

FIGURE 1. From final page of the manuscript, *This Side of Paradise*. F. Scott Fitzgerald Papers, Department of Special Collections, Princeton University Library.

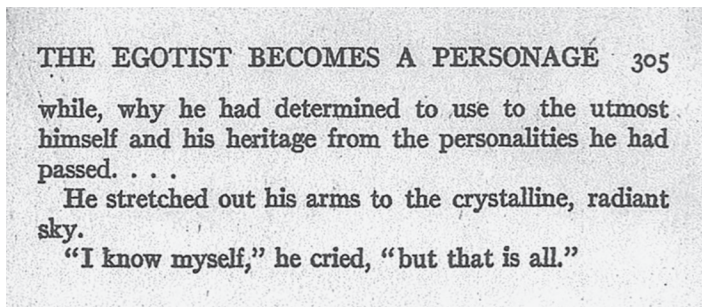


FIGURE 2. From final page of the first edition, *This Side of Paradise*. Charles Scribner's Sons, 1920.

monograph derived from the dissertation.<sup>10</sup> All editions of *This Side of Paradise*, however, continued to end with the period until 1995. In that year I published a full-dress edition of the novel with Cambridge University Press as the third volume in The Cambridge Edition of the Works of F. Scott Fitzgerald. The text of this edition ends with a dash. The strongest evidence for the dash is the manuscript leaf, which is inscribed in Fitzgerald's hand. The period, by contrast, could have been introduced by anyone involved in the making of the book. For the Cambridge edition, I chose the dash.

The final punctuation mark has an effect on how the novel is read and interpreted. With the period, the novel comes to an abrupt halt. ("I know myself," he cried, "but that is all.") Self-knowledge has been achieved. Amory's education is finished; his young manhood is over; he is ready to face whatever life brings. With the dash the novel is open-ended and the conclusion more hesitant. ("I

10. *The Making of This Side of Paradise* (Philadelphia: University of Pennsylvania Press, 1982): 73-80.