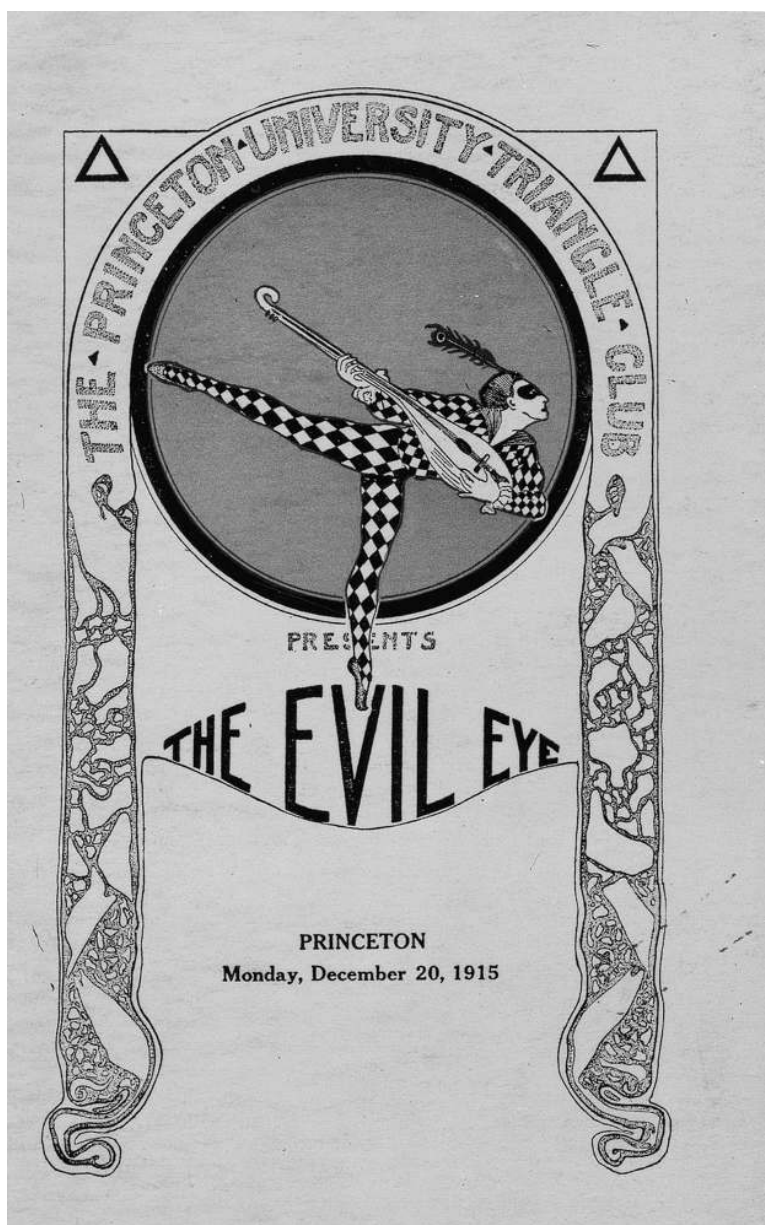


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Program cover for *The Evil Eye*, the second Triangle Club production for which Fitzgerald wrote the lyrics.
 Princeton University Libraries.

SPIRES AND GARGOYLES

Early Writings, 1909–1919

* * *

F. SCOTT FITZGERALD

Edited by
JAMES L. W. WEST III



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J. L. W. W. III

ILLUSTRATIONS

(Beginning on p. 277.)

Frontispiece. Program cover for *The Evil Eye*.

1. Cover for *Safety First!*
2. Shane Leslie.
3. First page of the typescript for “The Debutante.”
4. “The Conquest of America.”
5. “The Prince of Pests.”
6. Music and lyrics for “One-Lump Percy.”

INTRODUCTION

When I lived in St. Paul and was about twelve I wrote all through every class in school in the back of my geography book and first year Latin and on the margins of themes and declensions and mathematic problems. Two years later a family congress decided that the only way to force me to study was to send me to boarding school. This was a mistake. It took my mind off my writing. I decided to play football, to smoke, to go to college, to do all sorts of irrelevant things that had nothing to do with the real business of life, which, of course, was the proper mixture of description and dialogue in the short story.

“*Who’s Who—and Why*” (1920)

I. BACKGROUND

Young F. Scott Fitzgerald of St. Paul, Minnesota, had a busy and productive literary apprenticeship. His first appearance in print, a short story entitled “The Mystery of the Raymond Mortgage,” was published in October 1909, shortly after his thirteenth birthday. It appeared in the *St. Paul Academy Now and Then*, the student magazine at the private school he attended in his home town. Over the next ten years Fitzgerald produced a stream of additional publications—in the *Now and Then* during 1910 and 1911; in the *Newman News*, a student magazine at the Newman School in Hackensack, New Jersey, from 1911 to 1913; and in the *Daily Princetonian*, the *Princeton Tiger*, the *Nassau Literary Magazine*, and the Triangle Club publications at Princeton University from 1914 to 1919.

During this apprenticeship Fitzgerald discovered his calling. He found that he liked writing, enjoyed seeing his words in print, and was pleased by the attention that came to him as a fledgling author. He began to develop a literary style and to discover the kind of writer he wanted to be: one with a readership. Fitzgerald did not

aspire, early or late, to be a coterie author; he wanted popularity, notice, and (eventually) money from his writings. He meant to amuse and entertain but also to treat serious subjects—the strivings of the American middle and upper classes, the impact of the First World War on his generation, and the effect of money and privilege on human behavior. These concerns are apparent already in his apprentice writings.

Fitzgerald wrote in a great variety of genres. He produced fiction, poetry, satire, parodies, song lyrics, drama scripts, and book reviews. He was quickened in his literary ambitions at the Newman School by Monsignor Sigourney Fay, who would later be the model for Monsignor Thayer Darcy in *This Side of Paradise* (1920), and by Fay's friend, the Anglo-Irish writer Shane Leslie, who would provide an introduction at Charles Scribner's Sons, Leslie's own American publisher and the eventual publisher of Fitzgerald's work. At Princeton, Fitzgerald took encouragement from three fellow students: Edmund Wilson, who later became one of the most influential critics of his generation; John Peale Bishop, who had a successful career as a poet and literary journalist; and John Biggs, Jr., who published two novels, became a judge, and eventually served as the executor of Fitzgerald's literary estate after his death in 1940.

Fitzgerald's greatest successes at Princeton came from the lyrics he composed for three productions of the Triangle Club, the student musical-comedy group that each fall put together a show and took it on an extended tour over the Christmas holidays to such cities as New York, Baltimore, Cleveland, Detroit, Chicago, and St. Louis. Fitzgerald's lyrics for *Fie! Fie! Fi-Fi!* (1914), *The Evil Eye* (1915), and *Safety First!* (1916) brought him much notice at the university; this campus fame, however, was undercut by the fact that, owing to low marks in his academic work, he was forbidden to travel or perform with the student troupe. Fitzgerald's stories, poems, and parodies were published in the *Nassau Lit*, one of the oldest undergraduate literary magazines in the country, founded in 1842. His satire, jokes, and gags appeared in the *Princeton Tiger*, the campus humor magazine. One item, an athletic fight song, was published in the *Daily Princetonian*, the student newspaper.

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Perhaps with his future bibliographers in mind, Fitzgerald removed tearsheets of many of his apprentice writings from the original issues in which they had appeared and preserved them in two thin volumes of juvenilia that he had bound in red leather. These two volumes, which bear the gold-stamped titles *Various Contributions of Scott Fitzgerald to the Nassau Literary Magazine of Princeton, 1915–1917*, and *Other Contributions of Scott Fitzgerald to School and College Magazines, 1909–1919*, are among the Fitzgerald Additional Papers at Princeton University Library. They have been essential in assembling this collection, as have Fitzgerald's personal scrapbooks (also at Princeton), into which he pasted clippings of several other items from his student days.

The present volume of the Cambridge edition includes all public writings from Fitzgerald's literary apprenticeship—that is, all works that he prepared for print. The volume does not include three play scripts that he wrote for summer productions by the Elizabethan Dramatic Club, a local theatre group in St. Paul, nor does it include such writings as his adolescent “Thoughtbook,” a diary of sorts that he kept during his thirteenth and fourteenth years, or the surviving fragments of “The Romantic Egotist,” his first attempt at a novel. None of these writings was published during Fitzgerald's lifetime; all of them are available today in reliable scholarly editions.¹

2. SUBSEQUENT APPEARANCES

The work published by Fitzgerald in the *Nassau Literary Magazine* set the stage for his entry into the literary marketplace. In fact

¹ *F. Scott Fitzgerald's St. Paul Plays, 1911–1914*, ed. Alan Margolies (Princeton: Princeton University Library, 1978); *Thoughtbook of Francis Scott Key Fitzgerald*, ed. John R. Kuehl (Princeton: Princeton University Library, 1965). The surviving pages of “The Romantic Egotist” are facsimiled in *This Side of Paradise: The Manuscripts and Typescripts*, vol. I, parts 1 and 2 of *F. Scott Fitzgerald Manuscripts*, ed. Matthew J. Bruccoli (New York and London: Garland Publishing, Inc., 1990).

he recycled the best of his work from the *Nassau Lit* in order to jump-start his professional career. “Babes in the Woods” and “The Debutante” were revised and published in H. L. Mencken’s *The Smart Set* in September and November 1919; they were Fitzgerald’s initial two appearances in a paying magazine. Both were then revised further and included in *This Side of Paradise*. The poems “Princeton—The Last Day,” “On a Play Twice Seen,” and “The Cameo Frame” also appear in *This Side of Paradise*, as do sentences and phrases from the short stories “The Spire and the Gargoyle” and “Sentiment—and the Use of Rouge.” Material from “The Ordeal” was incorporated into “Benediction,” published first in the February 1920 issue of *The Smart Set* and collected in *Flappers and Philosophers* (1920), Fitzgerald’s first volume of short stories. “Jemina” was revised from its *Nassau Lit* appearance for publication in *Vanity Fair* in January 1921 and was included, with “Tarquin of Cheap-side,” in *Tales of the Jazz Age* (1922), Fitzgerald’s second collection of short fiction.

This volume of the Cambridge edition includes the earliest extant texts of these writings, the versions that saw print before Fitzgerald became a professional. The later versions have appeared in the Cambridge editions of *This Side of Paradise* (1995), *Flappers and Philosophers* (2000), and *Tales of the Jazz Age* (2002).

3. EDITORIAL PRINCIPLES

With one exception, every piece of writing in this volume survives in only one editorially significant text—its first appearance in print. The exception is a partial holograph for “Babes in the Woods,” preserved at Princeton. Substantively this holograph is almost identical to the version in the *Nassau Lit*; it has been useful in establishing the accidental texture for the story published here. An incomplete carbon typescript of “The Debutante” is extant because Fitzgerald incorporated it, with extensive holograph revisions, into the manuscript of *This Side of Paradise*. But this typescript is not of the *Nassau Lit* version; it is a different text, produced by Fitzgerald for submission to *The Smart Set*. He retained this carbon copy and spliced it into the manuscript of his novel, changing the names of

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some characters and adding numerous alterations and additions in his own hand. Thus this typescript of “The Debutante” bears only a distant relationship to the version published in the *Nassau Lit* and has not been employed in establishing the Cambridge text.²

Nearly all of the material in this volume has been reprinted. Three gatherings of the author’s early work have been published: *The Apprentice Fiction of F. Scott Fitzgerald, 1909–1917*, ed. John Kuehl (New Brunswick, N.J.: Rutgers University Press, 1965); *F. Scott Fitzgerald in His Own Time: A Miscellany*, ed. Matthew J. Bruccoli and Jackson R. Bryer (Kent, Ohio: Kent State University Press, 1971); and *F. Scott Fitzgerald, the Princeton Years: Selected Writings, 1914–1920*, ed. Chip Deffaa (Fort Bragg, Calif.: Cypress House Press, 1996).³ In both *The Apprentice Fiction of F. Scott Fitzgerald* and *F. Scott Fitzgerald in His Own Time*, the texts are presented without emendation; misspellings and typographical errors in the original appearances are preserved. This practice, usually employed for private writings such as letters and diaries, is perhaps appropriate for the reprinting of a writer’s early efforts, but it creates an impression of inconsequentiality and invites condescension from readers. For the Cambridge edition, the writings are treated as public texts and are emended for accuracy in spelling, capitalization, and punctuation. A few readings have been altered for factual correctness—for example, titles of books and other publications. These emendations, all of which involve single words, are without exception minor and have no effect on meaning or style. Emendations are recorded in the apparatus.

The arrangement of items in this volume is chronological by date of publication except for the Triangle Club lyrics, which are placed together in a separate section. Fiction, nonfiction, drama, humor, and book reviews are intermixed in the other sections of the volume to show the many genres in which Fitzgerald was writing during his apprentice years.

² A facsimile of the first page of this typescript is included in the illustrations section as Figure 3.

³ See also the limited edition facsimile of *Fie! Fie! Fi-Fi* published by the Thomas Cooper Library, University of South Carolina Press, Columbia, S.C., 1996.

4. REGULARIZED FEATURES

Like most writers, Fitzgerald was inconsistent in orthography, word division, and punctuation, a problem compounded by the fact that such matters were treated with indifference in the student publications to which he contributed. The most common word divisions and spellings from Fitzgerald's early holographs have been used as guides here. He usually employed American spellings, but for some words he preferred British forms—"grey," for example, and "sombre" and "glamour." These British spellings are preserved. Fitzgerald typically used italics only for emphasis in dialogue, placing the titles of newspapers and books within quotation marks. He often did not use a comma between two adjectives of equal weight, and he sometimes left out the comma between the final two elements in a series. These features of punctuation have been allowed to stand when they appear in the original texts but have not been imposed on the volume as a whole.

Numbers of the avenues in New York City (Fifth Avenue) are spelled out; street numbers (42nd Street) are given in Arabic numerals. The comma is sometimes missing before the conjunction in a compound sentence; if that omission might cause confusion for the reader, the comma is supplied. Structural space breaks in the original texts are preserved. Three ellipsis points appear within sentences, four at the ends of sentences. "Mother" and "Father" as proper nouns are capitalized. Question marks and exclamation points following italicized words are italicized. Years are rendered in Arabic numerals, seasons of the year in lower-case. Dashes are one-em in length. Lines of dialogue in the original texts are sometimes punctuated in this fashion: "You cannot proceed," he insisted, "it's too dangerous." In such readings, the second comma has been emended to a full stop and, when necessary, the initial word of the second clause has been capitalized.

No attempt has been made to create a consistent system of punctuation and to impose that system on the texts published here. Such a policy would in effect subject the texts to house-styling. The accidentals of the original texts are followed as faithfully as

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possible, with the exceptions noted above and with further emendations recorded in the apparatus.

5. DATES OF PUBLICATION

Given below are the dates of first appearance in print for all items in this collection, divided by the publications in which the items appeared. Dates are given by month or holiday, according to the (sometimes incomplete) designation on the original.

The St. Paul Academy Now and Then:

- “The Mystery of the Raymond Mortgage,” 2 (October 1909): 4–8.
- “Reade, Substitute Right Half,” 2 (February 1910): 10–11.
- “A Debt of Honor,” 2 (March 1910): 9–11.
- “S.P.A. Men in College Athletics,” 3 (December 1910): 7.
- “The Room with the Green Blinds,” 3 (June 1911): 6–9.

Newman News:

- “Football,” 9 (Christmas 1911?): 19.
- “Election Night” (1912): 18.
- “A Luckless Santa Claus,” 9 (Christmas 1912): 1–7.
- “Pain and the Scientist” (1913): 5–10.
- “The Trail of the Duke,” 9 (June 1913): 5–9.
- “A School Dance” (1913): 18.

Triangle Club lyrics:

- Fie! Fie! Fi-Fi* (Cincinnati, New York, and London: John Church Co., 1914).
- The Evil Eye* (Cincinnati, New York, and London: John Church Co., 1915).
- Safety First!* (Cincinnati, New York, and London: John Church Co., 1916).

The Princeton Tiger:

- “There was once . . .,” 25 (December 1914): 5.
- “May Small Talk,” 26 (June 1915): 10.
- “How They Head the Chapters,” 26 (September 1915): 10.
- “The Conquest of America,” 26 (Thanksgiving 1915): 6.

- “Little Minnie McCloskey,” 27 (1 December 1916): 6–7.
 “One from Penn’s Neck,” 27 (18 December 1916): 7.
 “A Litany of Slang,” 27 (18 December 1916): 7.
 “Triangle Scenery by Bakst,” 27 (18 December 1916): 7.
 “Futuristic Impressions of the Editorial Boards,” 27 (18 December 1916): 7.
 “‘A glass of beer kills him,’” 27 (18 December 1916): 7.
 “‘Oui, le backfield . . .,’” 27 (18 December 1916): 7.
 “‘When you find . . .,’” 27 (18 December 1916): 7.
 “Things That Never Change! Number 3333,” 27 (18 December 1916): 7.
 “The Old Frontiersman,” 27 (18 December 1916): 11.
 “‘Boy Kills Self . . .,’” 27 (3 February 1917): 12.
 “Things That Never Change. No. 3982,” 27 (3 February 1917): 12.
 “Precaution Primarily,” 27 (3 February 1917): 13–14.
 “‘McCaulay Mission . . .,’” 27 (17 March 1917): 10.
 “Popular Parodies—No. 1,” 27 (17 March 1917): 10.
 “The Diary of a Sophomore,” 27 (17 March 1917): 11.
 “Undulations of an Undergraduate,” 27 (17 March 1917): 20.
 “The Prince of Pests: A Story of the War,” 27 (28 April 1917): 7.
 “‘These rifles . . .,’” 27 (28 April 1917): 8.
 “‘It is assumed . . .,’” 27 (28 April 1917): 8.
 “‘Ethel had her shot of brandy . . .,’” 27 (28 April 1917): 8.
 “‘Yale’s swimming team . . .,’” 27 (28 April 1917): 8.
 “The Staying Up All Night,” 28 (10 November 1917): 6.
 “Intercollegiate Petting-Cues,” 28 (10 November 1917): 8.
 “Our American Poets,” 28 (10 November 1917): 11.
 “Cedric the Stoker,” 28 (10 November 1917): 12.

The Daily Princetonian:

- “A Cheer for Princeton,” 28 October 1915: 1. The news item (not written by Fitzgerald) in which the cheer is printed is entitled “Mass Meeting To-Night to Practice New Song.”

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The Nassau Literary Magazine:

- “Shadow Laurels,” 71 (April 1915): 1–10.
 “The Ordeal,” 71 (June 1915): 153–59.
 “To My Unused Greek Book,” 72 (June 1916): 137.
 “Our Next Issue,” 72 (December 1916): unpaginated.
 “Jemina,” 72 (December 1916): 210–15.
 “The Vampiest of the Vampires,” 72 (December 1916): 126.
 “The Usual Thing,” 72 (December 1916): 223–28.
 “The Debutante,” 72 (January 1917): 241–52.
 Review of “Penrod and Sam,” 72 (January 1917): 291–92.
 “The Spire and the Gargoyle,” 72 (February 1917): 297–307.
 “Rain before Dawn,” 72 (February 1917): 321.
 Review of “David Blaize,” 72 (February 1917): 343–44.
 “Tarquin of Cheapside,” 73 (April 1917): 13–18.
 “Babes in the Woods,” 73 (May 1917): 55–64.
 “Princeton—The Last Day,” 73 (May 1917): 95.
 Review of “The Celt and the World,” 73 (May 1917): 104–5.
 “Sentiment—and the Use of Rouge,” 73 (June 1917): 107–23.
 “On a Play Twice Seen,” 73 (June 1917): 149.
 Review of “Verses in Peace and War,” 73 (June 1917): 152–53.
 Review of “God, The Invisible King,” 73 (June 1917): 153.
 “The Cameo Frame,” 73 (October 1917): 169–72.
 “The Pierian Springs and the Last Straw,” 73 (October 1917):
 173–85.
 “City Dusk,” 73 (April 1918): 315.
 “My First Love,” 74 (February 1919): 102.
 “Marching Streets,” 74 (February 1919): 103–4.
 “The Pope at Confession,” 73 (February 1919): 105.

6. LACUNAE AND ATTRIBUTIONS

Problems of completeness and attribution are nearly always found in compilations of apprentice writings such as this one. It is probable that not everything Fitzgerald published during his early years has survived or been identified. It is certain that not everything he wrote is extant. No complete run of the *Now and Then* or the *Newman News* has been discovered; Fitzgerald might have published work

in issues of these magazines that have not survived. Much of the writing in the *Princeton Tiger* during his years at the university is unsigned; some of it has been attributed to him by its presence in his scrapbooks, but this is not the strongest of evidence. It is possible that other unsigned work by him was published in the *Tiger*.

In a 9 August 1939 letter to Morton Kroll, Fitzgerald wrote, “My mother did me the disservice of throwing away all but two of my very young efforts—way back at twelve and thirteen, and later I found that the surviving fragments had more quality than some of the stuff written in the tightened-up days of seven or eight years later.”⁴ Whether Fitzgerald’s mother destroyed published writing or unpublished manuscripts is not known.

For other writings from the *Tiger* that might have been written or “conceived” by Fitzgerald, including four cartoons, see Matthew J. Bruccoli, *F. Scott Fitzgerald: A Descriptive Bibliography*, rev. edn. (Pittsburgh: University of Pittsburgh Press, 1987), entries C19, C43, C47, C49, C63, and C64.⁵ Some of these items were included by Deffaa in *F. Scott Fitzgerald, the Princeton Years*. “Cedric the Stoker” from the 10 November 1917 *Tiger* was signed “F.S.F. and J.B.”; the co-author was John Biggs, Jr., who was the editor of the *Tiger* in 1917–18. Five limericks and a humorous poem, all probably by Fitzgerald, are included in the appendix of this volume.

⁴ *The Letters of F. Scott Fitzgerald*, ed. Andrew Turnbull (New York: Charles Scribner’s Sons, 1963): 593.

⁵ Bruccoli treats “The Vampiest of the Vampires” as a bibliographical ghost (entry C24), but Fitzgerald included it in the first of the two leather-bound volumes of his juvenilia and listed it in his own table of contents for that volume. It is therefore judged to be by Fitzgerald and is included in this volume.