

dents. Fitzgerald was sure that this novel, now nearly complete in manuscript, had caught the mood of his post-war generation.

Still there was the problem of the ending. *This Side of Paradise* was a coming-of-age story: how was Fitzgerald to bring the novel to a satisfactory conclusion when his hero's life was only getting under way? Under pressure he improvised a solution. In the last chapter of the novel, he sent Amory on a long walk from New York City to Princeton. Along the way Amory contemplates his current situation: he is penniless and unemployed but unwilling to pursue a conventional course in life. Almost his only achievement, he believes, is a hard-won self-knowledge. He arrives in Princeton long after midnight and contemplates the towers and spires of the university. "Here was a new generation, shouting the old cries, learning the old creeds, through a reverie of long days and nights," Amory muses, "a new generation dedicated more than the last to the fear of poverty and the worship of success; grown up to find all gods dead, all wars fought, all faiths in man shaken...." Amory stretches out his arms to the "crystalline, radiant sky":

"I know myself," he cried, "but that is all—"

The dash, in Fitzgerald's hand at the end of the manuscript, addresses the criticism in the rejection letter. The dash captures the unfinished nature of the novel and makes it clear that everything in Amory's life so far has been preliminary (see figure 1).

Somewhere between manuscript and first print, the dash became a period. No evidence survives to reveal who made the change. The manuscript, made up of heavily revised holograph and typescript sheets, is preserved among Fitzgerald's papers in the Department of Special Collections at Princeton.⁷ The document, messy and difficult to follow, is not a fair copy. A typescript made from this manuscript served as setting copy, but that typescript does not survive, nor do galleys or page proofs. The change from dash to period might therefore have been made anywhere along the line of textual transmission: by Fitzgerald's typist (Fitzgerald could not type), by a Scribner copy-editor, or by Perkins. Fitzgerald himself might have made the change, either on the setting copy or in proof, or he might have accepted the alteration after it was urged upon him by Perkins, though there is no letter from the editor to Fitzgerald in which this change is suggested.⁸ The first edition of the novel, published on 26 March 1920, ends with a period (see figure 2).

The presence of the dash in the last line of the manuscript was first noted in my dissertation.⁹ In 1982 I included a discussion of the dash and period in a

6. Cambridge edition, 260. I have emended "Gods" to "gods" in this quotation.

7. The manuscript can be viewed in a full-color digital reproduction on the Special Collections website at Princeton. The manuscript of *This Side of Paradise* and the typescript fragments of "The Romantic Egotist" are both published in black-and-white facsimile in *F. Scott Fitzgerald Manuscripts*, vol. I, parts 1 and 2, ed. Matthew J. Bruccoli (New York and London: Garland Publishing, Inc., 1990).

8. Letters between Fitzgerald and Perkins concerning the production and proofing of *This Side of Paradise* are published in *Dear Scott/Dear Max: The Fitzgerald-Perkins Correspondence*, ed. John Kuehl and Jackson R. Bryer (New York: Scribner, 1971): 17-30.

9. "Materials for an Established Text of F. Scott Fitzgerald's *This Side of Paradise*." Diss., University of South Carolina, 1971, p. 42.