

*Penguin Masterstudies*

Advisory Editors:

Stephen Coote and Bryan Loughrey

**F. Scott Fitzgerald**

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*Tender is the Night*

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## Acknowledgements

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All quotations are taken from this edition.

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## 1. *Tender is the Night*: A Novel of the 1920s

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Set among an exclusive group of expatriate Americans enjoying all the privileges and luxuries of their wealth in Europe during the 1920s, *Tender is the Night* not only reflects many of the features of the period, it also makes them an integral part of its narrative processes. A novel of the 1920s, it is of the 1920s too in its experimental handling of psychoanalytic insights, characterized by the use of a complicated time structure and by the creation of vivid images of the post-war period as a means of reflecting inner worlds of mood and feeling. In a letter written in 1932, Fitzgerald cited Jung, a founding figure of the modern study of the unconscious mind, as the contemporary who best understood the twentieth-century world 'into which willy-nilly one's children will grow up'. For Fitzgerald recognized the alienation of the individual from contemporary society: 'I think we are all a little sick but the logic of history won't permit us to go backwards.'<sup>1</sup> The novel represents his artistic attempt to find a contemporary style which could express the modern consciousness.

Since Fitzgerald's own life also reflects the decade, an account of the nine years during which the novel took shape will form an introduction to this study.

### Fitzgerald's career as a novelist

Success came early to Scott Fitzgerald, with the publication of his first novel, *This Side of Paradise*, in 1920. For a young man of twenty-four, recently demobbed from the army, who was dependent on his writing for a living and who had, not so long before, had to put cardboard in his shoes, publication meant the satisfaction of knowing that he could write. A further happy result of this was that Zelda Sayre, whom he met while he was an officer in the army, and who had so far refused him, agreed to marry him now that his future seemed assured. Even so, for a young couple given to extravagant living, the sales of novels did not bring in enough money, and Fitzgerald quickly found that he could command higher prices and fast cash for his short stories. A recent biographer expresses the dilemma which, as a serious novelist, Fitzgerald faced all through the 1920s.

As a writer, Fitzgerald had to live by the pendulum because as soon as he stopped



grinding out pulp for the big magazines and turned to serious writing, he found himself on the brink of financial disaster. His independence was measured by the number of stories he had to produce each year. But his dependence increased with his needs, which grew grander by the year; the temptation to take the easy way was reinforced by the rapidly rising fees he commanded, especially from the [*Saturday Evening Post*].<sup>2</sup>

It is significant that a good story like 'The Diamond as Big as the Ritz' (see the Penguin collection of stories published under that name) was refused by this magazine because it was critical of American materialism. Only optimistic stories were wanted for popular consumption.

Fitzgerald was regarded by readers of the *Post* as the writer who best represented the young post-war generation of ambitious middle-class Americans wanting to enjoy the new consumer spending boom of the 1920s. His stories seemed to express the dream world which advertising was busy building, the world of jazz and dancing, of young heroines who were essentially modern and who bobbed their hair, smoked and drank, of romantic night life; above all, his characters were consumers who spent lavishly and extravagantly. As its most successful contributor of stories, Fitzgerald helped to create the rapid success of this magazine.

In their early married life, the Fitzgeralds came to embody the new Jazz Age, and Fitzgerald wrote both himself and his wife into his short stories and into his next novel, *The Beautiful and Damned* (1922). But both drank heavily and they were often in debt, despite the money Fitzgerald made from the film rights of several of his stories. There seems to have been a mutually destructive drive in their relationship, as each egged the other on to extremes of rashness and irresponsibility, yet each needed the other, too. It was around this time that Fitzgerald began to feel increasingly concerned about the waste of his talents. As a writer who was sensitive to the age, and who was regarded as its spokesman, he wanted to be a serious critic of his society. Already in 1922, when he was twenty-five years old, he was writing in his diary: 'A bad year. No work. Slow deteriorating depression with outbreak around the corner.'<sup>3</sup>

The early 1920s in the United States were the period of rapid consumer-goods expansion. They also saw the introduction in 1920 of Prohibition, which was an attempt to limit the manufacture and sale of alcohol. Its effect, particularly during this period of increased wealth, new film and radio entertainment, and increased mobility through the massive development of the automobile industry, was to create a wave of crime on an unprecedented scale. Bootlegging – the manufacture and sale of illicit liquor – created gang warfare, corrupted some of the police and instituted a major outbreak of organized crime. Fitzgerald's third novel,

*The Great Gatsby* (1925), reflects that world, but it puts it into the wider context of the American Dream. The vision of a New World that had inspired the settlers in America and that had once been bright and beautiful in its promise of fulfilment, had gone awry and turned into a nightmare world of violence.

*The Great Gatsby* was well received by the critics, but its sales were not high. The rights from stage and screen adaptations, however, brought in considerable financial rewards in 1926. By this time the Fitzgeralds had travelled abroad and begun to live in Italy and France. Fitzgerald had already begun work on what was eventually to become *Tender is the Night*, and in late 1926 he wrote to his agent:

The book is wonderful – I honestly think that when it's published I shall be the best American novelist (which isn't saying a lot) but the end seems far away ... You remember I used to say I wanted to die at thirty – well, I'm now twenty-nine and the prospect is still welcome. My work is the only thing that makes me happy – except to be a little tight – and for those two indulgences I pay a big price in mental and physical hangovers.<sup>4</sup>

The desire to be 'the best American novelist' is a measure of his ambition. Certainly *Tender is the Night* is extremely ambitious in scale: it reflects a particular period of time, the post-First World War years, and in presenting an enormous spread of people, all Americans, attempts to portray the dilemmas of American identity in the modern world. Even though the novel is set in Europe, it encompasses a great deal of American life and American values. Yet Fitzgerald was increasingly modest about the value of his work, particularly when he measured himself against the ascending star of his younger American contemporary, Ernest Hemingway, whom he both helped initially and admired. As for references to dying at thirty, in fact he lived to be forty-four, the last dozen or so years being spent in Hollywood working on scripts. He left an unfinished novel, *The Last Tycoon*, which is set in Hollywood during the highly politicized 1930s, and which, as always, contains many autobiographical elements. By that time Fitzgerald regarded himself as a forgotten novelist: when, shortly before his death, he tried to buy a set of his works for a friend, he discovered they were not even on sale any more.

#### The writing of *Tender is the Night*, 1925–34

Fitzgerald began working on the novel in the summer of 1925, the time at which the narrative also begins, with Rosemary's arrival with her mother at Gausse's Hotel on the French Riviera just outside Cannes. This

was the period in which Fitzgerald and his wife Zelda were themselves experiencing the world of expatriate American life in Paris and on the Riviera, in company with other American writers, artists and film-stars. The exchange rate of the dollar was extremely favourable to Americans in the 1920s, and Europe, particularly Paris, was a magnet for artists in all fields of activity. The Fitzgeralds were still enjoying the esteem which his novels and short stories had brought, as well as the financial security, but the tensions and private insecurities in their lives were exacerbated when the money began to give out. They engaged in an extravagant lifestyle during their years in Paris and on the Riviera, which included travel to Rome and North Africa. In 1924 in Rome they met the American cast of a spectacular MGM version of the novel *Ben-Hur*, which is set in ancient Rome, and became friendly with the stars. Zelda noticed that the plaster arenas were bigger than the real ones, just as Dick Diver does when he visits the set of Rosemary's film, *The Grandeur that was Rome* (Book II, p. 231). Fitzgerald, again like Dick, was involved in a night-club brawl and a fight with taxi-drivers, and on another occasion was thrown into prison and beaten up by the Roman police. Back on the Riviera, he was frequently drunk and played rather juvenile tricks on people, at one point even wanting to saw a waiter in half, as Abe North does in the novel (Book I, p. 41). As always in his fiction, it would be easy to name any number of incidents that were autobiographical in origin, including Zelda's affair with a young French officer and his own friendship with a young American film-star travelling with her mother. But the exercise would be pointless, since what matters is the significance of these incidents within the artistic structure and their place in the pattern of events in the narrative.

For example, the opening of the novel on the beach of Gausse's Hotel in 1925 catches a particular moment in social history as well as a particular period in Fitzgerald's own life, but its significance in the novel is that it marks an important point in the life of the central character, Dick Diver. Historically, this was the period when wealthy Americans were transforming the Riviera into a fashionable international summer resort. Fictionally, it is the point when Dick is to be tempted by the youth of Rosemary and her admiration for himself, the point when the image he has built of himself is beginning to crack.

The Fitzgeralds were themselves guests on the Riviera in 1925 of two wealthy Americans, Gerald and Sara Murphy, whose house at Antibes just outside Cannes, the Villa America, became the model for the Divers' Villa Diana. The Murphys were great party-givers who set the social pattern for fashionable living on the Riviera during the summer months

and contributed to the transformation of the beach into the haunt of the very rich. Gerald Murphy even raked a portion of the beach, just as Dick does (Book I, p. 15). They were on friendly terms with many of the internationally famous artists of the period, Picasso for one, and gave the Fitzgeralds access to some of the world's most notable people. Fitzgerald, however, did not merely catch this phenomenon of the new social pleasures of a leisured class who were discovering the delights of sun and beach, he made it of structural importance in the opening and closing scenes of the novel. The beach which Rosemary's gaze takes in in 1925 at the opening of the novel has suffered an invasion by 1929 when the novel ends. By 1929 it is seen to be vulgarized, taken over by the publicity-seekers and the society photographers (Book III, p. 334) who follow in the wake of the élite. The old intimacy which characterized the Divers and their set at the beginning of the novel has vanished. The Divers 'invented this beach' (Book I, p. 26) and enjoyed its pleasures by means of an enviable exclusiveness, but the sense of style they gave it has been lost by 1929. Fitzgerald thus drew on his own experiences of the contemporary social scene to make the last four years of the decade – the summer of 1925 to the summer of 1929 – the material of Dick Diver's personal tragedy.

Although Fitzgerald began working on the novel in 1925, it was not completed for publication until 1934, and during those nine years of its composition it underwent a number of major changes. He planned first of all a story about a young American technician in the film industry who was to murder his mother while living and working on the Riviera. A second plot involving a fashionable couple and a young film-star was superimposed on this, and it was only in a draft version of 1932 that the Divers emerged as the central figures in the narrative. Thus by 1932 Fitzgerald was in a position to achieve a comprehensive view, one both personal and historical, of the whole previous decade. Unfortunately this was largely as a result of the emotional problems, as well as the problems of composition, he suffered during the nine years in which the novel took shape. As far as his personal life was concerned, Fitzgerald would thus have probably viewed this period as anything but fruitful, since it was a time of struggle for both himself and Zelda. The tensions between them grew worse: he was forced to continue writing for magazines for ready cash and he feared constantly that he could not sustain his literary talent. In 1930 Zelda, who had already attempted suicide, suffered her first mental breakdown and required expensive treatment in a sanatorium in Montreux; this was followed by a second breakdown and further treatment in the United States in 1932. One of her symptoms was a rash of eczema over her whole body, which had to be swathed in bandages, and



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must have provided Fitzgerald with a poignant model for the mental patient whose plight moves Dick Diver so unbearably in Book II (p. 202). The drain on Fitzgerald's own mental and emotional energies was considerable.

Undoubtedly Fitzgerald wrote much of himself and Zelda into this novel. His notes record that he drew upon Zelda's case for some of the medical treatment for Nicole's illness. His own fear of failure, both as a writer and in his emotional life, and his anxiety over Zelda's mental instability, must have helped him to create the poignancy of Nicole's vulnerable helplessness and the tensions of Dick's relationship with her as both husband and doctor. Dick's story is that of a sensitive and caring man who disintegrates under the strains of a life-style that gnaws away at his moral values and his sense of himself as a man with responsibilities towards society. Fitzgerald wrote in 1933: 'Whether it's something that happened twenty years ago or only yesterday, I must start out with an emotion—one that's close to me and that I can understand...'<sup>5</sup> Underlying the accurate social detail which is so important to the novel, the emotion which suffuses it is one of sadness for lost hopes and lost dreams in the chaotic and egotistical world of the 1920s.

It is worth noting that Fitzgerald's initial projected title for the novel was *The Drunkard's Holiday*, followed next by *Dr Diver's Holiday*, and that only later did he decide on the phrase from Keats's poem 'Ode to a Nightingale' under which it was published. By implication the earlier titles express rather ironic criticism of Dick Diver, whereas the final choice conveys through language and association a mood and a whole range of feelings concerning time and the transience of happiness and hope. This aspect is discussed further on p. 90.

### **The reception of the novel**

The novel was first published in serial form in *Scribner's Magazine* between January and April 1934. It was then published in April 1934 in the complete version.

To Fitzgerald's keen disappointment, *Tender is the Night* was not particularly well received, either by the critics or by the public, when it came out. He had hoped to repeat his earlier successes. The time-scheme of the novel, which at a first reading may seem complex, appears to have presented problems for some readers, and certainly Fitzgerald diagnosed this as a cause for its lack of popularity. A few years later, when he was trying to persuade his publisher to issue a complete edition of his works, he wrote of the novel: 'Its great fault is that the *true* beginning—the young

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psychiatrist in Switzerland—is tucked away in the middle of the book.'<sup>6</sup> It seems likely that in making this comment Fitzgerald was trying to find a reason for the lack of public interest rather than expressing his own critical view. He refers, of course, to the fifty-page section in Book II (Chapters I–X, pp. 129–79) which serves as a flashback giving the reader vital information about Dick and Nicole's marriage, information which the young film-star Rosemary Hoyt, through whose eyes they are viewed in Book I, does not possess.

A case in support of Fitzgerald's decision to start the novel at the point in the Divers' life when Dick is beginning to feel he can no longer cope with the situation is put forward throughout this study. Even though Fitzgerald made that comment about the 'true' beginning of the novel, he himself did not actually change it, for there was no new edition of *Tender is the Night* during his life.

### **The Malcolm Cowley edition**

After Fitzgerald's death in 1940, his editor, Malcolm Cowley, reorganized this section of the novel for a new edition, and subsequent readers for many years accepted his version as Fitzgerald's own. Cowley placed the flashback section (Book II, pp. 129–74) at the *beginning* of the novel, calling it Book I and giving it the title 'Case History: 1917–19'. He also divided Fitzgerald's three books into five, each with a title and dates. In his introduction to this new edition Cowley justified these changes on the grounds that Fitzgerald had planned a new edition of the novel this way, and he referred frequently to 'Fitzgerald's new arrangement'. However, it is by no means certain that Fitzgerald did any more than *consider* the possibility of making such a change by jotting ideas in his Notebook. Cowley further sought to justify his own interference with the novel by claiming that he was thus clarifying the issues with which it dealt:

One fault of the earlier version was its uncertainty of focus. We weren't quite sure in reading it whether the author had intended to write about a whole group of Americans on the Riviera—that is, to make the book a social study with a collective hero—or whether he had intended to write a psychological novel about the glory and decline of Richard Diver as a person.<sup>7</sup>

Cowley suggests that in his new edition 'we are certain' what the novel is about, namely that 'it is a psychological novel, that it is about Dick Diver', but he does not define just how this instant awareness is brought about. Certainly it puts the aspiring young doctor/psychiatrist, Dick Diver, in the forefront of the reader's attention and lets the reader know early on

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that Nicole is schizophrenic, but this fact emerges all the more poignantly in the original version when the trivialization of Dick's life within a period of six years, 1919–25, has already been so vividly presented in Book I.

Since 1960, new editions of the novel, such as the Penguin edition of 1982, have restored the original version, which is the one used for the purposes of this study.

### **The First World War and its aftermath in contemporary writing**

The Great War of 1914–18 involved the major powers of Europe in four years of devastating battle. The main belligerents were, on the one hand, Imperial Germany and the Austro-Hungarian Empire, and, on the other, France, Italy, Imperial Russia – until the outbreak of internal revolution in 1917 – the British Empire and, ultimately, the United States. Most of the fighting took place on French and Belgian soil; it was characterized by trench warfare, which took a hideous toll of life on both sides (see Dick's comments on p. 67 about 'the dead like a million bloody rugs'), and by new technology, which increased its destructive power: air and submarine warfare was employed in a systematic manner, gas was used in the trenches, the increased mobility of railways meant better transportation, the firing power of guns was greater than ever before.

In 1917 five American ships were sunk. War was declared on Germany, and by October 1918 over one and three-quarter million American troops were in France playing a decisive role in the final offensive which led to Allied victory. It was the first American engagement in Europe in the role of a great power.

The war also accentuated and hastened social, political and economic changes in Central and Eastern Europe, as well as further complicating existing rivalries among the states of Europe. On the outbreak of war in 1914, Sir Edward Grey, British Foreign Secretary, made a remark that anticipated the impact this major conflict was to have on Western civilization: 'The lamps are going out all over Europe; we shall not see them lit again in our lifetime.'

In the novel the presence of many of the Americans travelling in France is associated deliberately with the First World War. Some of the wandering figures seem to have been left in Europe as detritus of the war: "'You in the army?'" "'I'll say I was. Eighty-fourth Division – ever heard of that outfit?'" (Book I, p. 105). This young ex-soldier is trying to make his fortune out of American visitors. He is subsisting on the fringes of French life, and turns up again at the end of the novel for the Tour de France, selling American newspapers (Book III, p. 331). Dick himself was orig-

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inally sent to Europe by his government, although he was too valuable to be posted to the actual front. In the flashback section of Book II, Switzerland, a neutral country, is described as being full of trainloads of the wounded. They too are travelling, uprooted from their own countries:

Switzerland was an island, washed on one side by the waves of thunder around Gorizia [the Italian front] and on the other by the cataracts [of shells] along the Somme and the Aisne [the Western Front] ... However, no one had missed the long trains of blinded or one-legged men, or dying trunks, that crossed each other between the bright lakes of Constance and Neuchâtel ... As the massacre continued the posters withered away, and no country was more surprised than its sister republic when the United States bungled its way into the war [p. 129].

In the novel, those who linger or have the money to travel in France appear to be lost souls, without a centre of moral identity.

Fitzgerald was not the only American novelist to respond to the implications of American involvement in a destructive conflict of world proportions, whose new technology of gas warfare, tanks and aeroplanes seemed to sweep away many of the older social and moral certainties of life. (In England, young serving soldiers who were also poets, such as Wilfrid Owen, Isaac Rosenberg and Siegfried Sassoon, had already expressed the shock of civilized young men confronting with pain and anger the outrage of trench warfare. The German novelist Erich Maria Remarque had expressed an equally bitter anguish at the affront to human decency in his novel about the trenches, *All Quiet on the Western Front*, which viewed the war from the opposing side.) The American writer who handled the experience of battle most vividly was Ernest Hemingway in his novel *A Farewell to Arms* (1929), set in the campaign in Italy. Hemingway had first-hand knowledge of the war, and, like Fitzgerald, was himself an expatriate in France in the 1920s. His depiction, in *The Sun Also Rises* (1926), of the post-war generation of 'lost' young Americans and Britons wasting their lives in the bars of Paris makes interesting reading beside *Tender is the Night*. Hemingway's characters engage in a frenetic pursuit of excitement and thrills to stop themselves having to face the terror of their own emotional bankruptcy. Some of them have moved beyond the limits of respectable society. Brett, the major woman character, with her emancipated, rather mannish styles of dress and speech, sleeps around, yet she is imprisoned by the fear of her own lack of feeling. The other central figure, Jake, is the only character who achieves any equilibrium in his life, but, significantly, he does so only because he is impotent as a result of a war wound.

For Dick, Nicole and Rosemary in *Tender is the Night*, no such

abandonment of personal and sexual morality is possible in the first part of the novel. In Paris in 1925 they are protected by their innocence, which Dick guards in his role of the 'Organizer of private gaiety, curator of a richly incrustated happiness' (Book I, p. 87). There is certainly irony in that final phrase, since their happiness is 'richly incrustated' by Nicole's wealth. By 1929, however, no such moral inhibitions exist. Innocence is no longer of value.

Both these novels make the world war of 1914-18 the historical catalyst in the background of the characters' lives which leaves them without values they can believe in. There is an insistent recurrence of violence in each. Sexual aggressiveness is open in *The Sun Also Rises* and is mirrored in the tactics and organized violence of the bull-ring in the scenes set in Spain; Nicole's violence in *Tender is the Night* grows out of her repressed sexual aggression. Although Hemingway handles physical and sexual aggression more explicitly than Fitzgerald, both novelists relate these, and psychological disturbances as well, to a world which has just passed through a traumatic experience of violence on a scale never before experienced.

In *Tender is the Night* the seemingly glamorous and carefree mood of the early scenes depicting life on the Riviera in the late summer sun gives way to feelings of despair in Dick and mental breakdowns for Nicole. The series of deaths and reminders of death in the Paris scenes is further discussed on pp. 84-5: it is set in motion in the novel by the visit to the trenches which Dick organizes. This day's outing may appear inexplicable in its context of pleasure and parties on the Riviera or in Paris, but it serves to recall the mass destruction that has left its mark on society. As they wander through the trenches near Amiens, Dick is the only one who shows awareness of the implications of that carnage. Abe North had served in the war, but by the summer of 1925 he is incapable of seriousness or imaginative concern. Perhaps Abe feels that Dick is being melodramatic in his sombre allusions to the military strategies, since he makes a game out of them, and says 'consolingly' (Book I, p. 67): 'There are lots of people dead since and we'll all be dead soon.' But Dick's concern is both humane and historical. He views the war as marking the final death-throes of the major European empires, England and France on the one side, Germany on the other:

See that little stream - we could walk to it in two minutes. It took the British a month to walk to it - a whole empire walking very slowly, dying in front and pushing forward behind. And another empire walked very slowly backward a few inches a day, leaving the dead like a million bloody rugs. No Europeans will ever do that again in this generation [p. 67].

In a recent book by Paul Fussell called *The Great War and Modern Memory*, the author comments that the British offensive of 1916 against the Germans, known to the troops as the Great Fuck-Up, was 'the largest engagement fought since the beginnings of civilization'.<sup>8</sup> He gives an account of one attack which was preceded by a week of artillery bombardment, but which ended disastrously when the British soldiers, edging their way forward over a thirteen-mile front, were raked by German machine-guns or trapped on the barbed wire: 'Out of 110,000 who attacked, 60,000 were killed or wounded on this one day... the record so far. Over 20,000 lay dead between the lines, and it was days before the wounded in No Man's Land had stopped crying out.'<sup>9</sup> Fussell quotes from the autobiography of the poet Edmund Blunden, *The Mind's Eye*, published in 1934, the same year as *Tender is the Night*. Blunden sees this particular attack as marking the end of an era: 'By the end of the day both sides had seen, in a sad scrawl of broken earth and murdered men, the answer to the question. No road. No thorough-fare. Neither race had won, nor could win, the war. The war had won, and would go on winning.'<sup>10</sup> Fussell agrees with this judgement:

The Great War took place in what was, compared with ours, a static world, where the values appeared stable and where the meanings of abstractions appeared permanent and reliable. Everyone knew what Glory was, and what Honor meant. It was not until eleven years after the war that Hemingway would declare in *A Farewell to Arms* (1929) that 'abstract words such as glory, honor, courage or hallow were obscene beside the concrete names of villages, the number of roads, the names of rivers, the numbers of regiments and the dates.' In the summer of 1914 no one would have understood what he was talking about.<sup>11</sup>

Civilized life was never to be the same again.

What Fussell is tracing is a shift in consciousness during the 1920s as people faced the issues which that period of massive destruction had raised. In the Great War men had shown extraordinary courage - but to what purpose? Abstract words such as 'honour' or 'glory' had been used very freely to raise regiments and send them to a brutal death. The values which language had transmitted were now coming into question. In the visit to the trenches Dick Diver, the most sensitive and morally serious of all the characters, does not so much express that shift in consciousness as mourn the passing of the old, traditional values. The reader is at this stage unable to understand the full personal sense of loss that Dick is voicing ('"All my beautiful lovely safe world blew itself up here with a great gust of high explosive love," Dick mourned persistently' (Book I, p. 68)), but the conversation marks him off from his companions. Nicole is nervous and abstracted; Rosemary is engaged in hero-worshipping Dick and ready

to agree with anything he says; Abe North dissociates himself from Dick's seriousness.

Yet there is something slightly incongruous in the presence of these well-heeled and frivolous tourists in this field of the dead, and the final paragraph of the chapter seems to imply this:

Then, leaving infinitesimal sections of Württembergers, Prussian Guards, chasseurs alpins, Manchester mill hands and Old Etonians to pursue their eternal dissolution under the warm rain, they took the train for Paris. They ate sandwiches of mortadel sausage and bel paese cheese made up in the station restaurant, and drank Beaujolais. Nicole was abstracted, biting her lip restlessly and reading over the guide-books to the battle-field that Dick had brought along – indeed, he had made a quick study of the whole affair, simplifying it always until it bore a faint resemblance to one of his own parties [p. 70].

The last sentence reads somewhat strangely. A 'quick study' is likely to be superficial. Is Dick's rather self-conscious language merely expressing a passing emotion? More likely, Fitzgerald intends it to be incongruous amid such luxury. Indeed, not long before this Rosemary had cast an appraising eye over their expensive and novel beach equipment, and realized the Divers were enjoying 'the first burst of luxury manufacturing after the War', and were the first purchasers (p. 27). The war had not reduced their way of life. This scene therefore has a double significance. Dick's feelings are genuine and to be respected, yet they are undercut by the author's ironic judgement on a way of life devoid of positive values.

#### The post-war world as wasteland

The image of the wasteland recurs in writing of the post-war period as a potent representation of a society cut adrift from the traditional moral values which once gave life its meaning.

In a deceptively and puzzlingly simple short story by Hemingway called 'Big Two-Hearted River' (1925), the only character is a young man called Nick Adams, who is taking a solitary fishing trip in the Midwest of America. What is characteristic in the story is the restraint of Hemingway's non-committal style, which forces the reader to ponder the significance of what happens. (Fitzgerald's own development of similar narrative techniques is discussed on p. 45.) Nick seems to find emotional peace in the solitude of the open countryside, where he is forced to exercise total self-control in setting up his tent, cooking his food and absorbing himself completely in the habits of the trout he is trying to catch, things which exist outside himself. Yet before he reaches the river and strikes camp he has to make his way over an expanse of black, burnt terrain. No expla-

nation is offered, and the reader is left to determine how far this wasteland symbolizes some traumatic emotional state of Nick's.

The wasteland as a symbol of social and personal sterility and despair occurs elsewhere in the writing of the 1920s. T. S. Eliot's poem *The Waste Land* (1922) offers the most well-known example, a sustained evocation of universal and individual sterility. Eliot draws on Old Testament landscapes of desert, stones and dryness, but builds on these a whole range of images which create a collage of dramas about the pain of being unable to love or to differentiate between experiences. Many of these vignettes of pain and isolation are set in scenes of the contemporary post-war world, though Eliot's concern is not only with this.

Fitzgerald himself, in his 1925 novel *The Great Gatsby*, set in post-war New York during the Prohibition era, employs an expanse of great dustheaps outside the city as a strange and bizarre landscape of decay where grey ghost-figures move about. The Valley of Ashes functions as a symbolic representation of both the lack of feeling in the characters and the materialism of their society. In *The Great Gatsby* it is an image of the greed and carelessness of a sophisticated, wealthy set of characters in whose lives dreams have no place and for whom individuals are as easily disposable as the crates of oranges which arrive on Friday nights in preparation for Gatsby's parties and are carted away as empty skins on Monday mornings. Material values are the only ones that matter; human beings have no value. In *Tender is the Night* the 'great sea of graves' near Amiens which Dick takes his party of friends to visit (Book I, pp. 68–9) is also a wasteland of dead lives. It is a memorial consisting of neat restored trenches and 'great funeral pyres of sorted duds, shells, bombs, grenades, and equipment, helmets, bayonets, gun stocks and rotten leather, abandoned six years in the ground'. It functions in the novel as a reminder of tragically wasted lives. Abe North, Rosemary learns, had once made 'a brilliant and precocious start' as a musician, but 'had composed nothing for seven years' (p. 43), that is, since the war. By 1925 he is a moral derelict who impels himself into a drink-sodden life of chaos and violence, which is to end three or four years later in his being beaten to death in a New York speakeasy (an illegal bar). But Abe is an exception. Most of the characters in the novel remain materially successful even though they are depicted as morally bankrupt.

#### The prosperous 1920s: a wasteland of wealth

The giant corporations of America (among the earliest of which was the powerful Beef Trust of the Chicago meat-canning industry, significantly

made the source of the initial Warren fortune accumulated in Chicago by Nicole's grandfather) were developed during the last quarter of the nineteenth century to control the country's huge capital resources and encourage investment. During the 1920s wealthy and middle-class Americans sank all their money into frantic speculations on the stock market. At the same time great innovations in the techniques of industrial production increased output far beyond the capacity of ordinary Americans to buy, and, because the government imposed high tariffs to prevent other countries gaining a market for their own goods, America found few foreign markets for hers. Over-speculation led to a failure of confidence on the stock market, and by 1929 the prosperous façade of the 1920s had crumbled. Investors everywhere lost their life savings, banks and businesses closed, factories were shut down, and millions of Americans walked the streets looking for work. The effects of the Depression were to last right through the 1930s, leaving an enduring impression on the American consciousness.

Writing to his literary agent about the serialization prospects of *Tender is the Night* in 1933, Fitzgerald stressed: 'It might be wise to accentuate the fact that it does *not* deal with the depression.'<sup>12</sup>

The life-style of the wealthy is deliberately associated in this novel with dereliction and illness, yet it is also glamorous and enviable. Their affluence reflects one aspect of the economic expansion and energy of the 1920s in America. Some critics suggest that Fitzgerald planned the novel to end at a point where the characters would naturally have been oblivious of the financial ruin facing some of them. Tommy Barban's comment near the end concerning his investments that 'All goes well' (Book III, p. 295) would then have a ring of hollow optimism. However, there is no reference to this in the subsequent years covered by the final chapter, and speculation about it is pointless. Fitzgerald's focus on the lives of the very wealthy offers a deliberately selective view of the times. The self-centred, casual exploitation of their power by the wealthy creates its own wasteland of human lives which is characterized by the Swiss clinics and the vulgarized beach of Book III and has its main focus in the wasted life of Dick Diver.

Great wealth is a corrupting force as well as a source of power in the novel. The Warrens are one of the 'the great feudal families' (Book II, p. 142) of the Chicago stockyards and meat-packing factories. When Nicole resumes control of her life in that society at the end of the novel, she admits to Tommy Barban: 'And being well perhaps I've gone back to my true self - I suppose my grandfather was a crook and I'm a crook by heritage, so there we are' (Book III, p. 314). When Rosemary goes shopping with Nicole in Paris, her alert feminine eye notices a difference

between the way each of them spends money. Rosemary knows that she has to earn hers, but Nicole spends with the lavish abandon of one to whom the money belongs by right. The authorial voice suspends the narrative to offer an analysis of the meaning of Nicole's financial power. A sustained criticism of the economic system is implicit in the use of words like 'toiled' or 'muscled out':

Nicole was the product of much ingenuity and toil. For her sake trains began their run at Chicago and traversed the round belly of the continent to California; chicle factories fumed and link belts grew link by link in factories; men mixed toothpaste in vats and drew mouthwash out of copper hogsheads; girls canned tomatoes quickly in August or worked rudely at the Five-and-Tens [Woolworths] on Christmas Eve; half-breed Indians toiled on Brazilian coffee plantations and dreamers were muscled out of patent rights in new tractors - these were some of the people who gave a tithe to Nicole, and as the whole system swayed and thundered onward it lent a feverish boom to such processes of hers as wholesale buying, like the flush of a fireman's face holding his post before a spreading blaze [Book I, p. 65].

This passage intrudes so forcefully upon the narrative that it could not possibly be attributed to Rosemary's intelligence, although the initial discrimination is hers. The authorial voice takes over to make a comprehensive indictment of capitalism as a means of exploiting the poor and the helpless internationally. The poor, the masses in both North and South America, are brought into the narrative as the victims of Nicole's lavish requirements. The implications of the final sentence are that retribution must follow. The imagery of fire would seem to indicate revolution, but it is more likely that Fitzgerald, writing after 1930, had in mind the devastating failure of capitalism that caused the Depression rather than a vision of radical political change in the United States.

The presence of the Russians in Cannes in 1925 was a fact of history. The chauffeur who drives Rosemary and her mother on a conducted tour of the Riviera is an émigré nobleman swept out of his country by the Revolution of 1917. He brings to life for the American pair the old resplendent pre-Revolutionary days when other 'big spenders', the Russian princes, spent their fortunes while escaping from the Russian winter. Those 'caviare days' are lost for ever:

Ten years ago [i.e. in 1915], when the season ended in April, the doors of the Orthodox Church were locked, and the sweet champagnes they favored were put away until their return. 'We'll be back next season,' they said, but this was premature, for they were never coming back any more [Book I, p. 24].

The new 'princes' on the European scene are the American millionaires.

At a later point in the novel, in Book III, the authorial voice once again intrudes to hold up the narrative. The reader is invited to enter the text and savour the full value of the Divers' entourage as they go to visit their old friend Mary North, now the Contessa di Minghetti. The long paragraph is worth quoting in full.

Regard them, for example, as the train slows up at Boyen where they are to spend a fortnight visiting. The shifting from the wagon-lit has begun at the Italian frontier. The governess's maid and Madame Diver's maid have come up from second class to help with the baggage and the dogs. Mlle Bellois will superintend the hand-luggage, leaving the Sealyhams to one maid and the pair of Pekinese to the other. It is not necessarily poverty of spirit that makes a woman surround herself with life – it can be a superabundance of interest, and, except during her flashes of illness, Nicole was capable of being curator of it all. For example with the great quantity of heavy baggage – presently from the van would be unloaded four wardrobe trunks, a shoe trunk, three hat trunks, and two hat boxes, a chest of servants' trunks, a portable filing-cabinet, a medicine case, a spirit lamp container, a picnic set, four tennis rackets in presses and cases, a phonograph, a typewriter. Distributed among the spaces reserved for family and entourage were two dozen supplementary grips, satchels and packages, each one numbered, down to the tag on the cane case. Thus all of it could be checked up in two minutes on any station platform, some for storage, some for accompaniment from the 'light trip list' or the 'heavy trip list,' constantly revised, and carried on metal-edged plaques in Nicole's purse [Book III, p. 278].

The passage is brilliant in its restraint. What is never openly stated here is that Dick's interior world of idealism and imagination has been buried under the paraphernalia of wealth. His life with Nicole has been deftly cocooned by the whole army of servants whose human presence is revealed only at the end of the novel.

While in Book I, at the Divers' dinner-party, 'the chance apparition of a maid in the background' (p. 37) is referred to as a failure, since it is the duty of domestic staff to be self-effacing in the 'intensely calculated perfection of Villa Diana', in Book III the cook Augustine's eruption in a drunken brawl is chaotic and potentially murderous even though it is handled as comedy by Fitzgerald. She has been drinking their fine wines, but turns the tables on them by insultingly declaring that Dick drinks far more than she (p. 286). What is more, her brother is in the local police and so the wealthy Americans can be flouted. Villa Diana itself is an alien intrusion upon local life, nine small houses having been sacrificed to produce it.

Whereas Nicole merely spends her inheritance, Baby Warren represents an important feature of these vast American fortunes – power. She is

perfectly willing to procure Dick's medical services for her sister, and then to cast him off when his job is done: 'That's what he was educated for' (Book III, p. 335). The power the Warrens exercise as their prerogative carries no responsibilities – they are rootless people. Baby Warren uses hers blatantly in the novel. It buys her a position which she enjoys among the old European aristocratic families and insulates her from personal feeling. The power of this kind of wealth is insidious in its effects on Dick. Nicole's free-association monologue exposes the arguments that must have taken place between herself and Dick to break down his resolution to remain independent: 'Why should we penalize ourselves just because there's more Warren money than Diver money' (Book II, p. 176), and 'We must spend my money and have a house – I'm tired of apartments and waiting for you' (p. 178). In Paris Dick's charm discreetly effects an arrangement with the hotel detective to prevent any scandal attaching to Rosemary – and the big luxury hotel – concerning the death of Peterson (Book I, p. 124), but it is backed by his wealth. Some years later in Cannes he is able to buy off the police to prevent criminal charges being brought against the two titled ladies (Book III, pp. 327–8). Within this world the assertive American individual has been cut off from all organic links with family and community. The paradigm of such rootless individuals is the eternal wanderer (cf. the Flying Dutchman), like Dick at the end of the novel.

#### **International travel**

The novel is characterized by a pervasive sense of restlessness. Most of the characters are expatriate Americans whose lives are passed in an aimless pursuit of pleasure in Europe. At the social summit are Dick and Nicole Diver and Baby Warren, who are among those described as 'the princely classes in America' (Book I, p. 45); within their orbit are Abe and Mary North and Tommy Barban; forging their way up into their exclusive circles are the McKiskos and Mrs Abrams, to mention only the prominent ones. As a successful film-star, Rosemary Hoyt gains entry into the fashionable world. In Paris, when Dick takes Rosemary to a reception given by a wealthy young American woman who is anxious for an invitation to join his set on the Riviera, Fitzgerald uses incisive language to define the characteristics of the guests. Some of them are tired after 'dissipating all spring and summer'; the others are the 'exploiters' and 'sponges' who are seriously committed to getting something out of them (Book I, p. 83).

The Norths and Baby Warren, in their different ways, travel aimlessly.



Abe North had once been a composer of promise, but at the beginning of the novel he is referred to contemptuously as 'a rotten musician' (Book I, p. 18); and after his death his work is dismissed as of little interest (Book II, p. 218). In Paris his drunken escapades cease to be entertaining to anyone, being nihilistic and destructive. His meaningless death in a New York bar, casually discussed in Dick's hearing in Munich (p. 218), fulfils his tragic death-drive. Baby Warren strenuously denies that she is 'racing around over Europe, chasing one novelty after another, and missing the best things in life' (Book II, p. 236), but the way the narrative focuses on Dick's adverse judgements on her makes it abundantly clear that her 'cold rich insolence' (Book II, p. 195) is a sterile and totally insensitive woman's form of pursuing power. Tommy Barban, who is half American, is a 'hero' and a 'ruler' (Book II, p. 215): "'After all, I am a hero," Tommy said calmly, only half joking' (Book III, p. 291). Fitzgerald seems to imply that his kind of heroism is suspect in the modern world; it involves killing and danger in sorties into Soviet Russia to rescue fugitive aristocrats, or fighting in North Africa against the local tribes, all for doubtful motives: "'Well, I'm a soldier," Barban answered pleasantly. "My business is to kill people. I fought against the Riff because I am a European, and I have fought the Communists because they want to take my property from me"' (Book II, p. 45). In other words, he is very crudely and selfishly motivated in his role of professional adventurer. He also needs the excitement to give meaning to his life.

There is little sense of intimacy among the characters. The narrative concentrates almost wholly on Dick and Nicole Diver's public and social life, which consists of a great deal of travel. The few private, intimate scenes between them emphasize the moments when each is anxiously watching the other for signs of strain or trying to gauge what the other is thinking. Their marriage is represented in the novel largely through scenes of their glamorous life-style: on the beach, at a dinner-party, on the train, in restaurants and hotels, on board a private yacht or in a hairdressing salon. Their life together is also lived publicly in the clinic in the disastrous relationship of husband/wife-doctor/patient.

Like Nicole, Rosemary Hoyt has spent her girlhood in hotel life in France with her mother, and her career as a film-star requires movement from one location to another. The social satellites, such as Mrs Abrams and the McKiskos, who are first seen rather gingerly presenting their bodies to the sun in the opening chapters, are reintroduced later, still climbing socially among the fashionable. They all form a section of the hordes of travelling Americans who bring the coveted dollars to Europe. In 1919, just after the war, Dick is eagerly asked in the Swiss resorts 'if

there would be Americans this year' (Book II, p. 163). By the end of the decade the American photographer from Associated Press is ready to catch the fashionable people on the beach for the enjoyment of readers back home (Book III, p. 334), while the Americans in France need to have their *Herald Tribune* or *Sunday Times*, sold at inflated prices, imported from the States (Book II, pp. 105, 218 and III, p. 309). There are 'Two hundred thousand [Americans in Europe] spending ten million [dollars] a summer' (p. 105).

The short chapters of this novel accentuate the sense of restless, rootless lives. The many and varied scenes are filled with brief appearances by unnamed Americans. Some, like the red-haired girl from Knoxville, Tennessee (Book I, p. 69), have made a solitary journey to the 'great sea of graves' that commemorates the dead of the recent war. Others, like the 'gold-star muzzers' (mothers) (Book I, p. 113), have come in organized parties to mourn their dead. The majority of these visitors to Europe, however, have brought their wealth in search of pleasure. 'So the well-to-do Americans poured through the station onto the platforms with frank new faces, intelligent, considerate, thoughtless, thought-for' (p. 95). Like Rosemary and her mother at the beginning of the novel, they are looking for 'high excitement' (p. 12). Yet the presence in the novel of those mourning sisters, wives and mothers, who are briefly glimpsed as they seek the graves of their dead, creates a reminder of carnage amid all the 'fun', and establishes an elegiac note of great import. The feverish pursuit of gaiety is matched by the sombre presence of death. Some of these Americans bring their own form of violence with them from America, and the shabby Jules Peterson who is left dead on Rosemary's bed is a victim of this (Book I, p. 122).

#### The Jazz Age: universal entertainment for restless people

The 1920s saw the arrival of many of the features of mass entertainment which are familiar today. Commercial radio was set up in 1920, the transatlantic wireless telephone in 1926, and throughout the decade Hollywood was growing into a big industrial enterprise. This was the age of the silent film, and *Daddy's Girl* would belong to that genre, with its over-gesticulatory style of acting, typical of the years before the advent of 'talkies' in 1928 and Al Jolson's appearance in *The Jazz Singer*. Rosemary is the blonde young actress moulded into a star image by the studio publicity machine, which requires her to have an untarnished reputation. In fact, her contract is contingent upon this (Book I, p. 124).

Four years later, towards the end of the decade, she has been allowed to introduce sex appeal into her role in *The Grandeur that was Rome*.

Fitzgerald creates a strong sense of the texture of life in the 1920s by making Rosemary, an outsider figure, first a starlet and then a fully fledged star, one of the images of wish-fulfilment on the screen. In their vast and elaborate expenditure upon the manufacture of dream worlds which both cater for and shape public taste, the film studios create their own wastelands. In Monte Carlo the studio preserves the bizarre debris of recent pictures: 'a decayed street scene in India, a great cardboard whale, a monstrous tree bearing cherries large as basketballs' (Book I, p. 31); while in Rome on location the mock-up of the Forum is larger than the original (Book II, p. 231). Fitzgerald comments of the film company: 'they were risen to a position of prominence in a nation that for a decade had wanted only to be entertained' (p. 232).

The recurrent use of popular music in the novel contributes both a sense of the decade and also serves to heighten the emotional content of scenes. When Dick, now obsessed by his passion for Rosemary in the Paris scenes of Book I, telephones her just for the sake of hearing her voice, he still cannot obliterate from his mind Collis Clay's gossip about Rosemary engaging in some heavy love-making with a student the year before (she is, after all, 'nearly complete' (Book I, p. 12)). As Dick embarks on a rather banal and unsatisfactory conversation with her over the phone (Book I, pp. 106-7), he hears in the background 'little gusts of music [that] wailed around her -

"And two - for tea.  
And me for you,  
And you for me  
Alow-own."

This popular song is used to effect an ironic contrast between the feelings of Dick and Rosemary. At one end of the phone he desires her, but at the other she immediately resumes her childish letter to her mother about her latest infatuation ('Of course I Do Love Dick Best but you know what I mean'). 'Me for you and you for me' has no place in their lives.

Popular music pervades *Tender is the Night*, whether from phonographs (record players), radios or dance bands. Dick at one point sits down to the piano to play the tune running through his head, 'Tea for Two', but daren't in case he should upset Nicole by reminding her of Rosemary (Book II, p. 187). The songs are used in the novel as something essentially American, a feature of American life and American entertainment which has been imported into France. In addition to this, the banal lyrics

function in particular scenes to underscore all the things the characters know or guess or feel but never talk to each other about. Fitzgerald thus catches the tone of the age, but also uses the snatches of music to give an emotional significance to a scene which may be lyrical in quality or may be ironic.

One of the flashback scenes at the beginning of Book II, which takes place before the start of the Jazz Age proper, is a good example of the way a mood of tenderness and excitement is enhanced by tunes. In 1918 (Chapter V) Nicole Warren invites Dick Diver to listen to some hit records sent over from America. Dick is not really interested in them, but he is fascinated by the way this waif of a patient becomes excited and confident as she talks about such tunes as 'Hindustan', 'Why Do They Call Them Babies?', 'I'm Glad I Can Make You Cry', 'Wait Till the Cows Come Home' and 'Good-by, Alexander' (pp. 150-51). Just talking about them and dreaming of dancing to them brings Nicole to life and restores her, momentarily, to the beautiful young girl she is, and Dick is touched and excited. The next time they meet it is also a moonlit night, and Nicole, half deliberately, half innocently, makes a profound effect on this handsome young doctor who, at twenty-six to her eighteen, is sexually attractive to her and yet also has the authority of a father-figure. She waits for him in the moonlight and takes him to a quiet corner of the grounds 'facing miles and miles of rolling night' to listen to her records (p. 151):

They were in America now ... They were so sorry, dear; they went down to meet each other in a taxi, honey; they had preferences in smiles and had met in Hindustan, and shortly afterward they must have quarrelled, for nobody knew and nobody seemed to care - yet finally one of them had gone and left the other crying, only to feel blue, to feel sad.

By the restraint of his style, Fitzgerald conveys the emotions Dick and Nicole are experiencing beneath the conscious act of listening to the music. For Dick, the moonlight enhances the magic of Nicole's effect upon him as they respond sensuously to the combination of 'the thin tunes' and the moonlit solitude. Their emotions are highly sexual, yet they are also innocent and tender. The novel is subtitled *A Romance*, and this scene contributes to the romantic feeling which is important in the first half of the novel.

Yet Fitzgerald adds an ironic touch before this chapter ends, though the irony may not be apparent to the reader until later in the novel. Nicole sings to Dick:

'Lay a silver dollar  
On the ground

And watch it roll  
Because it's round -'

She seems to bring with her 'the essence of a continent' (p. 152); she reminds him of their distant homeland, America. The silver dollar is, however, also a reminder of her vast American fortune.

Later in Montreux Dick watches Nicole dancing to the tune 'Poor Butterfly' (p. 168), and the application of these words to her is so obvious as to make him think of her secret. Years later, when their marriage is under severe strain and they are together in the Lausanne hotel, there is a flare-up between them when, for the first time, Dick makes a bitter reference to her mental illness (Book III, p. 272). They sit together in the bar while someone plays a record of 'The Wedding of the Painted Doll' and again the relation of the title to Nicole is significant. Months later, when they are back on the Riviera, Nicole sings as Dick plays some new jazz from America on the piano (p. 311):

'Thank y' father-r  
Thank y' mother-r  
Thanks for meetingup with one another -'

Dick is ready to go on protecting Nicole from all associations which might upset her, but Nicole exclaims: 'Oh, play it! ... Am I going through the rest of life flinching at the word "father"?' Neither of them says any more on the matter, and Fitzgerald offers no comment on Nicole's recovery to health. He leaves it to the reader to grasp the implications that Nicole is no longer dependent on Dick. The song fills a gap between the two where there would otherwise be silence: they have nothing to say to each other: 'It was lonely and sad to be so empty-hearted toward each other' (p. 312). At such moments the novel demands an awareness of the contemporary developments in psychology and psychoanalysis, particularly the Oedipal complex.

#### Developments in modern psychology

The psychoanalytic movement developed in the early years of the twentieth century, and by the time of the First World War and the early 1920s was established on an international scale. The pioneer figure was Sigmund Freud (1856-1939), working in Vienna, and others were Carl Gustav Jung (1875-1961) in Switzerland and John Dewey (1859-1952) in Chicago. In *Tender is the Night*, young Dr Diver's early training and study take him to two of these centres, Vienna and Switzerland. Freud made important theoretical contributions to the understanding of the unconscious element

of the human personality throughout his life, but some of his early insights were most influential. He stressed the importance of infant sexual development in determining the adult personality and named one stage of this the Oedipus complex, when the young child is attracted to the parent of the opposite sex and wants to displace the other parent, the aggressive impulses resulting from this being resolved by identification with the parent of the same sex. He also stressed the importance of the unconscious mind and its role in repressing or suppressing whatever is unpleasant to the individual as a form of defence. One of Freud's most important psychoanalytic techniques was the use of free association during treatment. Patients were encouraged to relax on a couch and to say whatever came into their minds. Another technique was the interpretation of dreams, since Freud saw in these a rich source of emotionally significant ideas.

In addition to the travelling Americans pursuing their grief or their pleasure in Europe, there is a third group in the Swiss mental clinics. Rich persons' clinics, as Franz calls them (Book II, p. 133), they may be, but beneath their aura of wealth Fitzgerald creates disturbing images of human derelicts. When Dick Diver recounts to Franz his meeting with the young patient Nicole Warren in the grounds of the clinic, he calls her 'a beautiful shell' (p. 134). Professor Dohmler's 'plant' (a rather strange use of a word customarily denoting a factory), at its founding the first modern clinic for treating mental illness, is described in the following terms: 'at a casual glance no layman would recognize it as a refuge for the broken, the incomplete, the menacing, of this world, though two buildings were surrounded with vine-softened walls of a deceptive height' (p. 135). The words 'broken', 'incomplete', 'menacing' are made shocking by their impersonality, yet they convey both the pathos and the horror of shattered lives. At one point in Dick's growing relationship with Nicole he finds himself watching a beret which turns out not to be Nicole's but that of 'a skull recently operated on. Beneath it human eyes peered' (p. 160). The inmates of the clinic which Dick and Franz run in partnership from 1926 to 1929 are associated very deliberately with moral degeneracy or dereliction. The whole tenor of emotions in the novel moves from innocence, tenderness, victimization and helplessness in the early section to egotism and even viciousness in the later one, and the mental cases mirror this shift. While in the first clinic they are represented as victims, similar to the victims of war, in the second clinic they are decadent and degenerate, the products of a grossly materialist society at the end of the 1920s.

The most interesting of his patients in the second clinic, as far as Dick