson finds historical associations or puns or both in all the

names in "Babylon Revisited." The results are interesting but of questionable relevance.

315. Katz, Joseph. "The Narrator and 'The Rich Boy,'" Fitzgerald Newsletter, No. 32 (Winter 1966), 2-3.

The narrator of "The Rich Boy" shows middle-class bias and, therefore, should not be identified with Fitzgerald. Because of this lack of objectivity, the narrator's statements must be suspect.

316. Kazin, Alfred. "Fitzgerald: An American Confession," Quarterly Review of Literature, II (1945), 341-346. Reprinted in Kazin's The Inmost Leaf: A Selection of Essays. New York: Harcourt, Brace, 1955. Pp. 116-126; and in 149 above, pp. 172-181.

Review-article of The Crack-Up. An interpretation of the series of articles by Fitzgerald in The Crack-Up. These essays are not "moving" because Fitzgerald is obviously withholding information from the reader about the real causes of his decline.

317. Kuehl, John. "Introduction," The Apprentice Fiction of F. Scott Fitzgerald, 1909-1917. New Brunswick, N. J.: Rutgers University Press, 1965.

In a general introduction, and in introductions to most of the individual stories, Kuehl establishes relationships between these stories and Fitzgerald's later works.

318. _____. "A Note on F's Poetry," Fitzgerald Newsletter, No. 25 (Spring 1964), 1-2.

All Fitzgerald's poems are romantic lyrics on varying themes. Kuehl feels that "poetry had a conceptual as well as a verbal impact on Fitzgerald's subsequent work."

319. Male, Roy R. "'Babylon Revisited': A Story of the Exile's Return," Studies in Short Fiction, II (1965), 270-277.

Male places "Babylon Revisited" generically with a group he calls "Exile's Return" stories ("Rip Van Winkle," "Ethan Brand," etc.) and points out similarities between Fitzgerald's story and several other examples from the same genre.

320. Marquand, John P. "Looking Backwards--1. Fitzgerald's This Side of Paradise," Saturday Review, XXII (Aug. 6 1949), 30-31.

This Side of Paradise continues to live, in spite of its many flaws, because Fitzgerald was a naturally gifted writer and

because Fitzgerald was content to deal with the subject matter with which he was most familiar.

321. Matthews, T. S. "Taps at Reveille," New Republic, LXXXII (1935), 262. Reprinted in 149 above, p. 108.

Review of Taps at Reveille. Matthews claims that Fitzgerald's short stories, supposedly inferior because they were written for slick magazines, are really only a little less polished than his novels.

322. Maurer, Robert E. "F. Scott Fitzgerald's Unfinished Novel, The Last Tycoon," Bucknell University Studies, III (1952), 139-156.

An excellent structural analysis of The Last Tycoon, including comments on Fitzgerald's rather strained point of view. According to Maurer, a new drama-like structure and a richer interweaving of thematic elements would probably have made The Last Tycoon Fitzgerald's best novel.

323. Millgate, Michael. "Scott Fitzgerald as Social Novelist: Statement and Technique in The Last Tycoon," English Studies, XLIII (1962), 29-34.

Fitzgerald made a mistake in patterning The Last Tycoon after The Great Gatsby. The later novel is greater in scope, and Cecilia is not as convincing as Carraway. Also, The Last Tycoon is about industry, which Fitzgerald had nearly ignored before, and this raises the need for a new structure. Millgate says, however, that Fitzgerald is largely successful in the finished parts of his "detailed portrait of a specific industry and of a dominating figure in that industry." Even unfinished, it is one of the best literary portraits of an American businessman. An important critical evaluation of Fitzgerald's last work.

324. Mizener, Arthur. "The Maturity of Scott Fitzgerald," SR, LXVII (1959), 658-675. Reprinted in 163 above, pp. 157-168.

A discussion of The Last Tycoon and some of Fitzgerald's later short stories. Mizener attempts to show that by divorcing the later works from Fitzgerald's life and from our opinion of the earlier works, we can see that Fitzgerald arrived at "the kind of perception that the mature imagination achieves."

325. _____. "A Note on 'News of Paris,'" Furioso, III (1947), 11-12.

A critical note appended to a sketch by Fitzgerald first published at this time. Written in 1940 about Paris in 1925, the story is unfinished but shows clearly how Fitzgerald's talent was "sharpened and refined in later work."

326. Mizener, Arthur. "A Note on 'The World's Fair,'" KR, X (1948), 701-704.

"The World's Fair" is the surviving part of an early version of Tender is the Night. Mizener's note points out alterations the characters in this early version underwent in being transferred to the completed book.

327. Piper, Henry Dan. "Frank Norris and Scott Fitzgerald," Huntington Library Quarterly, XIX (1956), 393-400.

Piper points out parallels between Norris' Vandover and the Brute and McTeague and Fitzgerald's The Beautiful and Damned and "May Day." Piper claims that Norris had an important influence on Fitzgerald's works in the period following This Side of Paradise. Piper also reproduces parts of Fitzgerald's correspondence which tend to substantiate his claim.

328. Rosenfeld, Paul. "F. Scott Fitzgerald," Men Seen: Twenty-Four Modern Authors. New York: Dial Press, 1925. Pp. 215-224. Reprinted in The Crack-Up, pp. 317-322; in 149 above, pp. 71-76; and as "Fitzgerald Before The Great Gatsby," in 233 above, pp. 29-34.

An excellent early look at the shortcomings of This Side of Paradise, The Beautiful and Damned and some of Fitzgerald's early stories. Rosenfeld says that Fitzgerald lacks a focal point. He needs to find a way of gaining artistic control of his subject matter.

329. S., R. V. A. "This Side of Paradise," New Republic, XXII (1920), 362. Reprinted in 149 above, pp. 48-49.

Generally favorable brief review of Fitzgerald's first novel, possibly by T. K. Whipple, one of Fitzgerald's Princeton friends. The reviewer calls This Side of Paradise "The Collected Works of F. Scott Fitzgerald."

330. Schorer, Mark. "Fitzgerald's Tragic Sense," Yale Review, XXXV (1945), 187-188. Reprinted in 149 above, pp. 169-171.

Review-article of The Crack-Up. Fitzgerald shows a tragic sense in these essays because of his ability to combine introspection with objectivity.

331. Stein, William Bysshe. "Two Notes on 'The Rich Boy,'" Fitzgerald Newsletter, No. 14 (Summer 1961), 1-3.

(1) Emotional crises in "The Rich Boy" are presented through scene and dialogue so that the reader does not get them filtered through the narrator. (2) The narrator of the story at times uses flamboyant language. These excesses of language show "a flaw in his perspective on the rich."

332. Walker, Franklin. "Hollywood in Fiction," Pacific Spectator, II (1948), 127-133.

Fitzgerald, in The Last Tycoon, is one of the few novelists to draw a sympathetic portrait of Hollywood.

333. Wycherly, Alan. "An Early F View of Mencken--and a Query," Fitzgerald Newsletter, No. 23 (Fall 1963), 1-2.

Mencken is mentioned in This Side of Paradise, and he had published some of Fitzgerald's stories at this time. Even so, Fitzgerald claimed after the novel's publication not to know who Mencken was.

334. Yates, Donald A. "The Road to 'Paradise': Fitzgerald's Literary Apprenticeship," MFS, VII (1961), 19-31.

Summaries of and excerpts from Fitzgerald's writings between 1909 and the publication of This Side of Paradise. Yates includes valuable comments on how these juvenile pieces foreshadow Fitzgerald's later works.

IV. Checklist (Not annotated).

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336. _____. "Speaking of Books," New York Times Book Review (Oct. 4, 1959), p. 2.
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339. Anonymous. "Died," Wilson Library Bulletin, XV (1941), 454.
340. _____. "Editorial: Salute and Farewell to F. Scott Fitzgerald," Esquire, XV (March 1941), 6.
341. _____. "More than Hundred Notes of Rejection Failed to Halt Scott Fitzgerald's Pen," St. Paul Daily News (Sept. 12, 1920), p. 8.

342. Anonymous. "Notes and Comments," New Yorker, XVII (Jan. 4, 1941), 9.
343. _____. "Not Wholly Lost," New York Times (Dec. 24, 1940), p. 14.
344. _____. "Obituary Notices--F. Scott Fitzgerald," Publisher's Weekly, CXXXIX (Jan. 4, 1941), 50-51.
345. _____. "Scott Fitzgerald, Author, Dies at 44," New York Times (Dec. 23, 1940), p. 19.
346. _____. "Tale of the Jazz Age," New Republic, CIII (Dec. 30, 1940), 885.
347. _____. "Trade Winds," Saturday Review, XXIII (Dec. 28, 1940), 22.
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380. _____. "The Minnesota Muse," Saturday Review, XVI (June 12, 1937), 3-4, 14.
381. _____. "Scott Fitzgerald Writes New Novel to Run in Magazine," St. Paul Dispatch (Nov. 28, 1933), p. 12.
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F. SCOTT FITZGERALD:
AN ANNOTATED CHECKLIST OF SECONDARY MATERIAL

by

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AN ABSTRACT OF A MASTER'S REPORT
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In this paper I have attempted to list all secondary items of any importance to a study of F. Scott Fitzgerald and his works. In all, nearly eight hundred items are listed; the list is divided into five major parts: I. Bibliography and Text. II. Biography. III. Criticism. IV. Checklist (Not annotated). and V. Reviews of Fitzgerald's Works. Only in the first three sections of the list are the items annotated. A very brief sampling of reviews of the major full-length works about Fitzgerald is given following the annotations of those works.

The first section of the paper lists and describes items of bibliographical or textual relevance to the student of Fitzgerald. These items are broken down into five classes: items describing library collections of Fitzgerald's papers; items giving both primary and secondary bibliographical information; items giving only primary bibliographical information; items listing or describing only secondary material; and items dealing with textual scholarship.

Items in the second section, "Biography," are divided into two classes: those items which deal, however briefly, with Fitzgerald's entire life, and those which deal with some limited period of his life or aspect of his personality.

The "Criticism" section of the paper is divided into four parts. First, items are listed which deal with Fitzgerald's writings generally or with two or more of the novels. The Great Gatsby and Tender is the Night have received more critical attention than Fitzgerald's other works; therefore, the second

and third parts of this section of the paper are limited to items which deal only with these works. The fourth part is a catch-all; items which evaluate any one of the other novels or are concerned only with Fitzgerald's short stories are listed and described here.

Items which I decided were of lesser importance or which were unavailable to me are listed without annotations in the fourth section of the paper.

Reviews of all Fitzgerald's books, including those published posthumously, are listed, also without annotations, in the final section of the paper. This list is by no means exhaustive; only those reviews which I considered to be of reasonable availability are included.