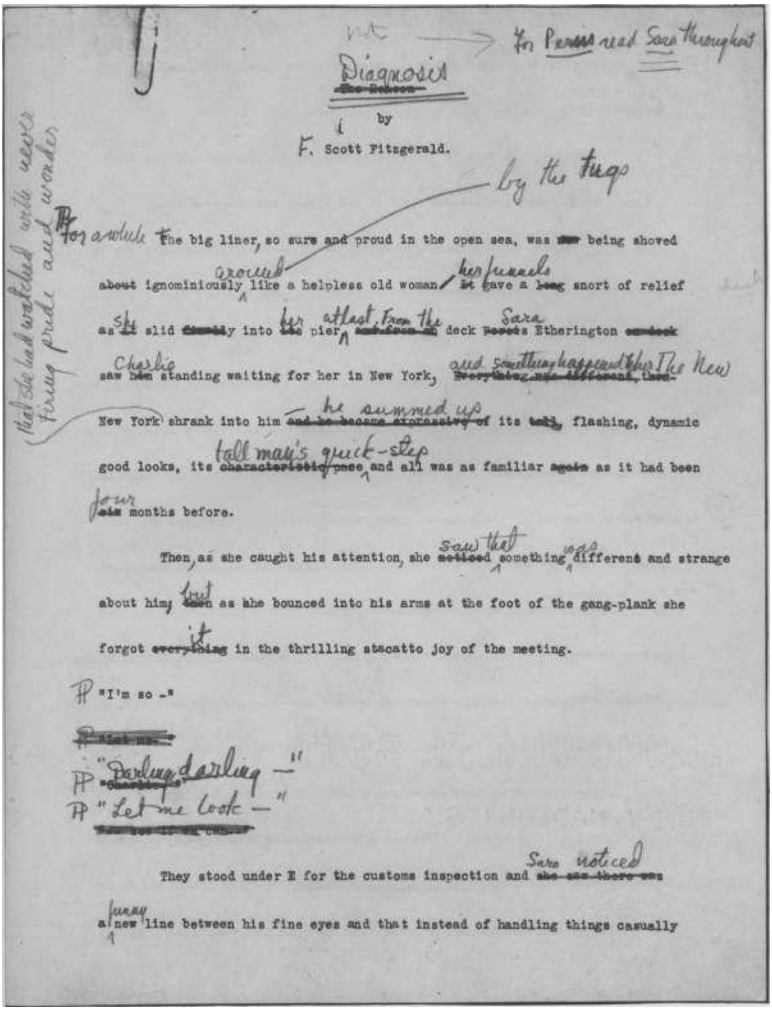
THE CAMBRIDGE EDITION OF THE WORKS OF
F. SCOTT FITZGERALD

Cambridge University Press
978-0-521-40235-4 — A Change of Class
F. Scott Fitzgerald , Edited by James L. W. West III
Frontmatter
More Information



For Percy read Sara throughout

Diagnosis
~~The Beacon~~

by
F. Scott Fitzgerald.

For a while The big liner, so sure ~~and~~ proud in the open sea, was ~~now~~ being shoved by the tugs ~~about~~ ignominiously around like a helpless old woman; her funnels ~~it~~ gave a ~~long~~ snort of relief as she ~~it~~ slid ~~closely~~ into her ~~the~~ pier at last. From the deck Sara ~~Percy's~~ Etherington ~~on deck~~ saw Charlie ~~him~~ standing waiting for her in New York, and something happened then. The New ~~Everything was different, then.~~ New York shrank into him he summed up ~~and he became expressive of~~ its ~~tall~~, flashing, dynamic good looks, its tall man's quick-step ~~characteristic pace~~ and all was as familiar ~~again~~ as it had been four ~~six~~ months before.

that she had watched with never tiring pride and wonder

Then, as she caught his attention, she saw that ~~noticed~~ something was different and strange about him; but ~~then~~ as she bounced into his arms at the foot of the gang-plank she forgot it ~~everything~~ in the thrilling staccato joy of the meeting.

"I'm so –"

"Darling darling –"

"Let me look –"

They stood under E for the customs inspection and Sara noticed ~~she saw there was~~ a funny new line between his fine eyes and that instead of handling things casually

First page of the extant typescript of “Diagnosis,” showing Fitzgerald’s alteration in the title and his handwritten directions about a name change.
Princeton University Libraries.

A CHANGE OF CLASS

* * *

F. SCOTT FITZGERALD

Edited by
JAMES L. W. WEST III

CAMBRIDGE
UNIVERSITY PRESS

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University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org
Information on this title: www.cambridge.org/9780521402354

First published 2016

Printed in the United Kingdom by TJ International Ltd. Padstow Cornwall

A catalogue record for this publication is available from the British Library

ISBN 978-0-521-40235-4 Hardback

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ACKNOWLEDGMENTS

I thank Eleanor Lanahan and Chris Byrne, the Trustees of the F. Scott Fitzgerald Estate, for support and assistance. Phyllis Westberg and Craig Tenney of Harold Ober Associates, Inc., have given valuable help with copyrights and permissions.

Most of the documentary evidence used to establish the texts in this volume is among the F. Scott Fitzgerald Papers, Manuscript Division, Department of Rare Books and Special Collections, Princeton University. I am grateful to Don Skemer, Curator of Manuscripts, and to AnnaLee Pauls and Charles Greene for their many courtesies during my visits to the library. A typescript of “Her Last Case” is among the Fitzgerald holdings at the Albert and Shirley Small Special Collections Library, University of Virginia. Typescripts of “The Intimate Strangers” and “Image on the Heart” are held by the Division of Rare and Manuscript Collections, Cornell University Library. I thank the curators at these institutions for access and cooperation. For permission to publish the facsimiles in this volume I am grateful to Princeton University Libraries and to Harold Ober Associates, Inc., on behalf of the Fitzgerald Trust.

For support at Penn State I am grateful to Susan Welch, Dean of the College of the Liberal Arts; Mark Morrisson, Head of the Department of English; and Robert Burkholder, Associate Head of the department. Willa Z. Silverman, of the Department of French and Francophone Studies, has again provided help with the French language. For assistance with digital scanning, I thank Sandra Stelts, Curator of Rare Books and Manuscripts; I am grateful also to Ann Passmore and Josette R. Schulter, of the Digitization and Preservation unit, at the Eberly Family Special Collections Library at Penn State. Bryant Mangum, at Virginia Commonwealth University, supplied texts, advice, and emergency assistance. Robert W. Trogdon, Kent State University, shared his knowledge of Ernest Hemingway’s professional career. Help with annotations, transcriptions, and proofreading was provided by my Penn State research assistants, Jeanne Alexander, Ethan Mannon, Bethany Ober Mannon, and the late Michael DuBose.

J.L.W.W. III

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ILLUSTRATIONS

(*Beginning on p. 449*)

INTRODUCTION

1. BACKGROUND

The stories in *A Change of Class* were published between September 1931 and March 1937. Most of them appeared in the *Saturday Evening Post*, F. Scott Fitzgerald's most dependable outlet for commercial fiction. He wrote these stories for money, quite a lot of it. For these twenty stories he was paid more than $58,000, the equivalent today of ten or eleven times that amount. Fitzgerald needed the money. These years were some of the most difficult of his career: his wife, Zelda Sayre Fitzgerald, had succumbed to a nervous breakdown in Paris in the spring of 1930, and for much of the rest of that year and the next she was hospitalized in expensive sanitariums in France and Switzerland. Fitzgerald was attempting to finish *Tender Is the Night*, his fourth novel, which he finally published in book form in April 1934. He was heavily in debt to his publisher, Charles Scribner's Sons, and to his literary agent, Harold Ober. His own health was uncertain. Given these difficulties it is remarkable that he could concentrate his energies and produce saleable fiction, but he did so, reliably and professionally. These stories purchased time for him, time that he used to complete *Tender Is the Night* and to keep afloat when that novel failed to put his personal finances in order.

Fitzgerald needed money because his previous writings had stopped generating income.[1] His books were still in print, but only

[1] To be successful, a professional author must recycle work for additional income, after the initial act of publication. Ernest Hemingway, in a letter to Maxwell Perkins dated 3 October 1929, complained as follows: "I always figured that if I could write good books they would always sell a certain amount if they were good and some day I could live on what they all would bring in honestly—But Scott tells me that is all bunk—That a book only sells for a short time and that afterwards it never sells and that it doesnt pay the publishers even to bother with it." Perkins was aware of the problem. In a letter to Fitzgerald

as backlist titles. Scribner's was making no particular effort to keep Fitzgerald in the public eye—with a tenth-anniversary edition of *This Side of Paradise*, perhaps, or a collection of his best personal essays. The American book trade was not set up to support its authors over the long term. Paperback editions, as we know them today, had not yet come to the literary marketplace and would not arrive until 1939, nearly at the end of Fitzgerald's life. Clothbound reprintings, made from the original stereotype plates, were marketed by such houses as Grosset & Dunlap and A. L. Burt, but these reprints yielded small change. Book-of-the-Month Club and Literary Guild, the first two mail-order book clubs in the US, had been founded in the mid-1920s but were not major players in book publishing. Fitzgerald had no long-running drama on Broadway or in a touring production; he looked into composing radio scripts, but the money was insignificant. He hoped to see *Tender Is the Night* sold to the movies, but no major studio showed interest. If he wanted to write filmscripts he would have to relocate to Hollywood.

Fitzgerald therefore turned to the magazine market. Certainly he labored over these stories: the surviving manuscripts and typescripts demonstrate that he worked on them diligently, putting them through multiple drafts and revisions. He was near the peak of his powers: among the other writings that he produced during these years were the short stories "Babylon Revisited," "Emotional Bankruptcy," and "Crazy Sunday"; the essays "Echoes of the Jazz Age," "One Hundred False Starts," and "Sleeping and Waking"; and the final two-thirds of *Tender Is the Night*—taken together, some of the finest work of his career.[2] But the need to generate

of 2 May 1932, he wrote, "The great defect in the publishing business—the thing that underlies all its troubles is that it lets rights to its own books get into the hands of reprint publishers." These letters are published in *The Only Thing That Counts: The Ernest Hemingway/Maxwell Perkins Correspondence, 1925–1947*, ed. Matthew J. Bruccoli, with the assistance of Robert W. Trogdon (New York: Scribners, 1996): 118; and *Dear Scott/Dear Max: The Fitzgerald–Perkins Correspondence*, ed. John Kuehl and Jackson R. Bryer (New York: Scribners, 1971): 175.

[2] Fitzgerald transferred passages from seven of the stories in this volume to *Tender Is the Night*—a practice that he followed also with stories in *Taps at Reveille* (1935), his last collection of short fiction. For story titles and passages, see George Anderson, "F. Scott Fitzgerald's Use of Story Strippings in *Tender Is the*

immediate income threw Fitzgerald repeatedly upon the toils of fresh invention until his creativity was overtaxed and eventually exhausted.

The stories included in the present volume are not among his best. The writing is skillfully executed, the descriptions vivid and memorable, the dialogue sharp. The characters, however, do not come alive. Most of them are inert and unsympathetic; one senses that Fitzgerald does not particularly care about them. There is no magnetic attraction between the men and women; they fall in love because the plot requires it. Fitzgerald put his finger on the problem in a letter to Ober: "Now I write for editors because I never have time to really think what I *do* like or find anything to like. It's like a man drawing out water in drops because he's too thirsty to wait for the well to fill. Oh, for one lucky break."[3]

"'Trouble,'" the final story in this volume, is also the final story that Fitzgerald published in the *Post*, ending an association of seventeen years. In 1932, for tax purposes, Fitzgerald sought to have himself declared "virtually an employee" of the *Post*.[4] After 1935, however, he found it increasingly difficult to place his writing there. His view of the workings of romance—indeed, his view of American society—was by then at odds with the orthodoxies of popular fiction. A more tractable author would have adjusted his plots and characters to suit the market, but Fitzgerald found it impossible to do so convincingly. His submissions to the *Post*, for the first time

Night," in Matthew J. Bruccoli with Judith S. Baughman, *Reader's Companion to F. Scott Fitzgerald's Tender Is the Night* (Columbia: University of South Carolina Press, 1996): 1–48.

[3] Fitzgerald to Ober, ca. 9 May 1936, in "The Lost Months: New Fitzgerald Letters from the Crack-Up Period," *Princeton University Library Chronicle*, 65 (Spring 2004): 489.

[4] At Fitzgerald's request, Harold Ober provided a deposition (dated 26 April 1932) stating that the author was "virtually an employee" of the *Post*, and that Fitzgerald's stories had been written "strictly in accordance with the requirements of the publication." Fitzgerald was attempting to avoid the designation of "free-lance author," a designation that would require him to pay a higher percentage of his earnings in taxes than if he were a salaried writer. See *As Ever, Scott Fitz—Letters between F. Scott Fitzgerald and His Literary Agent Harold Ober, 1919–1940*, ed. Matthew J. Bruccoli and Jennifer McCabe Atkinson (Philadelphia: Lippincott, 1972): 190–93.

in his long association with the magazine, were returned with suggestions for revision or were rejected outright. Fitzgerald lamented the situation but seemed unable to remedy it. Four months after "'Trouble'" appeared in the *Post* on 6 March 1937, he departed for Hollywood to begin a new phase of his career—the last phase, as it turned out. He became a screenwriter, a contributor to magazines other than the *Post*, and, beginning in October 1939, a novelist again, with his work on *The Last Tycoon*.

The stories in *A Change of Class*, whatever their shortcomings, are important in Fitzgerald's career. Asked by the *Post* to produce narratives with American settings, Fitzgerald responded with stories about the Great Depression, about social striving and class divisions, and about professionalism in the arts.[5] Several of these stories are set in the world of medicine and depict the lives of doctors, nurses, and their patients—material that was ready to hand for Fitzgerald during his wife's years of treatment. He wrote most of these stories from fresh experience, basing characters on people he had recently met and setting the narratives in locales that he had recently visited. In the best of the stories he was in good form. "A Change of Class," the title story, is a dissection of the lives of the newly (and unexpectedly) wealthy; "A Freeze-Out" is a study of social ostracism in a Midwestern city; "The Rubber Check" traces the career of a persistent social climber; "'What a Handsome Pair!'" is a meditation on the internal politics of marriage; "I Got Shoes" is an amusing take on the price of professional dedication. These stories are not masterpieces, but they are certainly from the hand of a master.

2. EDITORIAL PRINCIPLES

The stories in *A Change of Class* can be divided, for editorial purposes, into two groups. For twelve of the stories, some form of pre-publication evidence survives, usually a typescript revised by Fitzgerald. For the remaining stories, however, only the serial text is

[5] Ober relayed the request for American stories to Fitzgerald in a letter of 19 May 1931, published in *As Ever, Scott Fitz—*, 176–77.

extant. For the first nine stories in this volume, all published between September 1931 and March 1933, Fitzgerald sent a revised typescript to Ober. A clean typescript was then produced at the agency for submission on the magazine market. The revised typescript was retained in the Ober files and (in most cases) eventually made its way into the collection of Fitzgerald's papers at Princeton. A revised typescript of "Her Last Case" is among the Fitzgerald holdings at the University of Virginia; a carbon of a typescript made from the Virginia typescript is preserved at Princeton. Typescripts of "The Intimate Strangers" and "Image on the Heart" are held by Cornell University Library.

Typescript evidence of this kind is quite useful to an editor, allowing the recovery of readings lost to mistranscription, bowdlerization, and overly zealous house-styling. Ideally the typescript will preserve the text as last revised; this is the case, for example, with most of the stories in the Cambridge edition of *Taps at Reveille* (2014). For some of the stories in *A Change of Class*, however, collation reveals that another round of authorial revising took place before publication, executed by Fitzgerald in proofs or on a typescript that is not known to survive. During these years the author, pressed for money, sometimes sent revised typescripts directly to magazine editors; this is the probable explanation for the extra round of work by Fitzgerald, and for the missing typescripts. Ober was not happy about this practice: in a 30 August 1933 letter he urged Fitzgerald to submit his work always through the agency. "We have caused the wrong psychological effect on a possible buyer," he wrote. "We have let the Post feel that you were rushing out stories in order to get some money."[6] When the penultimate typescripts are absent, the usefulness of the earlier typescripts is diminished. Authority for the stories in these cases is divided more or less equally between the extant typescript and the published serial text. All the same, it has been possible to reinstate readings that Fitzgerald wrote, readings that likely succumbed to the blue pencil at the *Post* and other magazines.

[6] *As Ever, Scott Fitz—*,198.

For the remaining eight stories, the magazine text is the only witness. Emendation in these cases is limited to correction of demonstrable errors—"toxin" for "tocsin" and "drama critic" for "dramatic critic" in "Zone of Accident," for example. The stories for which no typescript survives fall later in this volume. All were published between June 1933 and March 1937, suggesting that Fitzgerald continued to send work directly to editors, bypassing his literary agent. The issue was haste, not ethics: payment still came to Fitzgerald through Ober, who deducted his own fees and attempted, with limited success, to place some of Fitzgerald's money against his outstanding balance with the agency.[7]

Fitzgerald did not revise any of the stories in *A Change of Class* for a second outing. There are no collected texts and no British serial appearances. Fitzgerald did retain tearsheets for nearly all of these stories; the tearsheets are preserved at Princeton, but they exhibit no alterations by Fitzgerald.[8]

The editorial procedure followed for *A Change of Class* is derived from G. Thomas Tanselle's seminal article "Editing without a Copy-Text," *Studies in Bibliography*, 47 (1994): 1–22. No copy-texts are declared for the stories; authority is shared between the surviving evidence (if any) and the serial text. This policy has guided the Cambridge edition since the publication of the first volume under the current editor's direction, *This Side of Paradise* (1995). The texts published in the Cambridge volumes are therefore eclectic texts, with readings from more than one witness when multiple versions survive.[9] The base texts, those against which emendations are

[7] Fitzgerald was unable to repay Ober until 1937–1938, when he went to Hollywood to write movie scripts for Metro-Goldwyn-Mayer at $1,000 per week. Ober negotiated this contract.

[8] Tearsheets are the printed pages bearing the texts of the stories, torn from the magazines and kept by Fitzgerald for his own records. For the stories that he decided to include in his clothbound collections, Fitzgerald typically began by revising the tearsheets in pencil or pen, then having a clean typescript made from the marked tearsheets and revising further.

[9] The serial texts, which should be thought of as socially constructed or domesticated, were (with one exception) reprinted first in *The Price Was High: The Last Uncollected Stories of F. Scott Fitzgerald*, ed. Matthew J. Bruccoli (New York and London: Harcourt Brace Jovanovich/Bruccoli Clark, 1979). "'What a

recorded, are the magazine texts. The extant evidence for each story is described in a headnote that appears before the emendations list in the apparatus. Each story represents a separate editorial problem.

3. RESTORATIONS

Important readings from the surviving typescripts have been restored to the texts in *A Change of Class*, as they have been for stories in the Cambridge edition of *Taps at Reveille* and in earlier volumes of this series. Mild profanity and blasphemy went missing in many stories: restored to the texts in *A Change of Class* are "I swear to God," "care a damn," "good Lord God," and "busy as hell." Names of celebrities were sometimes removed: a young woman in "The Intimate Strangers" can now have "legs like Mary Pickford's" rather than just "legs." References to drink or inebriation were sometimes deleted: a mention of "champagne" has been restored to "A Freeze-Out" in the text published here. Trade names were removed, probably to avoid problems with advertisers: in "Between Three and Four," a character can now use a "Dictaphone"; in "Six of One—" an engineer can work for "General Electric." Slang has been restored: a waitress can say "Its'a heat," when complaining about the weather, rather than the grammatically correct "It's the heat." Italics used for emphasis or to mimic pronunciation have been reinstated: a young girl in "On Schedule" can complain about taking "pi*an*o lessons" instead of just "piano lessons." That same story can now take place in the town of Princeton rather than in an anonymous "university town"; local girls with pliable morals can go "to Trenton to get picked up by Princeton students" rather than go "to town to get picked up by students."

A small but significant restoration occurs in "Image on the Heart," an autobiographical story in which a character named Tom seeks to marry a woman named Tudy. She is also being pursued by a French aviator from Toulon, one Lieutenant Riccard. About

Handsome Pair!'" was first reprinted in *Bits of Paradise: 21 Uncollected Stories by F. Scott and Zelda Fitzgerald*, ed. Matthew J. Bruccoli (New York: Scribners, 1973).

midway through the story, the lieutenant, in a borrowed airplane, buzzes Tom and Tudy while they are taking an automobile ride. Tom is angered by the stunt: in the surviving typescript he shouts a half-profanity ("The God—") but controls himself and does not finish the oath. The magazine text has been made to read "The fool!" It is characteristic of Tom that he would first explode but would quickly rein in his emotions. That is one of his disadvantages in this competition; of the two men Riccard is the more passionate, romantic, and unconventional. Tom is bland and predictable. At the end of the story Tudy chooses Tom, but there is a lingering question of whether she has enjoyed a sexual interlude with Riccard before accepting Tom's marriage proposal. Tom accepts the fact that he will "never know for certain." He disciplines his feelings, honors his proposal of matrimony, and promises Tudy that "there'll never be any word of reproach." Restoration of the half-profanity adds a small but telling detail about Tom's personality.

4. REGULARIZATIONS

Fitzgerald, like most authors, divided compound words inconsistently. Study of his holograph drafts over time, however, has established preferences: "bell-boy" as opposed to "bell boy" or "bellboy"; "tablecloth" rather than "table-cloth" or "table cloth"; "golf course" but "golf-stockings"; "gang-way" but "gang plank." Compounds in *A Change of Class* have been regularized to Fitzgerald's preferred forms when they are known; for cases in which no preference is apparent, the word has been matched with a similar word for which Fitzgerald's habitual rendering is known—"footstools" matched with "footsteps," for example.

Fitzgerald published during a period in which American orthography had become dominant in most US periodicals and at most US publishing houses. Many British spellings were still employed, however, resulting in a hybrid called the "Oxford style," based on the *Oxford English Dictionary*, in which some British spellings were retained, such as "theatre," "catalogue," and "judgement." (Scribners followed Oxford-style spelling for books with potential for the British market, either as overrun sheets or as gatherings printed from American stereotypes that had been shipped to London or Edinburgh.) Fitzgerald favored American spellings for most words but preferred some British spellings: he almost invariably wrote "grey" and "theatre," for example. A complication is that, while he was in Europe, Fitzgerald (who could not type) sometimes hired British typists who imposed British orthography and punctuation on his texts—single quotation marks around dialogue, for example, and –*ise* and –*our* endings. Fitzgerald's few British spellings, apparent in his holograph drafts, are used in the texts published in the Cambridge series, but the spelling and pointing in extant typescripts is not invariably followed.

Question marks and exclamation points that follow italicized words have been italicized. Seasons of the year have been given in lower-case (Fitzgerald was inconsistent). Numbered streets in New York City have been rendered in Arabic numerals (59th Street); numbered avenues (Seventh Avenue) have been spelled out. All dashes have been regularized to one em. The *Post* regularly converted Fitzgerald's dashes to semi-colons. For stories in which prepublication evidence exists for corroboration, the *Post* semi-colons have been replaced by Fitzgerald's dashes. Sometimes Fitzgerald placed three ellipsis points at the end of a sentence to suggest unfinished thought or interrupted speech. If this usage occurs in a holograph, or in Fitzgerald's handwriting on a typescript, it has been preserved. Otherwise the convention of three points within sentences and four at the ends of sentences has been followed. Structural breaks marked by roman numerals have been retained. Nonstructural breaks inserted by magazines, usually as blank space followed by a display cap, have been preserved only if the break is present in a surviving manuscript or typescript.

Fitzgerald was inconsistent in his punctuation of dialogue. Occasionally he punctuated in this fashion: "I'm tired of dancing," she pleaded, "can't we sit out?" In such readings the second comma has been silently emended to a full stop and, when necessary, the first word of the following clause has been capitalized. Fitzgerald usually did not place a comma between the last two elements of a series; he sometimes omitted the comma between the two clauses of a compound sentence; often he placed no comma between two adjectives of approximately equal weight. These habits have been preserved unless they might cause confusion for the reader. Emendations, in both substantives and accidentals, have been recorded in the apparatus.

It would be improper to create a new house style and to impose that style on Fitzgerald's texts. The approach described above has introduced a measure of consistency to Fitzgerald's punctuation, capitalization, and spelling. The texture, though slightly irregular, is nevertheless faithful to Fitzgerald's composing habits during these years of his career.