

Fitzgerald's *Tender Is the Night*: Body, Copy, and Art

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Walter Benjamin in "*Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*" (first draft written in 1935) observes that the technique of reproduction in the modern age can change the idea of art. He suggests that the copy technique of the mass production brings a new art form, and discusses its possibility in comparison with the originality of work of art in general. In the beginning of the twentieth century in the U.S., mass production was adopted in a huge scale, as the production system of T-Ford exemplified. The film art, which Benjamin discusses as a typical example of the art form of the modern age, also flourished in the U.S. Scott Fitzgerald, born in the U.S. at the turn of the twentieth century four years after Benjamin, grew up in this mass-productive machine culture. He was welcomed as a popular writer of the Jazz Age, but he strongly held the ambition to be an artist and brooded deeply on the relationship between art and mass-produced popular art.

In a letter to Maxwell Parkins in 1924, he wrote about his new novel, *The Great Gatsby*, that the book would be "a consciously artistic achievement [sic] + must depend on that as the 1st books did not" (*A Life* 67). Another letter to John Peale Bishop around that time reveals his disgust for having written "10 pieces of horrible junk" (*Crack* 267-68). *Gatsby* achieved an artistic success, though not so much of a financial one as Fitzgerald had expected.

In May 1925, he mentions already his next novel in a letter to Perkins: "it is something really NEW in form, idea, structure--the model for the age that Joyce and Stien [sic] are searching for, that Conrad didn't find" (*A Life* 108). Matthew Broccoli guesses that Fitzgerald is talking about Frances Melarky's story here (*Reader's* 1), but the story underwent a considerable change, and it took Fitzgerald nine years to complete and publish his next novel, *Tender Is the Night*.

Long after the publication of *Tender*, Fitzgerald expressed his fear that he might be remembered only as "a writer of [Saturday Evening] Post stories" (*A Life* 466) because of the nine years between *Gatsby* and *Tender*, during which he only wrote for magazines. Fitzgerald tends to underestimate his stories for the magazines as mass-produced copy work written for money. He confronted the mass age not as an objective culture critic standing aloof from the public, but as a writer who loved popularity but was loyal to his artistic ambition. In *Tender* there is a constant tension among human body, artistic work, and copy

work. The book reveals the author's artistic concern with the machine age, and his close examination of the relationship of the original work of art and the copy work further develops into the reflection on culture, which includes both original art and copy art, in contrast with nature.¹

In this paper I will discuss what Fitzgerald achieves as art work in *Tender*, which elaborates abundance of struggles between nature, copy, and art. Rosemary, Nicole, and Dick will be examined in this context, based on the 1934 edition text.

The reader's first impression of Rosemary is her body. She appears in the beginning of the novel as a burgeoning female body, young and healthy, just out of adolescence. Her cheeks are "a lovely flame, like the thrilling flush of children after their cold baths in the evening"(3).

While her body is emphasized, however, the narrator quickly informs us that she is a movie actress. She is already beginning to acquire popularity as "Daddy's Girl"(13) of the movie. She is known to strangers through her film or photos and is easily recognized. Dick Diver is apparently attracted to her young body ("You're the only girl I've seen for a long time that actually did look like something blooming"[22]), but he knows from the beginning who she is (16). Her role as a film actress becomes apparent when he sees her film in Paris and appreciates that Rosemary, a Daddy's Girl's copy, functions as a safe, compensatory object of men's incestuous desire as well as an object of adoration for the youth.

Rosemary's attractiveness becomes irresistible to Dick when she is regarded more as a copy than as body. Dick can check his love when she offers herself in the hotel (64), but he cannot overcome his sexual drive when her boy friend Collis Clay tells him about Rosemary's flirtation with a friend of his in a train. It bothers Dick that Collis, far from being jealous, tells the episode as an illustration of Rosemary's susceptibility. Rosemary's accessibility seems to be open to everyone. The imaginary conversation in the train--"Do you mind if I pull down the curtain?" "Please do..."(88)--excites him and is repeated again and again in his imagination. The story of flirtation and its repetitive image rather than the real Rosemary seduce Dick beyond rationality.

Dick is attracted to Rosemary also because she can be regarded as Nicole's copy. Dick meets Rosemary just before she turns eighteen, the age that Nicole first meets him. Nicole is Daddy's girl, the real one. As Devereux Warren's daughter, Nicole is a copy of her father, but when she accepts her father's sexual desire after her mother's death, her body functions as a desirable copy of her mother's, too. Rosemary, on the other hand, acts according to her mother's will. Mrs. Speers wants her daughter to realize the plan she made for her.

Rosemary is in a sense her mother's copy acting on her principle. While Nicole suffers from being forced into a copy of her parents, Rosemary as her mother's copy is "protected by a double sheath of her mother's armor and her own"(13). She is rather comfortable for being a copy.

Presumably, Rosemary reminds Dick of his first encounter with Nicole further because both Rosemary and Nicole strike him with their Americanness. Both of them have a partly European background (they both once lived in Paris), but Nicole plays many American popular songs to Dick, and Rosemary retains "the democratic manners of America"(8). Admittedly, their Americanness differs greatly when examined in detail: Nicole's Americanness comes to her capitalist wealth while Rosemary's to her middle-classness. Rosemary has traditional work ethic which Dick shares and approves of. She dives into cold water six times for a movie scene even though she has a fever (54). Dick's early success as a psychiatrist is also due to his hard work and his ambition. Rosemary's devotion to work, trained through her mother's "middle-class mind" (54), is common to the American middle-class from which Dick also springs.

Her hard work, however, serves to turn her body into a copy on the screen. She contributes to the film industry which produces the same copies for the mass. And likewise, the middle-class-mind people eagerly work for the mass productive industry. They support the industry not only through hard labor but also through consumption of the mass products such as watching Rosemary in the film. Movies and popular song records abound in this novel. Through marriage to Nicole, Dick crossed over to the capitalist side, and has been out of the world of mass production and copy, at least for the time being. He marvels at Rosemary's vitality and its outcome as a superficial copy work.²

Thus, Rosemary tends to turn from body to copy in this novel. However, though only occasionally, we see the tide reversed in Rosemary's case and the copy culture return to nature.

On the Riviera beach in the beginning, Rosemary feels embarrassed with her white skin. She is impressed with Dick's group and regards their tanned skin as a sign of their superiority of class and refinement. Mrs. Abrahms warns her of getting burned the first day, saying "because your skin is important"(7). Just as the tanned skin of Dick's group differentiates them from the white-skinned group like McKisco's as class, Rosemary's white skin is valuable as a movie actress'. People's skin on the Riviera beach is not of the body, but of the culture. However, Rosemary's white skin is torn severely when she rushes to tan her skin under the strong sun(15, 164). The sun pierces through the smooth surface of the copy culture. The nature, by any chance, can break through the covered surface of culture

and shows its harshness.

Nature intrudes violently again at an elegant hotel in Paris. Rosemary finds Jules Peterson's body on her bed. Dick covers the body with the coverlet and top blanket and carries it on to the corridor so that Rosemary may not be involved in the murder case.³ He knows that a dead body of an African-Swedish on her bed would cause a scandal and become a fatal blow to her film career. The blood stain on the coverlet shows that nature will invade through the cover of culture. The sophisticated surface is not enough to block the power of nature. Nicole, who is involved in covering up the case, becomes hysterical presumably because she remembers her own blood on her bed coverlet when her father made love to her. The smooth surface of culture again is torn and the suppressed nature bares itself.

With the help either of Dick or of her mother, however, Rosemary is rather at ease with being a copy, while she keeps her body intact inside. Mrs. Speers knows that Rosemary, for all her "delicate surface" (164) is "a young mustang" (164) with "an enormous heart, liver and soul, all crammed close together under the lovely shell"(165). Rosemary's body is untouched under the cover of the civilized surface, and she is not disturbed with this divided state of existence of copy and body.

Nicole, on the other hand, presents a more complicated case. When she meets Dick for the first time, she is still in the sanatorium. She writes letters to Dick with the tone "from 'Daddy-Long-Legs' and 'Molly-Make-Believe,' sprightly and sentimental epistolary collections enjoying a vogue in the States"(121). She wants to escape the stigma of incest and mental disorder by using the popular form of anonymous girls' letter writing. Admittedly, she cannot fully resist her inner wish to be assertive and also shows her peculiarities as a mental patient in the letters. Still, her unusual past oppresses her and she would rather be a common copy than an original sufferer.

Her preference of copies continues in their second meeting. When Dick visits the sanatorium again, Nicole plays many popular song records on her phonograph. She takes him away into the woods in the evening, as if she were a dryad or a seductive, "La Belle Dame Sans Merci" type woman.⁴ When they reach the secret place, however, she plays records after records of American popular songs. The records of mass production, the love songs copied mechanically for the mass, woo Dick for Nicole. Again Nicole wants to express her personal feelings indirectly through the anonymous copies of the American pop culture.

Actually, this episode is a curious mixture of the sensuous and the mechanical. Nicole finally stops "playing the machine"(136) and asserts herself, singing to Dick with her own

voice (she also used to sing to her father before he commits incest). She fascinates Dick with her "essence of the continent"(136). The "continent" here is not only of European refinement but also of the old world, going back through history to the earth, the nature itself. As Nicole meets Dick under moonlight in the beginning, her attractiveness is of the mysterious night: "minute by minute the sweetness drained down into her out of the willow trees, out of the dark world"(136). Her loveliness contains both the artistic refinement of Keats' bewitching figures and the mysterious, wild nature.

In addition to these contradictory elements of the "continent," Nicole's attractiveness further emanates out of her affluency. Though she wisely checks her impulse to boast of her wealth to Dick, she is conscious of its power. She shows her affinity to American pop culture, but she is after all on the capitalist's side, not on the mass working class. She is the owner of a phonograph, who invites Dick for the privilege of sharing the pleasure of her ownership. She surely suffers from the sin of her rich, corrupt father, but she also enjoys her wealth and the prestigious position.

Nicole's complicated position is represented in her beauty. With all her "Rodinesque" beauty, she still has the mouth of a "cupid's bow of a magazine cover"(17). Just as she copies the "Daddy-Long-Legs" style in her letter-writing, she retains the beauty appealing to the mass. She can be a copy of a typical, pretty American girl as well as an artistic object. Nevertheless, when compared with Rosemary, Nicole reveals her originality. Dick recognizes her beauty as of "Leonard's girl," while Rosemary's beauty is of an "illustrator"(104). Nicole is a serious object for artists, while Rosemary is subject to the stereotyped drawings of an illustrator. Rosemary is just a copy, but Nicole can be an original work of art.

Nicole is attached with significations--probably too much. Her charm is of European refinement as well as of mystery of nature. Her tendency to merge with the mass unites her with American pop culture while her capitalistic wealth endows her with the possibility of new aristocracy in the twentieth century. A new aristocrat, like of the old, can serve as an artist's model as well as a patron. Born in the age of mass production, however, Nicole is more exposed to the public attention. While Rosemary stays calm with her divided existence of being a copy and a body, so to speak, Nicole is quite sensitive to the tension which her various modes of being brings about.

First of all, Nicole is deeply upset for being made an object--either of her father's sexual desire or of scientists' and artists' ambition. Her filial affection and her female body are exploited when Devereux Warren makes love to her. It is necessary for doctors to observe her as a patient and even to use her love to Dick for treatment, but the fact remains that she is analyzed as an object and her emotions used.

Furthermore, the author does not allow her tragedy to remain personal. In the "General Plan," Fitzgerald makes it clear that Nicole's age is "Always one year younger than century" (*Reader's* 16) and opens the way to the speculation that Nicole suffers not only from her personal ordeal but from the disease of the twentieth century. Grenberg points out that Nicole's mental disease occurs in accordance with the U.S.'s actual participation in the World War I, and concludes that Nicole's mental collapse symbolizes the crash of the old order of the nineteenth century (Grenberg 213-14).

Nicole enjoys being admired for her beauty, but not as a work of art. She does not want to be an object of scientific observation or a symbol of cultural crisis, either. In the monologue of her mental disturbance, she imagines herself as "Pallas Athene carved reverently on the front of a galley" (160). The image of the war goddess is worthy of Nicole not only for its stateliness but also for its brave forward move into the ocean of the difficult twentieth century. However, she quickly associates the plunge into the water with the public toilet water. "The waters are lapping in the public toilets and the agate green foliage of spray changes and complains about the stern" (160). To Nicole, to be made into an artistic work and a symbol of suffering for the twentieth century are equivalent to the ugly experience of being submerged in the public toilet water. When her fit of mental illness comes, she often goes to a bathroom to be alone, but she is denied her privacy and is exposed to the "public," or Dick's medical attention.

Nicole is not allowed to suffer in private and her suffering must be filled with significations. She is under the control of the author, and in the novel, Dick controls her as her doctor, husband, and the artist of their married life. Her mental illness sometimes erupts so that she almost kills her family all when she spasmodically turns the handle of the car that Dick drives. But when the fit of her insanity reaches its highest in the Ferris Wheel, she is seen laughing hysterically, helpless, in the turn of the Ferris Wheel machine. The Ferris Wheel represents the twentieth century civilization which controls and entertains the mass with machine. Even her chaotic power of insanity is enclosed in the circle of a machine and, she, the object of attention of the people, laughs uncontrollably, controlled by the machine. The machine culture as well as the artist governs Nicole in *Tender*.

Nicole is aware that her body is controlled by art, whether original or reproductive. She tries to resist this tendency in the novel by becoming an artist herself. She knits "transparent black lace drawers" (21) for Dick. When he puts it on, the femininity and the seductive illusion of the drawers shock McKisco as "a pansy's trick" (21). With her craft, she tries to change her controlling husband into an adorable woman to be appreciated. In another occasion, she draws a sketch of Rosemary. She senses the girl's attractiveness as a danger to

their marriage and tries to control the girl in her drawing. She also works hard on her garden, completely governing nature within. These are her insufficient but desperate gestures of resistance to be an artist rather than a work of art.

Therefore, it is ironical that Nicole goes into the copy culture once she is cured. She has a love affair with Tommy with the excuse that "other women have lovers"(276). When Tommy points out that she has a "crook's eyes"(292), she answers that her grandfather was a crook and that she has only recovered her "true self"(292). She accepts her atavistic self, a copy of her grandfather. She also feels at ease with Tommy, who has known many women. At the hotel where they make love, two women come into their room to see their lovers off on the American battleship. Tommy's calmness and condescension in accepting their intrusion reflect his worldliness. He is smart enough to let the foreign army take care of his violent nature and get high pay out of it. His choice of profession after the war is a stock broker and he has no qualm like Dick to marry a wealthy woman. Nicole is set free from Dick's artistic control into the copy culture of the market world. The sexual parody of the national anthem and the Star-Spangled Banner(297) suggests that Nicole's love affair with Tommy is not so different from these girls' in its commonness.

While Tommy is satisfied with Nicole as a typically desirable woman with beauty and wealth, Dick avoids her as a type and is attracted to her originality. Young Dick believes in his goodness and uniqueness. Accordingly, he is much upset when he suspects his own snobbishness in finding the Gregorovius' domesticity common. He asks himself, "God, am I like the rest after all?"(133). His ambition and naive confidence are "very American"(132) according to Franz Gregorovius, but his confidence is qualified with his embarrassment at his own "intactness"(116). "Lucky Dick" (116) as he calls himself is a sort of American Adam, kept safe and intact from the direct experience of the World War I battlefield and blessed with good fortune and talent. Dick's preference of "faintly destroyed" (116) side to intactness indicates his anxiety of innocence, or further, his distrust of the American machine culture that produces innumerable perfect copies. He may be intact, but such intactness is produced in a large scale in the U.S. Though he is sarcastic enough to mock his weakness for complications as "American" (117), his aspiration for greatness and heroic life may have influenced his decision to marry Nicole.

When he feels Nicole's fatal attractiveness, he tries hard to disengage himself from her and pays more attention to "a Wisconsin telephone girl" who is "red-lipped like a poster"(125). He senses that a mass productive copy of American beauty is intact and safer than Nicol's original beauty with a tragic past. But he cannot resist the choice of a

challenging life. He does not after all want to be a typical American like his friend Elkins, who can "name all the quarterbacks in New Haven for fifty years" (116). Emersonian self-reliance in 1920's must fight not only for self-realization but also against the mass culture. With Baby Warren's stereotyped view of Dick as a bought psychiatrist for the wealthy family, Dick's obsession to keep his marriage original and artistic must have increased.

Dick, however, faces the dilemma when he tries to control Nicole's illness. He must play the role of an affectionate, trustworthy father for her. It is a role model that he must copy as a psychiatrist for her treatment. Besides, when her mental illness worsens, Dick escapes his personal pain into the callousness of a professional doctor and regards Nicole simply as a patient. Nicole's unstable condition necessitates him to utilize the efficient machinery of science.

Even Dick's talent cannot always keep up its artistic originality. What Dick explains at the historic site of the World War I battlefield is taken from a guide book. We suspect his corruption when his emotional performance there resembles faintly "to one of his own parties" (59).

In this episode, the oppressive strength of anonymous copies is suggested with the trouble of an American girl who cannot find her brother's grave. One dead soldier is easily mistaken for another. Dick suggests that she put her wreath on any of the numerous graves. His suggestion is wise as the respectful identification of her brother with all the dead soldiers there. Her personal grief and sympathy serve to honor and glorify all the dead soldiers on this occasion. However, when this Tennessee girl forgets her sorrow in company with Dick's group and begins flirtation on the way back home (59), the graveyard goes back to forgetfulness and anonymity again.

At the end of the book, the Riviera beach, which Dick cultivated and where Rosemary was fascinated with his elegant performances in the first place, has become common. An American photographer from the A. and P. prowls for a chance to take photos of celebrities (312). When Dick's artistic control over his life loosens, his physical ability deteriorates and he collapses into alcoholism. Even his failure smacks of commonness, following Abe North's example of a man of talent ruining himself in alcoholism. Besides, after he goes back to the U.S., he repeats his small success in the beginning and the misdemeanor in the end. The news of Dick in the U.S. is a copy repeated diminutively without end at different small towns.

Nicole fights between her insanity and Dick's artistic and scientific control, and finally secures her peace of mind in a common life of a wealthy class. Rosemary, only vaguely

aware of her divided mode of existence in the beginning, is not at all burdened with her role as an actress in the end. Dick, with all his ambition to be original and good, yields to alcoholism and anonymity. Is *Tender*, then, a book of failure, the acknowledgement of an artist's despair of an original work of art in the modern era? Neither Dick's effort for the artistic life nor Nicole's resistance to be made into art works to free them from the copious life of the machine culture. Are we fixed in the mass productive culture with the only alternative of an exhausted, deteriorating body or insanity?

Fitzgerald, however, is too much in love with the artificial to condemn the machine culture entirely for Dick's failure. He is quite sensitive to the allure and the vitality of the mass popular culture. The fascination which the author feels at the border, whether between the body and the artificial, or an individual and mass is vividly described.

In the beginning of the novel, the white pearl necklace on Nicole's bare brown back represents the sensation of the confrontation of the body and the culture in the novel. Pearls, which are originally the product of nature, are refined into an expensive jewelry symbolizing elegance and wealth. The pearl necklace alone shows the impact of transformation of nature into culture, but the pearl necklace on Nicole's bare body creates a new sensation of sexuality on the border of culture and nature. Rosemary's body immanates youthful vitality rather than sexuality, but when Dick visits her at the hotel room to make love to her, he is "conscious of the print of her wet foot on a rug" (104). The sense of touch, the contact of a woman's body with an artificial surface increases the sensuality of the body as a body alone cannot.

Admittedly, the actual closeness of a stranger or an alien to your body can be dangerous. Rosemary's skin is torn under the Riviera sun. The Divers are quite alarmed when their son Lanier reports that he had to use the dirty bath water that the sick Minghetti child used before (268). Nicole in her mental disorder associates her trip to Africa with her obsession that her "baby [Topsy] is black" (161).⁵ Dick's woman patient at the Swiss sanatorium suffers from hideous eczema (183, 186). The powerful nature intrudes through the fragile wall of skin or sanity and threatens one's physical identity.

The coating of the skin with the artificial protects a person from the fear of the alien. Dick dressed as a perfect dandy with "a fine glowing surface" (83) is welcome to the women exposed to the alcoholic Abe's "obscenity" (83). Jules Peterson's hope for the commercial success in Paris is shoe polish (106), an additional coating against nature.

The artificial protection of culture in *Tender*, however, is set side by side with people's impulse to tear it up. Abe talks about his half-serious attempt to saw a waiter to see what

is inside (32). Dick's memory of Rosemary obsessively goes back to her torn skin (164), while Mrs. Speers mentions that Rosemary always turns over her man to her mother "for dissection" (163). A woman shoots a man through "his identification card" (84) at the train station. The thin film of culture is fragile against people's violence, which, though based on nature, is transformed into an enormous destructive machinery in the war.

When a person's corporeal identity is threatened from outside, s/he either yields with despair like Dick's woman artist patient, or with insanity like Nicole with her father, or with fascination in case of lovers' ideal sexual intercourse. When Dick tempts Nicole to jump together from the boat, appropriately named the *Margin*, the couple feels all these sensations together.

A person's identity is threatened also in confronting the mass, which tries to absorb him/her, and various responses are again possible. Like Nicole's case in the sanatorium, the mass sometimes offers a necessary escape from one's personal suffering. Admittedly, to Dick, to become a copy means a total failure in life. Still, he appreciates the charm of the popular love songs which Nicole plays on the phonograph. The common popular songs through the machine invite Dick to share the personal, romantic atmosphere with anonymous mass. It is not only Nicole but the American machine culture that woos Dick on the European night.

The Americans and their popular culture come to prevail in Europe, but their massive anonymity easily erases their nationality. In Paris station Dick's group sees some Americans: "Standing in the station, with Paris in back of them, it seems as if they [Americans] were vicariously leaning a little over the ocean, already undergoing a sea-change, a shifting about of atoms to form the essential molecule of a new people" (83). In Shakespeare, a human body suffers "a sea-change into something rich and strange" (*Tempest* 1.2.401-402) like pearls. At the station, the anonymous Americans' personal as well as national identity disintegrates into a new mass.

Fitzgerald's ambition in *Tender* is to grasp the threat and fascination of a person's loss of identity at the border between the body and the machine, an individual and a mass, and to describe the transformation of the human existence from body to culture or from an individual to a mass as a sea-change, something rich and strange. To be a copy in the mass productive machine culture is a failure of art, but to catch the allure and the pain of being at the border can be a work of art.

While Fitzgerald sentences Dick, a sort of his double, to anonymity, the author resurrects like a phoenix, proving the possibility of an original work of art in the age of mass-produced popular culture.

When Zelda wrote her novel *Save Me the Waltz*, Fitzgerald became furious. He complained in the letter that Zelda imitated a whole section of what he had been writing then, the material which later turned out to be *Tender*, in her novel. He was not satisfied until her novel was changed to his satisfaction with his supervision. He did not seem to feel any sense of guilt, however, when he used some parts of Zelda's letters in *Tender*, which she sent to him from the sanatorium. His unproportional fury on Zelda's novel and his hard-heartedness in using her letters from the sanatorium suggest not only his male-chauvinistic claim of authorship but also his deep anxiety of the loss of artistic originality in the copy art (*A Life* 209-210, and Milford 270-73).

In a letter to Mencken, in which Fitzgerald emphasizes that Dick's "dying fall" is deliberate, the writer goes on to express his hope to "impress [his] image (even though an image the size of a nickel) upon the soul of a people" (*A Life* 256). It is quite interesting that after he talks about Dick's disappearance into anonymity, Fitzgerald associates the mint image to express his ambition as an artist. The mint produces a huge amount of the same coin through machinery and sends them all into market, but the coin often has the imprint of the image of a king or an emperor. With the fear and fascination of the loss of his identity in the market, Fitzgerald faces mass society and tries to imprint his artist image on its surface.

Notes

- ¹ I owe to Mark Seltzer's inspiring book *Bodies and Machines* for the consideration of "the problem of the body in machine culture" (Seltzer 21) in *Tender*.
- ² Warren Susman points out the difference of "a culture of character" (275) and "a culture of personality" (276), and discusses the transition from the former to the latter beginning at the first decade of the twentieth century. Rosemary shows some of the Protestant ethic characteristic of the culture of character, but her goal is the realization of personality in a mass, consumer society. Susman appropriately names a movie star as new profession in a culture of personality (Susman 283).
- ³ In *Imagining Paris*, Kennedy elaborates the significance of the dead body of an African-Swedish man on Rosemary's bed. His racial and Freudian interpretation of the episode is quite stimulating as well as his general evaluation of *Tender* as offering the "perspective of modernist displacement" (Kennedy 192).
- ⁴ As for Nicole's affinity to the women of Keats' poems, see Doherty 108, and Tuttleton 238-39.
- ⁵ Bryan R. Washington points out Fitzgerald's allusions to Harriet Beecher Stowe in naming Dick's daughter Topsy, and discusses the author's concerns about race (Washington 63-64).
- ⁶ See Didier Anzieu for the elaborate discussion of the skin imagery as the ego boundary.

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