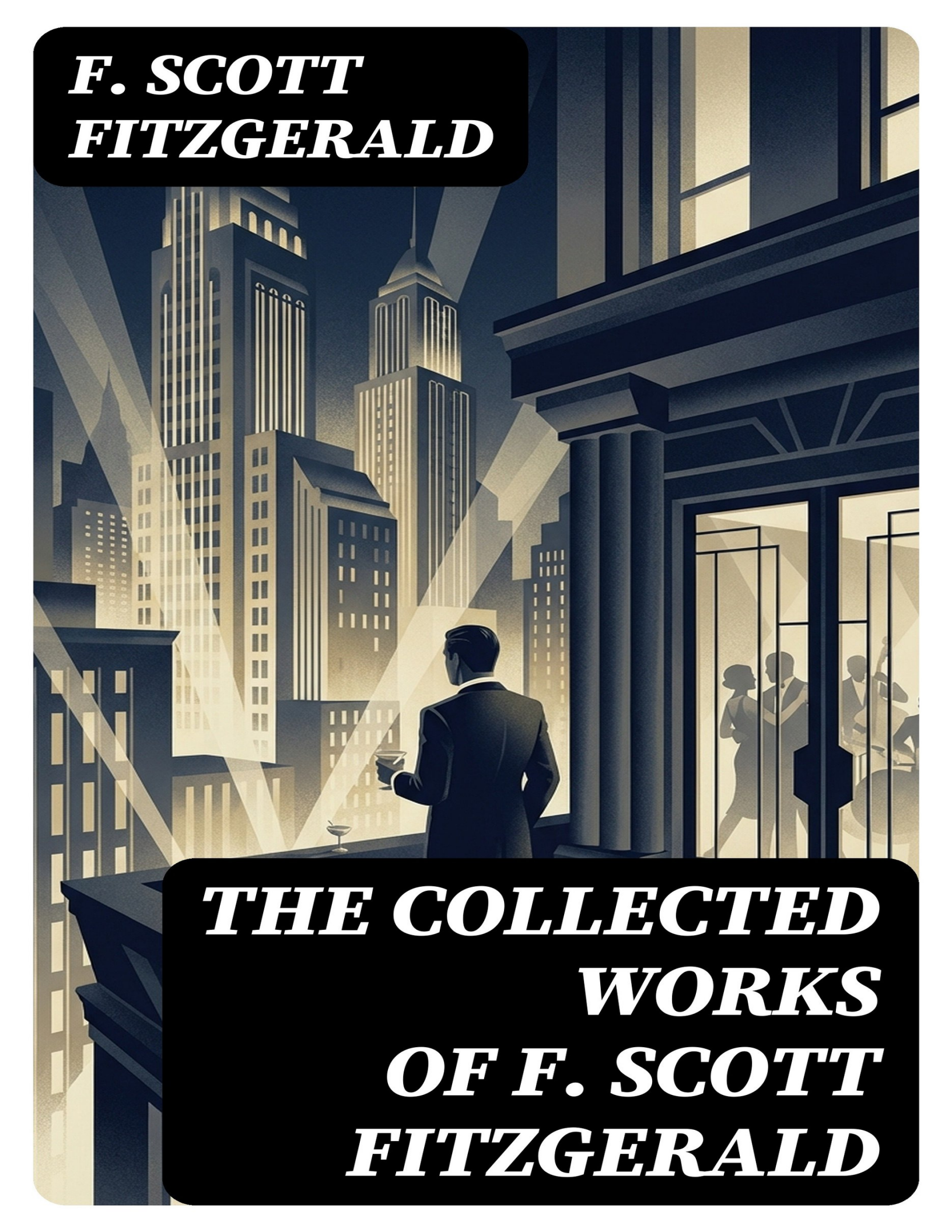
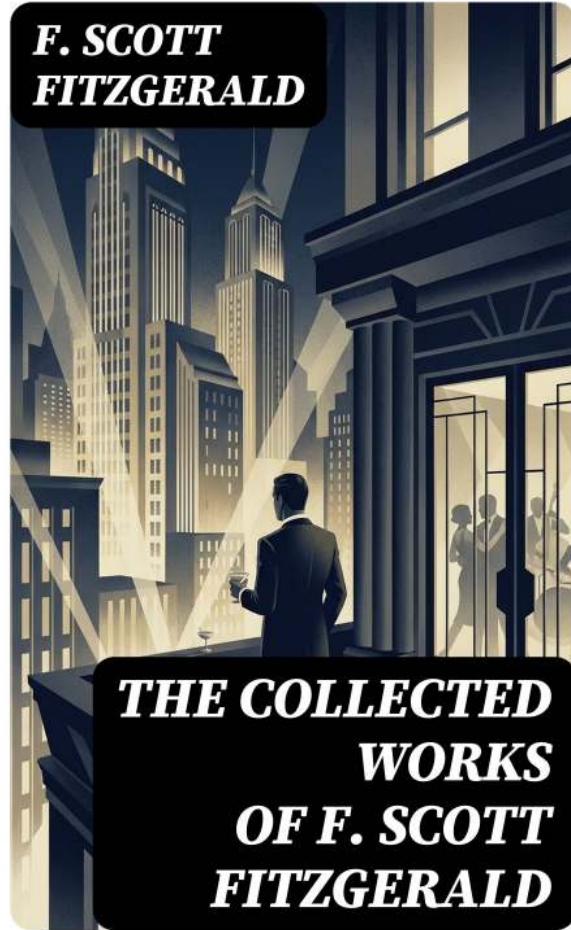


A stylized illustration in a mid-century modern aesthetic. In the foreground, a man in a dark suit stands with his back to the viewer, holding a glass. He is positioned on a balcony or ledge, looking out over a city skyline at night. The skyline is composed of various skyscrapers, with the Empire State Building being a prominent feature in the center. The buildings are illuminated with warm, yellow light, contrasting with the dark blue night sky. In the lower right, a large, dark building with classical columns and a glass-paned entrance is visible. Inside this building, several figures are silhouetted against the interior light. The overall composition uses strong geometric shapes and a limited color palette of blues, yellows, and blacks.

***F. SCOTT
FITZGERALD***

***THE COLLECTED
WORKS
OF F. SCOTT
FITZGERALD***

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**THE COLLECTED
WORKS
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FITZGERALD**

F. Scott Fitzgerald

The Collected Works of F. Scott Fitzgerald

Enriched edition.

Introduction, Studies and Commentaries by Alec Turner

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Introduction

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The Collected Works of F. Scott Fitzgerald (45 Short Stories and Novels) brings together early and formative writing from 1909 to 1922, alongside the two major early novels *This Side of Paradise* and *The Beautiful and the Damned*. Organized to display range and development, the volume gathers magazine fiction, dramatic sketches, campus pieces, and celebrated tales that defined the author's first fame. Its purpose is to present a coherent arc: from youthful trials of craft to the polished studies of youth, money, and identity that would shape twentieth-century American prose. It situates well-known stories beside rarities to show continuities of voice.

Across these pages the genres are various yet complementary. Two complete novels anchor a broad selection of short stories, while several works adopt the shape of dramatic one-acts, most notably *Porcelain* and *Pink and Mister Icky*. There are brief sketches styled as campus chronicles or social satires, including diary-like or rhetorical pieces such as *The diary of a sophomore*, *Sentiment—And the Use of Rouge*, and *The Pierian Springs and the Last Straw*. Settings range across American regions and imagined spaces, from prep schools and college quadrangles to small-town parlors, glittering cities, and allegorical landscapes where realism and fancy mingle.

As early summations of Fitzgerald's concerns, the two novels surveyed here form a crucial frame. *This Side of Paradise* (1920) follows Amory Blaine from preparatory school to Princeton and into a volatile adulthood, testing the codes of class and romance amid a swiftly modernizing

culture. *The Beautiful and the Damned* (1922) traces Anthony and Gloria Patch as marriage, social expectation, and the prospect of inheritance press on their choices. In both narratives, the novelist's lyric style, ear for dialogue, and eye for the rituals of youth and privilege emerge fully, providing context for the short fiction's swift, concentrated illuminations.

The 1920 cluster demonstrates how the short story became Fitzgerald's laboratory for style and social observation. *Bernice Bobs Her Hair* anatomizes a young woman's transformation within exacting rules of popularity. *The Ice Palace* contrasts Southern warmth with Northern starkness through a courtship and a journey. *The Offshore Pirate* indulges adventure to test ideas of freedom and recognition. *The Cut-Glass Bowl*, *Head and Shoulders*, *The Four Fists*, *Dalrymple Goes Wrong*, *Benediction*, and *The Camel's Back* explore choices and consequences across parlors, sidewalks, and dance floors, moving with brisk pacing, comic verve, and moments of quiet reckoning.

Fitzgerald's willingness to bend realism is equally evident. *The Curious Case of Benjamin Button* (1922) posits a life lived in reverse, turning time itself into a narrative device for examining social custom. *The Diamond as Big as the Ritz* (1922) imagines a hidden fortress of impossible wealth, a satiric fable about privilege and secrecy. In different registers, such fantasies clarify his abiding subjects—ambition, status, and the fragile stories people tell about themselves—by removing them from ordinary settings. The result is fiction that entertains while sharpening moral perception, in tones ranging from high comedy to shimmering, uneasy wonder.

Ambition and its aftershocks run through *Winter Dreams* (1922), *May Day* (1920), *The Jelly-Bean* (1920), and *The*

Lees of Happiness (1920). A striving caddie's desire, a city night jolted by returning soldiers, a drifter tempted by gaiety, and a marriage tested by unforeseen trials each provide a premise for examining class, chance, and resilience. The Popular Girl (1922) glances at the currency of charisma, while O Russet Witch! (1921) meditates on the pull of imagined lives. Two for a Cent (1922) and The Smilers (1920) show his knack for compact incidents that reveal character and the pressures of circumstance.

The earliest pieces here, from The Mystery of the Raymond Mortgage (1909) and Reade, Substitute Right Half (1910) through A Debt of Honor (1910), The Room with the Green Blinds (1911), A Luckless Santa Claus (1912), Pain and the Scientist (1913), and The Trail of the Duke (1913), reveal an apprentice testing plots and tones. Detection, athletics, holiday capers, and whimsical curiosities stand beside earnest character studies. Their periodical origins are reflected in brisk openings and emphatic turns, yet the hallmarks of later work are present: a feeling for performance, a fascination with codes of belonging, and sentences tuned to cadence.

By mid-decade, pieces such as Shadow Laurels (1915), The Ordeal (1915), Little Minnie McCloskey: A story for girls (1916), and The old frontiersman: A story of the frontier (1916) broaden the repertoire, moving from parlor and campus to frontier motifs and domestic scenes. The diary of a sophomore (1917), The prince of pests: A story of the war (1917), Cedric the stoker (1917), The Spire and the Gargoyle (1917), Tarquin of Cheapside (1917), Babes in the Woods (1917), Sentiment—And the Use of Rouge (1917), and The Pierian Springs and the Last Straw (1917) display sharper satire and structural experiment, testing persona, allegory, and moral vignette.

Dramatic craft is central to several selections. *Porcelain and Pink* (1920) and *Mister Icky* (1920) are one-act plays whose stage directions and rapid exchanges foreground timing, gesture, and the comedy of manners. *The Camel's Back* (1920) and *Head and Shoulders* (1920) likewise prize theatrical set-pieces and reversals, translating social choreography into plot. Even when not written for the stage, these works show an instinct for scene construction: entrances and exits, revealing props, and climactic confrontations animate prose that seems ready to be performed, a quality that helped Fitzgerald meet the demands of magazine publication and public taste.

Fitzgerald's portraits of women and of social performance anchor many of the finest pages. *Bernice Bobs Her Hair* stages a contest of style and selfhood; *The Popular Girl*, *O Russet Witch!*, *Myra Meets His Family* (1920), *Jemina* (1921), and *The Smilers* (1920) consider desire, reputation, and the images people project to one another. *The Ice Palace* and *The Offshore Pirate* set heroines against unfamiliar codes, asking what must be shed or claimed to belong. These narratives do not resolve into simple moral lessons; rather, they track the ways charm, wit, and vulnerability play across a card table, a parlor, or a dance floor.

Readers will recognize an array of stylistic signatures: crisp scene-setting; dialogue that carries social nuance; motifs of glass, light, and music; and an ironic narrator who can both celebrate and measure the allure of wealth and youth. Fitzgerald's sentences flow with rhythmic poise without losing syntactic clarity, and his story structures balance surprise with inevitability. Recurrent figures—athletes and drifters, heiresses and clerks, veterans and undergraduates—reappear across disparate plots, revealing an imaginative economy that turns types into individuals. Occasional reappearances of titles across years reflect periodical

circulation and collection, reminding us that these works lived first in print culture.

As a whole, the collection preserves the energy of a writer discovering his subjects and perfecting means equal to them. It gathers early rarities with canonical stories and two complete novels to show continuity rather than accident: the same intelligence tests manners in a dormitory, an alley, a ballroom, or a fable of fabulous wealth. Without prescribing a reading order, the volume encourages both immersion and comparison, offering a record of the American 1910s and early 1920s as refracted through one writer's art. The result is an introduction and a return, a foundation for further reading and renewed appraisal.

Author Biography

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Introduction

F. Scott Fitzgerald (1896–1940) is widely regarded as the great chronicler of America’s Jazz Age, a writer whose elegant style and clear-eyed social vision captured the energies and illusions of the post-First World War generation. His emergence began with the breakthrough novel *This Side of Paradise* (1920) and the follow-up *The Beautiful and the Damned* (1922), works that established his reputation and financial footing. Alongside the novels, he built a formidable career as a short-story writer, producing a body of fiction that moves from collegiate juvenilia to sophisticated magazine tales—many represented in this collection—through which he refined themes of youth, class, money, and desire.

The collection maps Fitzgerald’s development from precocious schoolboy experiments to commanding storyteller. It includes early pieces such as *The Mystery of the Raymond Mortgage* (1909), *Reade*, *Substitute Right Half* (1910), *A Debt of Honor* (1910), and campus-era work like *The Spire and the Gargoyle* (1917). It then follows his meteoric early-1920s ascent with popular stories—*Bernice Bobs Her Hair*, *The Ice Palace*, *The Offshore Pirate*, *May Day*, *The Jelly-Bean*, *The Camel’s Back*—and imaginative showcases like *The Curious Case of Benjamin Button* (1922), *The Diamond as Big as the Ritz* (1922), and *Winter Dreams* (1922). Together, these writings trace a swift, disciplined maturation.

Historically, Fitzgerald became the era's most resonant interpreter of new moneyed glamour and its moral aftertaste. He balanced romance and irony, lyric cadence and social critique, using symbols, refrains, and crystalline sentences to dramatize aspiration, performance, and loss. While later achievements—*The Great Gatsby* (1925) and *Tender Is the Night* (1934)—are touchstones of twentieth-century fiction, the works gathered here reveal how he built that authority: by testing genre, sharpening tone, and learning to compress entire social worlds into the brisk, stylish forms demanded by magazines and the changing culture of modern entertainment.

Education and Literary Influences

Fitzgerald grew up in St. Paul, Minnesota, showing early literary ambition. He attended St. Paul Academy and then the Newman School in New Jersey, where mentors encouraged his writing and self-discipline. Entering Princeton University in 1913, he wrote for the Triangle Club's musical comedies and contributed to student publications, experiences that honed his ear for dialogue, scene, and performance. Academic difficulties and wartime enlistment interrupted his degree, but the Princeton milieu—and his sense of being both inside and outside privileged worlds—would shape his subjects. The campus, the stage, and the editorial rooms of magazines formed the apprenticeship he later translated into national success.

His influences were eclectic but coherent. The cadences of British Romantic poetry, especially the lushness of Keats, stirred his pursuit of musical prose; American realist and naturalist traditions taught him to anchor glamour in social fact. Theatrical wit and revue structures—absorbed through Triangle Club work—encouraged a gift for set-pieces that animates stories like *Head and Shoulders* and *The Offshore*

Pirate. Magazine culture, from literary monthlies to mass-market weeklies, trained him to marry artistry with clarity. Editors' expectations for sharply plotted, emotionally legible pieces helped him refine recurring motifs: class mobility, performance, and the price of desire.

Before Princeton, Fitzgerald tested forms in school and hometown outlets, represented here by *The Mystery of the Raymond Mortgage*, *Reade*, *Substitute Right Half*, *A Debt of Honor*, *The Room with the Green Blinds*, *A Luckless Santa Claus*, *Pain and the Scientist*, *The Trail of the Duke*, *Shadow Laurels*, and *The Ordeal*. Additional juvenilia—*Little Minnie McCloskey*, *The old frontiersman*, *The diary of a sophomore*, *The prince of pests*, and *Cedric the stoker*—show him ranging across detective puzzle, sports yarn, frontier sketch, wartime vignette, and campus satire. These early exercises reveal technical curiosity and the impulse to blend sentiment with a budding ironic intelligence.

Literary Career

Fitzgerald's professional rise began when he reworked an earlier draft into *This Side of Paradise* (1920), a novel whose brisk collage of collegiate romance, ambition, and disillusion struck a generational chord. In the same year he supplied magazines with stylish stories—*Porcelain and Pink*, *Head and Shoulders*, *Benediction*, *Dalrymple Goes Wrong*, *The Offshore Pirate*, *The Ice Palace*, *Bernice Bobs Her Hair*, *The Jelly-Bean*, *The Camel's Back*, *The Cut-Glass Bowl*, *The Four Fists*, *The Lees of Happiness*—consolidating a reputation for polished entertainment fused with social acuity. The new celebrity brought both opportunity and pressure, pushing him to write quickly while pursuing a higher literary standard in longer work.

The Beautiful and the Damned (1922) extended his critique of moneyed aspiration and marital strain, even as he continued to deliver audacious short fiction. In 1922 alone he produced enduring pieces: *The Curious Case of Benjamin Button*, a fantastical meditation on time; *The Diamond as Big as the Ritz*, a barbed fairy tale of unimaginable wealth; *Winter Dreams*, a Midwestern prelude to themes later perfected in *The Great Gatsby*; *O Russet Witch!*, *The Popular Girl*, and *Two for a Cent*. These stories, appearing in magazines and later collections, exemplify his deft blend of satire, romance, and moral aftershock.

Across the short form, Fitzgerald paired lyrical surfaces with structural economy. Stories like *The Cut-Glass Bowl* anatomize how objects embody social ambition; *The Lees of Happiness* and *The Four Fists* consider endurance and ethical testing; *Myra Meets His Family* and *The Smilers* display the lighter, comic touch that made him indispensable to editors. He often reworked or revisited ideas, as with *Tarquin of Cheapside*, which straddles his campus and early professional years, and with pieces that spotlight performance—dance floors, parlors, hotel lobbies—where characters compose selves for public view.

He experimented beyond conventional stories. *Porcelain* and *Pink and Mister Icky* (both 1920) are brief theatrical or satiric pieces, revealing a taste for farce and revue pacing. Earlier essays and sketches—*Sentiment—And the Use of Rouge* and *The Pierian Springs* and *the Last Straw* (both from his Princeton period)—show him theorizing taste, art, and affect with youthful bravado. *The Spire and the Gargoyle* and *Babes in the Woods* draw on campus settings to test tone from sardonic to tender. Together, these works document a writer learning to modulate irony, sentiment, and spectacle—the technical groundwork for the tighter symbolic architecture of his mid-decade masterpieces.

Beliefs and Advocacy

Fitzgerald was not a political activist in any formal sense; his advocacy lay in portraying, with precision and ambivalence, the cultural forces shaping modern American life. He scrutinized the seductions of wealth and status, dramatizing how consumer spectacle can erode intimacy and conscience. Postwar disillusion and class tension flicker through *May Day* and wartime sketches like *The prince of pests*, while stories such as *Bernice Bobs Her Hair* and *The Popular Girl* register the changing codes of feminine self-fashioning without sermonizing. He believed serious art could be popular and disciplined his prose accordingly, defending the writer's craft amid commercial pressures without adopting a programmatic public stance.

Final Years & Legacy

Fitzgerald's later career deepened and darkened his themes. *The Great Gatsby* (1925) refined his symbolic method; *Tender Is the Night* (1934) probed personal and social breakdown; Hollywood screenwriting in the late 1930s offered precarious stability as he worked on the unfinished *The Last Tycoon*. He died in California in late 1940 of a heart attack. The works in this collection illuminate how he reached that maturity: juvenilia demonstrate restless experimentation; early 1920s tales show mastery of magazine form; *Winter Dreams* anticipates *Gatsby's* arc; *Benjamin Button* and *The Diamond as Big as the Ritz* display imaginative range. His sentences and moral poise remain central to American literary education and popular culture.

Historical Context

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F. Scott Fitzgerald's early career unfolded across the closing Progressive Era, the shock of the First World War, and the exuberant, volatile beginnings of the Jazz Age. The works gathered here, written roughly between 1909 and 1922, chart his movement from precocious schoolboy author to national chronicler of postwar youth and privilege. This period saw rapid urbanization, rising consumer culture, and shifting social codes in the United States. Fitzgerald's pages mirror those forces: collegiate ambition and status anxiety; wartime mobilization and its aftermath; new amusements, fashions, and technologies; and the conflicts between inherited moral ideals and the temptations of modern prosperity and spectacle.

Fitzgerald's juvenilia emerged from student periodicals and the collegiate press, forums that flourished alongside Progressive-era schooling and extracurricular cultures. Early tales such as *The Mystery of the Raymond Mortgage* (1909), *Reade, Substitute Right Half* (1910), *A Debt of Honor* (1910), and *A Luckless Santa Claus* (1912) reflect the moral vocabulary of honor, pluck, and fair play transmitted through sports columns, debate societies, and school magazines. They also show the influence of popular story papers and Edwardian adventure fiction. Even in these apprentice pieces, readers can see a fascination with status, performance, and the social rituals that would later define his Jazz Age portraits.

Princeton University, where Fitzgerald enrolled in 1913, provided an elite social laboratory for many of the collection's collegiate sketches. The diary of a sophomore

(1917), *The Spire and the Gargoyle* (1917), and *The Pierian Springs and the Last Straw* (1917) turn on exams, clubs, and reputations—features of an Ivy League world dominated by selective eating clubs and literary societies. These works register the tension between merit and pedigree that characterized American higher education before and after the war. They also depict the influence of campus publications—the *Nassau Literary Magazine* and the *Princeton Tiger*—on the aspirations and styles of young writers.

World War I reshaped the lives of Fitzgerald's cohort. While he trained as an army officer in 1917–1918, the armistice arrived before he saw combat, a common experience for late enlistees. Stories like *Babes in the Woods* (1917), *The prince of pests: A story of the war* (1917), and *Cedric the stoker* (1917) trace the war's pressures on friendship, romance, and self-conception. Later, *Dalrymple Goes Wrong* (1920) considers a decorated veteran's return to a society impatient for success. Across these pieces, wartime mobilization, casualty lists, and demobilization anxiety shadow the comedy of youth, marking a pivot from innocence to disillusion without abandoning wit.

Political turbulence at home followed the armistice. The years 1919–1920 brought strikes, race riots, and the First Red Scare. *May Day* (1920) treats the period's urban unrest—crowded ballrooms giving way to street confrontations—reflecting fears of Bolshevism, the pressures of returning soldiers, and the volatility of a newly energized labor movement. Without dramatizing specific historical figures, the story captures the era's nervous collisions among bohemian circles, social elites, and resentful veterans. Fitzgerald's fusion of party scenes with civic turmoil mirrors the confusion of public celebrations and private excess that marked America's restless transition from war to peacetime.

The ratification of the Eighteenth Amendment and the Volstead Act activated Prohibition in 1920, while the Nineteenth Amendment secured women's suffrage the same year. Fitzgerald's fiction from 1920 onward moves through parties, road trips, and speakeasy-adjacent revelry—*The Camel's Back* (1920), *The Offshore Pirate* (1920), and *The Jelly-Bean* (1920)—charting a youth culture newly visible in public. These shifts restructure courtship and social display, as in *Bernice Bobs Her Hair* (1920) and *Myra Meets His Family* (1920). While the stories rarely moralize about policy, they dramatize how legislative change and new freedoms altered manners, mobility, and the chemistry of social gatherings.

The figure of the flapper—independent, fashionable, and conversationally agile—became a national emblem. *Bernice Bobs Her Hair* (1920) captures debates over modern grooming and social savvy; *The Popular Girl* (1922) locates popularity within an economy of attention and consumer cues; *Head and Shoulders* (1920) plays with gendered expectations and commercial opportunity. These works grew in tandem with mass-market magazines, department stores, and dance crazes, all of which amplified youth style. Fitzgerald illustrates how the pursuit of charm and novelty intersected with advertising logic, offering a historical portrait of how gender politics, leisure industries, and public opinion reinforced one another.

Fitzgerald's first novel, *This Side of Paradise* (1920), became an immediate cultural event, voicing postwar generational restlessness. It draws on Princeton circles animated by literary ambition and class performance, while glancing toward Midwestern roots. *The Ice Palace* (1920) explores North-South contrasts through climate, custom, and regional myth, and *Winter Dreams* (1922) returns to the upper Midwest to examine aspiration shaped by golf clubs

and lakefront estates. These settings register internal migrations and regional stereotypes circulating in American magazines, showing how geography, weather, and accent served as shorthand for status in a nation accelerating toward urban life.

Questions of class and wealth—central to the Gilded Age and resurgent in the 1910s-1920s—recur throughout the collection. *The Beautiful and the Damned* (1922) considers the fragility of inherited status within an economy rewarding visibility and leisure. *The Diamond as Big as the Ritz* (1922) offers a fantasy of unbounded plutocracy, reflecting public fascination with fortunes amassed since the late nineteenth century. *Winter Dreams* (1922) distills the ache of upward mobility and social exclusion. These works register inequities sharpened by stock speculation and a consumer boom, while tracing the cultural prestige of “old” versus “new” money in interwar America.

Consumer culture’s symbolism saturates Fitzgerald’s pages. *The Cut-Glass Bowl* (1920) uses a decorative object to examine acquisition, display, and domestic unease in a marketplace valorizing refinement. *The Lees of Happiness* (1920) touches the precarities of creative labor and family life in a nation where cultural production and advertising were professionalizing. *The Smilers* (1920) and *The Four Fists* (1920) examine performative optimism and self-making, echoing success literature popular since the nineteenth century. The rise of department stores, mail-order catalogs, and national brands provides a backdrop for characters who measure themselves—and one another—through things, polish, and social connections.

Technological change quickened the tempo of modern life. Automobiles facilitated suburban dates, weekend jaunts, and sudden departures; telephone lines collapsed distances

across class and region; phonographs and dance bands carried jazz into parlors and hotel ballrooms; and, by 1920, radio broadcasting began reaching mass audiences.

Fitzgerald's parties, picnics, and seaside cruises—seen in *The Offshore Pirate* (1920) and related tales—inhabit these new tempos and spaces. The increased mobility and mediated soundscape shape flirtation, scandal, and rumor, while reinforcing the importance of punctuality, speed, and display—traits aligned with advertising and the emerging national entertainment economy.

Religious identity, especially Catholicism, threads through several stories, reflecting Fitzgerald's upbringing in a largely Protestant elite culture. *Benediction* (1920) presents ritual and faith as counterweights to social whirl, situating personal decision-making within an American landscape of denominational variety and immigrant churches. *Sentiment—And the Use of Rouge* (1917), while playful, engages the moral debates surrounding cosmetics, theater, and “modern” conduct. These works stage the friction between inherited pieties and secular pleasures without endorsing a single solution, and they remind readers that the 1910s–1920s were not only an age of hedonism but also of resurgent spiritual searching.

Fitzgerald's range extends beyond contemporary manners. *Porcelain and Pink* (1920) draws on the Little Theatre movement's appetite for short, witty plays staged outside Broadway's commercial circuit. *Mister Icky* (1920) parodies pastoral conventions, showing his feel for burlesque. *Tarquin of Cheapside* (1917; 1921) ventures into Elizabethan London, engaging popular fascination with Shakespeare and authorship myths that percolated in magazines and lecture halls. Historical and theatrical experiments like these reflect a literary culture in which pastiche, short dramatic sketches,

and historical tableaux thrived alongside the novel and the fashionable magazine short story.

Fitzgerald also used fantasy and fable to interrogate American desires. *The Curious Case of Benjamin Button* (1922) plays with time and aging, juxtaposing Victorian social codes with the speed of the twentieth century. *The Diamond as Big as the Ritz* (1922) exaggerates wealth to absurdity, critiquing secrecy and entitlement. *O Russet Witch!* (1921) tracks enchantment and disillusion across shifting decades. Such tales align with a transatlantic vogue for speculative and satirical forms, enabling pointed commentary without directly naming contemporary magnates or scandals, and showing how fantasy could distill the psychological effects of modern status-seeking.

Ethical education and performance—core Progressive concerns—receive ironic treatment. *Head and Shoulders* (1920) and *The Four Fists* (1920) tangle with ideas of self-improvement and masculine discipline, while *Dalrymple Goes Wrong* (1920) questions the rewards society grants to bravery and outward respectability. *Reade, Substitute Right Half* (1910) channels the moral authority once invested in team sports and prep traditions. By staging luck, timing, and public image against effort and virtue, these works reflect a moment when “character-building” institutions coexisted uneasily with celebrity culture and the transactional values of the national marketplace.

The magazine economy shaped both subject and style. Fitzgerald sold regularly to *The Saturday Evening Post* by 1920, with pieces such as *The Offshore Pirate*, *The Camel’s Back*, and *Bernice Bobs Her Hair* reaching vast middle-class audiences. High-paying “slick” magazines favored brisk openings, vivid scenes, and topical settings, which encouraged timely themes and polished surfaces.

Meanwhile, little magazines and more experimental venues supported offbeat work like *Tarquin of Cheapside*. This ecosystem rewarded versatility and speed, linking literary production to advertising schedules and readers' appetite for recognizable milieus—country clubs, hotel rooftops, college dances, and newly electrified city nights.

Regional and class vernaculars—Southern drawls, Midwestern reticence, Northeastern polish—serve as social signals throughout the collection. *The Ice Palace* (1920) probes sectional myths and climate as metaphors, while *The Jelly-Bean* (1920) studies small-town Southern leisure and aspiration. *The Offshore Pirate* (1920) plays with coastal luxury and mobility. Such regional textures record internal migrations, wintering patterns, and tourist economies that expanded with better rail links and automobiles. Fitzgerald's attention to accent, wardrobe, and local custom offers a contemporaneous map of American manners, highlighting how status was negotiated in conversation as much as in bank accounts or family trees. Racial attitudes of the time also appear, sometimes uncritically, as in *Jemina* (1921). Recognizing these elements helps situate the fiction within Jim Crow America and the exclusions of its mainstream publishing culture without endorsing them. Readers today grapple with these aspects as historical documents of prejudice embedded in popular entertainment, and as reminders of the limited perspectives many white authors carried into national magazines. These tensions complicate Fitzgerald's portraits of class and style, underscoring the unequal access to the very stages—clubs, hotels, and campuses—his characters frequent. They also inform later criticism that reads surface glamour against structures of exclusion, suggesting how the stories' social maps were shaped by the era's legal and customary boundaries. In some pieces, Fitzgerald turns from glitter to aftermath. *The Lees of Happiness* (1920) and *The Cut-Glass Bowl* (1920)

consider domestic strain and the costs of display, themes that anticipated concerns about consumer debt and marital modernity in the 1920s. *Two for a Cent* (1922) and related sketches of bargaining and small economies recall a nation where prosperity remained uneven beyond fashionable districts. Together, they portray a society balancing optimism with vulnerability—a mood that would continue to define the decade beyond this collection's cutoff. The two novels anchor these contexts within broader social narratives. *This Side of Paradise* (1920) distilled postwar generational talk—questioning Victorian etiquette, experimenting with identity, and negotiating a job market that prized connections. *The Beautiful and the Damned* (1922) examined leisure-class fragility as the economy boomed, tracing the pressures of publicity and inheritance debates that animated newspapers and courts. Read alongside *Winter Dreams* and *The Diamond as Big as the Ritz*, the novels frame personal longing within a media-saturated, status-conscious society that was still sorting out the meaning of success after wartime upheaval. Viewed together, these works offer a layered commentary on their periods. They document how national policies—Prohibition, women's suffrage—intertwined with local habits and private desires; how technologies of speed and sound intensified social life; and how magazines packaged and sold modernity. Later readers, especially after mid-century, have reinterpreted Fitzgerald's early output as both celebration and critique: dazzling accounts of youth and money that also, often inadvertently, reveal the costs and exclusions of America's rush into the modern.

Synopsis (Selection)

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Early Novels of Youth and Disillusionment (This Side of Paradise; The Beautiful and the Damned)

This Side of Paradise follows a bright Midwesterner from collegiate glamour into uncertain adulthood, using episodic verve and social observation to chart self-invention, romance, and the first cracks in youthful confidence. The Beautiful and the Damned turns to a New York couple measuring love and leisure against money and time, watching charm curdle as parties and prospects blur. Together the novels crystallize Fitzgerald's signature blend of glittering surfaces and moral aftertaste, probing class aspiration, the performance of identity, and the costs of living by style.

Apprenticeship Experiments: Early Tales of Mystery, Sport, and Holiday Capers (1909-1913)

From a youthful whodunit and athletic heroics to seasonal mishaps and courtly scrapes, these early pieces test genres while centering plucky protagonists in tight corners. Conflicts are small-scale—debts, reputations, and misplaced trust—yet they foreshadow an abiding interest in bravado, showmanship, and the hidden price of winning. The tone is brisk and playful, with hints of sentiment already giving way to sharper irony.

Trials, Frontiers, and the First Shock of Adulthood (1915-1917)

Stories of contests and crossings—laurels earned, ordeals faced, frontier tests, and stoking hard work—pit youth's optimism against labor, war talk, and responsibility. Whether in a school diary, a wartime nuisance turned symbol, or a tale set at the edge of settlement, characters learn what endurance demands when rehearsal ends. The mood shifts between earnestness and dry satire, tracing an evolution from boyish brag to adult stamina.

Campus Ideals and Artistic Pose (1917)

Amid scholastic spires and literary societies, these sketches explore how ambition, aesthetics, and first love turn classrooms into stages. Daydreamers and budding critics debate sentiment versus style and discover that wit can both empower and isolate. Light comedy and self-aware narration anatomize performance—the rouge and last straw behind inspiration.

Tarquin of Cheapside (1917, 1921)

Appearing twice here, this incisive vignette weds swaggering desire to the language of bargaining, presenting a compact study of charm, leverage, and risk. Its brisk, stylized action reads like a fable about what people will trade for advantage and what lingers after the deal. The tone is urbane and slightly menacing, showcasing moral sharpness behind an elegant mask.

Drawing-Room Farces and Satirical Skits (Porcelain and Pink; Mister Icky, 1920)

These comic pieces revolve around misunderstandings, overheard lines, and the fragile etiquette of domestic space. By exaggerating poses and petty vanities, they lampoon

social polish while celebrating sheer verbal dazzle. The effect is airy, theatrical, and mischievously self-aware.

Ambition and Reinvention: Hustlers and Dreamers (Head and Shoulders; Dalyrimple Goes Wrong; The Four Fists; The Smilers; The Jelly-Bean, 1920)

Strivers pivot on a whim—scholars turned performers, moralists tempted by shortcuts, men remade by luck or a punch—treating success as a costume to be donned, borrowed, or lost. Comic momentum shades into ethical unease as clever gambits reveal their price. Brisk pacing and clipped ironies show charm, chance, and compromise colliding in a marketplace of reputations.

Courtship, Masquerade, and Social Performance (Myra Meets His Family; The Camel's Back; Bernice Bobs Her Hair; The Offshore Pirate, 1920)

Courtship becomes spectacle—costumes, reinventions, and daring stunts—where lovers test themselves against families, parties, and public tales. Romance thrives on audacity and narrative flair, yet participants find themselves altered once masks slip. The tone ranges from sparkling caper to tender satire, with the dance between independence and approval at the center.

Cold Realizations and Fragile Happiness (Benediction; The Ice Palace; The Cut-Glass Bowl; May Day; The Lees of Happiness, 1920)

Here glitter meets chill: faith, regional difference, and social upheaval probe the limits of attachment and the weight of consequence. From an intimate reckoning with belief to a northern city's emotional weather and a celebration tipping

toward unrest, these pieces measure how brittle joy can be. Elegant prose frames quiet losses, pairing lyric beauty with sober afterthought.

Yearning, Myth, and Transformation (Jemina; O Russet Witch!; The Popular Girl; Two for a Cent; Winter Dreams, 1921-1922)

Desire takes on mythic outlines—idealized figures, sudden bargains, and ambitions that expand with each glimpse of the golden world. Characters chase versions of themselves through time and status, discovering that the distance between dream and fact is both propulsive and punishing. The tone is rhapsodic yet clear-eyed, a bridge from youthful sparkle to later elegy.

Fables of the Fantastic (The Curious Case of Benjamin Button; The Diamond as Big as the Ritz, 1922)

With audacious premises—a life running in reverse and a treasure so vast it warps a family's reality—these fictions turn fantasy into social x-ray. Their plots unfold like parables about time, privilege, and the perils of trying to outpace natural limits. Polished wit and cool wonder make the extraordinary feel unsettlingly plausible.

frontiersman: A story of the frontier marks endurance and recollection under older American myths of distance and risk. *The Trail of the Duke* and *The Room with the Green Blinds* emphasize movement and interior pause, respectively, as turning points. These pieces broaden the scale of causality, suggesting that private intentions meet calendars already written by geography, campaigns, and the stories communities choose to keep.

The novels stretch memory across years, then check it against a single night's revelation. *This Side of Paradise* follows youthful self-appraisal into early adulthood, where earlier impressions persist as guiding fictions. *The Beautiful and the Damned* dwells on waiting, prospects, and the long shadow of decisions. Shorter works such as *The Jelly-Bean* and *May Day* compress change into public festivities, showing transformations that occur between evening and dawn. Together, the collection pairs patient durations with eventful instants, allowing fate to appear as both the slow sediment of habit and the sudden tilt created by a crowded room or altered season.

Question 5

What regional and cultural contrasts illuminate desire, belonging, and the costs of assimilation?

Place becomes a catalyst for desire and belonging, with regions dispensing distinctive codes. *The Ice Palace* contrasts northern and southern climates to test compatibility, letting architecture and weather articulate values. *The Jelly-Bean* observes small-town rhythms in the American South, where reputation travels along porches and dances. *May Day* gathers urban crowds whose noise refracts class and ambition into fleeting encounters. *The Offshore Pirate* stages coastal leisure as a floating stage for romance

and audacity. In these settings, geography does not simply backdrop the plot; it generates the terms by which affection, aspiration, and friendship become legible or remain just out of reach.

Social spaces—drawing rooms, porches, hotel corridors—convey cultural expectations that entice and exclude. *Head and Shoulders* links performance to metropolitan appetite, aligning success with scenes that reward showmanship. *The Cut-Glass Bowl* locates pressure within a domestic interior that magnifies scrutiny. *The Smilers* nods toward public poise in everyday exchanges. *Bernice Bobs Her Hair* treats the dance floor as an arena where local customs establish swift hierarchies. *Porcelain and Pink* and *The Camel's Back* play with comedic setups that still expose group codes. These stories map micro-regions across the country's rooms and verandas, translating etiquette into cartography.

Earlier sketches extend the map backward, surveying inherited myths and childhood institutions. *The old frontiersman: A story of the frontier* anchors identity in distance, resourcefulness, and lore. *The diary of a sophomore* captures the campus as a miniature province governed by its own rivalries. *The Mystery of the Raymond Mortgage* and *The Room with the Green Blinds* draw attention to small-town interiors where curiosity, secrecy, or propriety organize social flow. Together with *Little Minnie McCloskey: A story for girls*, these pieces reveal localized pressures that precede glittering parties, suggesting that later cosmopolitan poise grows from neighborhood rituals and remembered thresholds.

The novels integrate these contrasts into continuous lives. *This Side of Paradise* moves across clubs, classrooms, and parlors that model upper-middle aspiration, implying that mobility demands fluency in multiple regional idioms. The

Beautiful and the Damned views city apartments and hotels as crossroads where provincial expectations meet metropolitan fatigue. Winter Dreams adds seasonal leisure landscapes as aspirational territory, while The Diamond as Big as the Ritz exports wealth into a remote enclave of fantasy. Together, these works show environment acting like a character, shaping desire by offering unequal invitations, mirages of arrival, and reminders of what belonging asks in return.

Memorable Quotes

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1q "It was always the becoming he dreamed of, never the being."

2q "the chastity of the spire became a symbol of this perception."

3q "Being Burne was suddenly so much realer than being clever."

4q "The education of all beautiful women is the knowledge of men."

5q "'I'm a romantic little materialist.'"

6q "He was empty, it seemed, empty as an old bottle—"

7q "This spirit has long rocked the colleges in America."

8q "'If you really loved me you'd want every one to know it.'"

9q "'All that's left in me would die—'"

10q "The room itself is in messy disorder."

11q "It was his clean and lovely girl that he was leaving."

12q "It was a reproachless twilight on the summer side of spring."