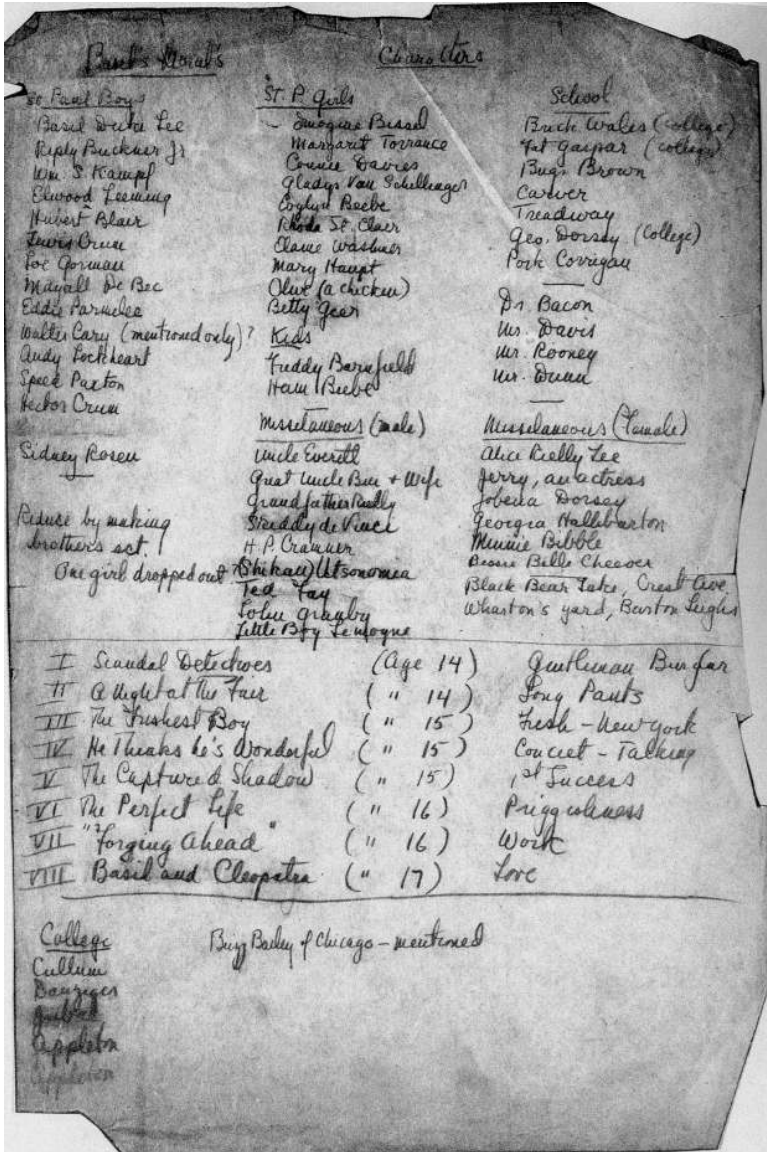


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F. Scott Fitzgerald , Edited by James L. W. West, III
Frontmatter
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Fitzgerald's plan for gathering the Basil Duke Lee stories into a single volume. F. Scott Fitzgerald Papers, Princeton University Libraries.

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THE BASIL, JOSEPHINE, AND GWEN STORIES

* * *

F. SCOTT FITZGERALD

Edited by
JAMES L. W. WEST III



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Selby Kiffer and Bart Auerbach of Sotheby's, Inc., in New York generously provided access to the typescripts of "The Freshest Boy" and "Basil and Cleopatra" before the Maurice F. Neville auction of April 2004. The Division of Rare and Manuscript Collections at the Carl A. Kroch Library, Cornell University, made the typescript of "Outside the House" available for examination. Mary Caldera at Yale Manuscripts and Archives helped with a reference to Harkness Tower. Philip C. McIntire of Queensbury, New York, sent the editor a photocopy of the "Basil and Cleopatra" typescript that bears Fitzgerald's revisions.

Useful assistance on this volume was provided by Jackson R. Bryer, who, along with the late John Kuehl, co-edited the first collection of the Basil and Josephine stories for Charles Scribner's Sons

in 1973. Bryant Mangum supplied copies of the original *Saturday Evening Post* texts. Soren Ekstrom, editor of the *Journal of Jungian Theory and Practice*, pointed the way to Carl Jung's theories of the "anima" and "animus" for an annotation in "First Blood."

Continuing support for the Fitzgerald Edition at Pennsylvania State University is provided by Susan Welch, Dean of the College of the Liberal Arts, and by Robin Schulze, Head of the Department of English. My research assistants Jeanne Alexander Nettles, Andrew Seidman, and Gregg Baptista labored cheerfully in the library stacks and at the proofing table. Jeanne cracked the mystery of the Knickerbocker Snowstorm as a source for "Inside the House."

J. L. W. W. III

ILLUSTRATIONS

(Beginning on p. 367.)

Frontispiece. Fitzgerald's plan for the Basil stories.

1. Page 8 of the carbon typescript, "That Kind of Party."
2. Ginevra King, the model for Minnie and Josephine.
3. Page 16, revised typescript of "Emotional Bankruptcy."
4. Fitzgerald's ledger, showing earnings for the first six Basil stories.

INTRODUCTION

I. BACKGROUND

This volume of the Fitzgerald edition brings together the Basil Duke Lee stories of 1928–29, the Josephine Perry stories of 1930–31, and two of the Gwen Bowers stories of 1936. All of the stories were published in the *Saturday Evening Post*, Fitzgerald’s most dependable outlet for short fiction and the top-paying magazine for professional authors in America during the 1920s and 1930s. Writing stories in a series offered advantages for Fitzgerald: he could establish the main characters and settings, carry them over from story to story, and show change in the characters over the course of the series. He could also (he hoped) bring the stories together in book form once the series was complete, though for the stories in this volume that was not to happen in his lifetime.

2. BASIL AND JOSEPHINE STORIES

The Basil series consists of nine stories. Fitzgerald wrote them in a sustained burst of literary effort that began in January 1928 and ended in February 1929. Eight of the stories were published by the *Post*; the editors there seem to have liked the characters—especially Basil, who is a version of Fitzgerald as an adolescent. “That Kind of Party,” the first story in the series, set in Buffalo, New York, where Fitzgerald had spent part of his childhood, was rejected by the *Post* because the children in the narrative played kissing games and were unusually precocious. Fitzgerald attempted to revise “That Kind of Party” in 1937, giving the characters different names (Basil becomes Terrence R. Tipton, for example); but he was still unable to sell the story. The original version of “That Kind of Party” does not survive; the revised version of 1937 is extant in two typescripts, one in the Fitzgerald Papers at Princeton University Library and the

other among a collection of papers held by his grandchildren. The story was first published, eleven years after Fitzgerald's death, in the Summer 1951 issue of the *Princeton University Library Chronicle*.

The five Josephine stories were produced during a difficult period of Fitzgerald's life—the months between April 1930 and July 1931 when his wife, Zelda, was being treated for the first of her nervous collapses. For the majority of this period she was hospitalized in France and Switzerland. Perhaps as a result the Josephine stories are less attractive than the Basil stories: Josephine Perry (based on Fitzgerald's first love, the Lake Forest debutante Ginevra King) is not a winning character; and the narratives, which tend to be didactic and hortatory, are permeated with Fitzgerald's resentment of the rich.¹ Still, the *Post* purchased the manuscripts as soon as they were submitted, paying Fitzgerald \$4,000 for each one—a substantial amount during these years, among the worst of the Great Depression.

3. SUBSEQUENT PUBLICATION

Fitzgerald published his last completed novel, *Tender Is the Night*, on 12 April 1934. It had been his habit in earlier years to follow a novel with a collection of short fiction, a pattern observable in the sequence of books that he published during the 1920s.² Accordingly in the spring of 1934 he began to think about assembling a volume of stories or possibly a book of personal essays. On 15 May he wrote a long letter to Maxwell Perkins, his editor at Charles Scribner's Sons, outlining "four plans for a book to be published this autumn." Fitzgerald described the second of his plans as follows:

Plan 2 The Basil Lee stories, about 60,000 words, and the Josephine stories, 37,500—with one or two stories added, the last of which will bring Basil

¹ See James L. W. West III, *The Perfect Hour: The Romance of F. Scott Fitzgerald and Ginevra King* (New York: Random House, 2005): 102–04.

² *This Side of Paradise* (1920) was followed by *Flappers and Philosophers* (1920); *The Beautiful and Damned* (1922) by *Tales of the Jazz Age* (1922); and *The Great Gatsby* (1925) by *All the Sad Young Men* (1926). The pattern was broken only by *The Vegetable* (1923), a play.

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and Josephine together—making a book of about 120,000 words under some simple title such as “Basil and Josephine.” This would in some ways look like the best commercial bet because it might be taken like Tarkington’s “Gentle Julia,” “Penrod,” etc. almost as a novel, *and the most dangerous artistically for the same reason*—for the people who buy my books might think that I was stringing them by selling them watered goods under a false name.³

Perkins consulted his colleagues at Scribners and responded to Fitzgerald two days later:

We are all strongly in favor of Plan #2, Basil and Josephine. The only point against it might be that of the time you would need to get it right. If you feel confident about that not being too great,—not more than six weeks say—we are very strongly for it. I see the danger of misleading the public into thinking of it as a novel in the same sense that “Tender Is the Night” is, and we ought to be sure that there is no mistake made. I think we could surely do it with safety and I believe the book would be very much liked and admired.

(pp. 198–99)

Fitzgerald reread the stories and pondered further the possibility of a “Basil and Josephine” book but, in a letter written to Perkins on 21 May, discarded the idea. The Basil and Josephine stories were “not as good as I thought,” he said, noting that it “would require a tremendous amount of work and a good deal of new invention to make them presentable.” He was also wary about reviewers: “The ones who like ‘Tender’ would be disgusted; the ones who were baffled by it or dislike my work would take full advantage to goose-pile on me. It’s too damn risky and I am too old for such a

³ From *Dear Scott/Dear Max: The Fitzgerald–Perkins Correspondence*, ed. John Kuehl and Jackson R. Bryer (New York: Scribners, 1971): 196. Further quotations from the Fitzgerald–Perkins letters are taken from this edition and will be cited parenthetically by page number. The Indiana author Booth Tarkington (1869–1946), like Fitzgerald an alumnus of Princeton (class of ’93), was one of the most successful professional authors of his time. He was known especially for his humorous stories about an adolescent boy called Penrod. These stories were published first in the *Post* and collected in *Penrod* (1914), *Penrod and Sam* (1916), and *Penrod Jashber* (1929).

chance . . .” (p. 199).⁴ Fitzgerald therefore decided to put together a volume of uncollected short fiction. In this book, published in 1935 under the title *Taps at Reveille*, he included five of the Basil stories (“The Scandal Detectives,” “The Freshest Boy,” “He Thinks He’s Wonderful,” “The Captured Shadow,” and “The Perfect Life”), and three of the Josephine stories (“First Blood,” “A Nice Quiet Place,” and “A Woman with a Past”).

Almost forty years later, the Fitzgerald scholars John Kuehl and Jackson R. Bryer brought the two series together in a volume entitled *The Basil and Josephine Stories*, published by Scribners in August 1973. This edition, when originally published, reintroduced the stories into the Fitzgerald canon; in the years since, the collection has made them available to thousands of students, teachers, critics, and general readers.⁵

4. GWEN STORIES

Fitzgerald began writing the Gwen stories in December 1935 while living at the Skylands Hotel in Hendersonville, North Carolina. The two main characters were to be Gwen Bowers, based on his daughter, Scottie, and Bryan Bowers, Gwen’s father, based on himself. The first story, “Too Cute for Words,” was taken by the *Post*, but only after Fitzgerald made extensive revisions suggested by

⁴ At some point before he began to assemble the materials for *Taps at Reveille*, Fitzgerald drew up plans for separate collections of the Basil stories and the Josephine stories. Both plans survive among his papers at Princeton. The plan for the Basil stories is reproduced as the frontispiece for this volume. The plan for a Josephine collection, which he wanted to call *My Girl Josephine*, would have involved the composition of much new material. The two plans are facsimiled in *F. Scott Fitzgerald Manuscripts*, ed. Matthew J. Bruccoli (New York: Garland Publishing, Inc., 1991), vol. VI, pt. 2, p. 51, and vol. VI, pt. 3, p. 71.

⁵ Kuehl and Bryer produced a trade edition, not a scholarly edition. The typescripts at Princeton were not consulted; the texts (quite properly) were treated conservatively. “That Kind of Party” was included, for example, but the name “Terrence R. Tipton” was retained for the Basil character. Obvious typographical errors were corrected; two readings from the *Post* were retained where the passages in *Taps at Reveille* were confusing. Kuehl and Bryer set forth their emendation decisions in a textual note, pp. xxvii–xxviii.

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Constance Smith, one of the editors at the magazine. The next story, called “Make Yourself at Home,” was rejected; the one following, initially entitled “Outside the House,” was eventually taken by the *Post* but only after Fitzgerald had rewritten the middle section. (He retitled the story “Inside the House.”) Fitzgerald tried twice more with Gwen stories, one called “Lo, the Poor Peacock” and the other called “The Pearl and the Fur,” but both were rejected. Only “Too Cute for Words” and “Inside the House” appeared in the *Post*. “Make Yourself at Home” and “The Pearl and the Fur” were revised and sold to *Pictorial Review*, but that magazine ceased publication before either story could appear. “Make Yourself at Home” was later acquired by *Liberty* and published under the title “Strange Sanctuary” (with the names of the characters changed) in its 9 December 1939 issue. “Lo, the Poor Peacock” first saw print in a cut and heavily edited version in the September 1971 issue of *Esquire*.⁶ The full text appeared in *The Price Was High: The Last Uncollected Stories of F. Scott Fitzgerald*, edited by Matthew J. Bruccoli and published by Harcourt Brace Jovanovich in 1979. “The Pearl and the Fur” remains unpublished.⁷

Fitzgerald was ill and in debt during this period; the Gwen stories do not represent his best work. Characterization is murky, and plotting is confused. Because he was desperate for money, Fitzgerald submitted some of the stories directly to the *Post*, bypassing Ober and sending messy typescripts that bore his handwritten revisions. The impression on the *Post* editors was unfavorable, and they lost interest in the series. Fitzgerald’s relationship with the magazine deteriorated after that: he managed to place only one more

⁶ See Jennifer McCabe Atkinson, “Indeed, ‘Lo, the Poor Peacock!’” *Fitzgerald/Hemingway Annual* 1972: 283–85. The surviving version of “Lo, the Poor Peacock” was revised by Fitzgerald and is no longer identifiable as a Gwen story.

⁷ In “Lost and Unpublished Stories by F. Scott Fitzgerald,” *Fitzgerald/Hemingway Annual* 1971, Atkinson lists “The Pearl and the Fur” as lost (p. 46), but a typescript of the story has since been discovered at Princeton. For letters between Fitzgerald and his literary agent relating to the Gwen stories, see James L. W. West III, “The Lost Months: New Fitzgerald Letters from the Crack-Up Period,” *Princeton University Library Chronicle*, 65 (Spring 2004): 479–501. West repeats the error about “The Pearl and the Fur” (p. 490, n. 3).

manuscript there, a medical story called “Trouble” that appeared in the 6 March 1937 issue. For the remainder of his career he published primarily in *Esquire*.⁸

Only “Too Cute for Words” and “Inside the House,” the two Gwen stories that were published in the *Post*, are included in this volume of the Cambridge edition. The other stories mentioned above are excluded in accordance with the wishes of Fitzgerald’s daughter, which she conveyed before her death to Harold Ober Associates, Inc., the agency which continues to handle her father’s literary estate.

5. EDITORIAL PRINCIPLES

The texts in this volume of the Cambridge edition have been established using techniques developed by W. W. Greg and Fredson Bowers and extended by G. Thomas Tanselle. Copy-texts have not been declared; instead the procedure described by Tanselle in “Editing without a Copy-Text” (*Studies in Bibliography*, 47 [1994]: 1–22) has been followed. This approach is congruent with the strategies employed in other volumes in this series. As with all collections of this kind, each story poses a separate editorial problem.⁹

For each of the Basil, Josephine, and Gwen stories, the textual situation is straightforward. With the exception of “That Kind of Party,” which he was unable to place, Fitzgerald published each story in the *Post*. (Publication dates are given in Appendix 2, “Publication and earnings.”) Fitzgerald revised five of the Basil stories and three of the Josephine stories and collected them in *Taps at Reveille*. None of the stories appeared in a British magazine; there was no British edition of *Taps*; none of the stories was reprinted in an

⁸ The *Esquire* nonfiction, including the “Crack-Up” essays, is collected in *My Lost City: Personal Essays, 1920–1940*, ed. James L. W. West III (Cambridge: Cambridge University Press, 2005). The short fiction, including the Pat Hobby series, is collected in *The Lost Decade: Short Stories from Esquire, 1935–1941*, ed. James L. W. West III (Cambridge: Cambridge University Press, 2008).

⁹ An elaboration of these editorial procedures appears in the Cambridge edition of *This Side of Paradise* (Cambridge: Cambridge University Press, 1995): xl–xlii.

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anthology during Fitzgerald's lifetime. Hence there are no authorial variants to be sought from British typesettings or anthology appearances. Fitzgerald left no set of revised tearsheets for any of the stories, nor did he leave behind a copy of *Taps* with handwritten revisions to the printed text.¹⁰

Fortunately, pre-publication evidence survives in abundance, primarily in Fitzgerald's papers at Princeton but also among the holdings of his grandchildren and in the collections at the Carl A. Kroch Library, Cornell University. Typescripts, the majority of them with Fitzgerald's final revisions, are extant for fourteen of the sixteen stories. (The only two stories for which there is no pre-publication version are "The Scandal Detectives" and "Too Cute for Words.") Fitzgerald's habit at this point in his career was to send a typescript bearing his final handwritten revisions to Harold Ober, his literary agent. Each of these typescripts represented the text as Fitzgerald wanted it to appear in the *Post*. Ober had a clean typescript made from each typescript sent by Fitzgerald; the ribbon copy of this fresh typescript was submitted to the *Post*. The typescripts with Fitzgerald's handwritten revisions were placed in the agency's files; ten of them were later donated to Princeton. The following typescripts, each exhibiting Fitzgerald's final revisions, are among his papers at Princeton: "A Night at the Fair," "He Thinks He's Wonderful," "The Captured Shadow," "The Perfect Life," "Forging Ahead," "First Blood," "A Nice Quiet Place," "A Woman with a Past," "A Snobbish Story," and "Emotional Bankruptcy."

Unmarked carbons of the clean typescripts made by the Ober agency are extant for seven of the stories. These carbons are in the possession of Fitzgerald's grandchildren: "A Night at the Fair,"

¹⁰ Rare Books and Special Collections at the Thomas Cooper Library, University of South Carolina, holds a copy of *Taps at Reville*, inscribed by Fitzgerald to Anthony Buttitta, with three penciled annotations by Fitzgerald, on pages 350, 351, and 384. These annotations occur in stories other than the eight Basil and Josephine stories that are included in *Taps*. This book is part of the Matthew J. and Arlyn Bruccoli Collection of F. Scott Fitzgerald. After the publication of *Taps*, Fitzgerald ordered corrections in the story "One Interne"; these were accomplished at Scribners by canceling two leaves and tipping in two revised leaves, producing a second state of the first impression.

“The Freshest Boy,” “He Thinks He’s Wonderful,” “The Captured Shadow” (two carbons), “The Perfect Life,” “Forging Ahead,” and “A Woman with a Past.” Fitzgerald’s grandchildren also possess an unmarked carbon of “That Kind of Party,” as noted above.

Typescripts with Fitzgerald’s final revisions for the *Post* also survive for “The Freshest Boy” and “Basil and Cleopatra.” These typescripts first appeared on the manuscript market in 1980. Both were acquired by the collector Maurice F. Neville, who auctioned them at Sotheby’s, New York, in April 2004. Through the courtesy of Sotheby’s, the editor of this volume was allowed to examine the two typescripts and recover Fitzgerald’s revisions. Thus Fitzgerald’s final wishes for the *Post* texts of these two stories are reflected in the Cambridge texts.

A typescript of “Outside the House,” an early version of the Gwen story published in the *Post* as “Inside the House,” was in the possession of Fitzgerald’s first biographer, Arthur Mizener, who donated it to the Kroch Library at Cornell University, along with a large collection of his own literary papers. This typescript has been helpful in reconstructing the compositional history of the story. During his investigations of Fitzgerald’s life, Mizener also acquired a typescript of “That Kind of Party” bearing a few penciled revisions in Fitzgerald’s hand. That typescript was purchased by a private collector in the 1970s; this collector sold the typescript to Princeton University Library in 1984, and it is now part of the Fitzgerald Additional Papers.

Facsimiles of several of the typescripts at Princeton have been published in volume VI, parts 1, 2, and 3, of the multi-volume series *F. Scott Fitzgerald Manuscripts*, cited in note 4. The surviving pre-publication evidence for each story is described in the apparatus of the present volume; if a typescript has been reproduced in *F. Scott Fitzgerald Manuscripts*, that fact is noted.

Restorations:

Collations between these various texts, published and unpublished, have revealed important information about their editing at the *Post*. The editors there removed nearly all references to real people and places; they also edited out mild profanity and blasphemy and

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improved the grammar in dialogue. In four of the Basil stories—“A Night at the Fair,” “The Captured Shadow,” “The Freshest Boy,” and “Basil and Cleopatra”—they excised profanity and deleted references to Basil’s curiosity about sex. And in two of the Josephine stories, they took out references to race that had been included by Fitzgerald to reveal the prejudices of Josephine and her parents. These changes are consistent with cuts and revisions made in three other stories that Fitzgerald had earlier published in the *Post*—“Jacob’s Ladder” (20 August 1927), “The Love Boat” (8 October 1927), and “Magnetism” (3 March 1928). The expurgation and other editorial work done at the *Post* to those three stories has been detailed in an earlier volume in this series, *All the Sad Young Men* (Cambridge: Cambridge University Press, 2007): xxv–xxxv. The work of the *Post* editors was reversed for those stories, as it will be for the stories in this volume.

“A Snobbish Story,” the fourth of the Josephine stories, provides examples of almost all of the kinds of editing done at the *Post*. The story opens at the Western Tennis Tournament, which is being held in Lake Forest, the Chicago suburb where Josephine’s family spends the summers. In the typescript that Fitzgerald sent to Ober, the typescript that bears his final revisions, he had heightened realism in the story by including three references to Maurice McLaughlin, one of the top amateur players in the game during the years before the First World War. McLaughlin’s name was removed from the *Post* text, as were references to the Chicago Little Theatre movement, a historically important experimental group with which Josephine briefly becomes involved. Mild blasphemies and profanities were revised or cut: “best damn reporter” became “best reporter”; “God, it’s hot” was changed to “It’s hot”; and “Hell, I don’t mean that” was altered to “I don’t mean that.”

Most importantly, a pattern of references to African Americans was removed from the text. “A Snobbish Story” is about Josephine’s efforts to break free from the control of her family. Bored by the vapid summer entertainments at Lake Forest, she begins a flirtation with a brusque, plain-spoken reporter from the *Chicago Tribune* named John Boynton Bailey, whom she has met at the tennis tournament. Bailey introduces her to another reporter, named Blacht,

who has just finished filing a report about the hanging of a black murderer whom he helped to apprehend through his investigative work. Bailey tells Josephine that, to atone for “having caught him,” Blacht has written “the nig a dying speech.” In the *Post*, “nig” becomes “man.”

Bailey has aspirations to be a playwright; his script, called “Race Riot,” is to be produced by the Chicago Little Theatre. He takes Josephine to a meeting of its members and tells them that he wants her to play the lead in the drama—the better, we gather later in the story, to extract from her wealthy father a large contribution to the production. Bailey describes the action of his play to Josephine in a few sentences:

“Listen. The girl in the play is like you. This race riot is caused by two men, one black and one white. The black man is fed up with his black wife and in love with a high-yellow girl, and that makes him bitter, see? And the white man married too young and he’s in the same situation. When they both get their domestic affairs straightened the race riot dies down too, see?”

(p. 256)

Josephine asks which part she is to play. “You’d be the girl the married man was in love with,” says Bailey. “The white one?” asks Josephine. “Sure,” answers Bailey, “no miscegenation in this play.” The narrator comments: “She would look up the word when she got home” (p. 256). This exchange is absent from the *Post* text, as is a longer sequence between Bailey and Josephine’s parents. In this sequence Bailey is asking for money and is explaining that his play is about racial violence. The subsequent dialogue, preserved in the typescript at Princeton, goes as follows, with the first line from Mr. Perry:

“Your play is about that?”

“Yes. And I got so interested in the nigger side of the story that the trouble was to keep it from being a nigger play. The best parts are all for niggers.”

Mrs. Perry flinched.

“You don’t mean actual negroes?”

He laughed.

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“Did you think we were going to black them up with burned cork?” There was a slight pause and then Mrs. Perry laughed and said: “I can’t quite see Josephine in a play with negroes.”

“I think you’d do better to cut out colored actors,” said Mr. Perry, “anyhow, if Josephine’s going to be in your cast. I’m afraid some of her friends might not understand.”

“I wouldn’t mind,” Josephine said, “so long as I don’t have to kiss any of them.”

“Mercy!” Mrs. Perry protested. (pp. 262–63)

Most likely these cuts were made in the setting-copy typescript of “A Snobbish Story” by editors at the *Post*. The excisions might conceivably have been made by Fitzgerald in proofs, assuming that he saw proofs, but there is no indication that he did. The collation between the revised typescript (the last version of the text known to have been approved by Fitzgerald) and the *Post* text has uncovered no pattern of authorial variants, no group of stylistic or structural revisions that could have been introduced by Fitzgerald in proof. The cuts appear instead to have resulted from caution (understandable, to be sure) at the *Post* about publishing a story that used the word “nigger” and criticized members of the press and the haute bourgeoisie of Chicago so pointedly for racial prejudice. The most authoritative documents in these textual investigations are the typescripts that carry Fitzgerald’s final revisions. The decision in this volume of the Cambridge edition has been to use these typescripts as base texts, thereby restoring real names, blasphemy, profanity, and racial references.¹¹

¹¹ For the five Basil stories and the three Josephine stories included in *Taps at Reveille*, Fitzgerald would have had an opportunity to restore cuts and revisions made at the *Post*, assuming that he was aware of them and was working with typescripts that preserved uncut forms of his texts. But no evidence survives to indicate that Fitzgerald knew of the alterations, and there is no record of his having compared the *Post* texts, after publication, with his own drafts in search of unwarranted editing. The correspondence that does survive about the production of *Taps at Reveille*—a series of letters between Fitzgerald and Perkins in the Scribner Collection at Princeton—indicates that, for most of the stories in the volume, Fitzgerald began with tearsheets of the abbreviated *Post* texts, had these typed by stenographers, revised these typescripts once, and sent them (or fresh typescripts made from them) to Perkins to serve as setting copies.

Fitzgerald's characters and themes are strengthened by the restorations; "A Snobbish Story" has a sharper bite as Fitzgerald originally wrote it. In the course of the narrative, Josephine, who has been coddled and protected all her life, encounters an open marriage (Bailey's), an instance of apparent adultery (by her father), lesbianism, racial prejudice, poverty, crime, and an attempted suicide. She decides, after her brief period of dabbling, that she wants nothing to do with such things. She wishes to live only "in the immediate shimmering present" and will throw in her lot "with the rich and powerful of this world forever" (p. 268).¹²

Regularizations:

In his manuscripts and typescripts, Fitzgerald was inconsistent in spelling, word-division, capitalization, and punctuation. He used American spellings for most words but preferred some British forms: "grey," "spectre," "glamour" (but not "humour"), "theatre," "whiskey," and a few others. These instances of British orthography have been allowed to stand. Study of Fitzgerald's holographs has yielded his preferences in word-division ("alarm-clock," for example, and "lunchroom" and "school teacher"). He customarily used italics only for emphasis, sometimes italicizing one or two syllables of a word to suggest its pronunciation by a character. These practices with italics have been preserved. The titles of books and other literary works appear in roman type within quotation marks—likewise the names of newspapers.

Exclamation points and question marks that follow italicized words are italicized. "Mother" and "Father," used as proper nouns, are capitalized, as are "State Fair" and "State University," which Fitzgerald employs as abstractions. Years are given in Arabic numerals, seasons of the year in lower-case. The cross-streets in

¹² In "Emotional Bankruptcy," the line "Colored maybe," spoken by Josephine's friend Lillian Hammel, was removed before the story saw print in the *Post*. See p. 275. Two other restorations are of interest, both having to do with attitudes toward education and the arts in the American Midwest. See the readings at 147.19–27 and 254.15–17, the first concerning the "State University"—i.e., the University of Minnesota—and the second about the nascent movements in drama and literature in Chicago during the 1910s and 1920s.

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New York City (59th Street) are rendered in Arabic numerals; the numbered avenues (Eighth Avenue) are spelled out. All dashes are one em in length; three ellipsis points appear within sentences and four at the ends of sentences. The roman numeral “I,” used as a section indicator beneath the title of a story, is omitted.

In the surviving typescripts and in some of the *Post* texts, Fitzgerald’s dialogue is sometimes incorrectly punctuated, as in this sentence: “The packages were delivered today,” she added, “why don’t you open them?” The second comma in such instances is emended to a full stop, and the first word of the second clause is capitalized. Fitzgerald usually omitted the comma between two adjectives of equal weight; that practice is followed (if such is the reading in the typescript), as is his habit of omitting the comma before the last element in a series—unless there is a possibility of confusion. Fitzgerald frequently omitted the comma before the coordinating conjunction in a compound sentence; this habit is allowed unless the resulting sentence causes confusion, in which case the comma is editorially supplied.

These approaches to the accidentals of the text have provided a measure of consistency from story to story, but no effort has been made to create a system of pointing and to apply it uniformly to Fitzgerald’s prose. To do so would be to impose a form of house styling on the texts. Emendations in the stories, and the sources for these emendations, are recorded in the apparatus.