

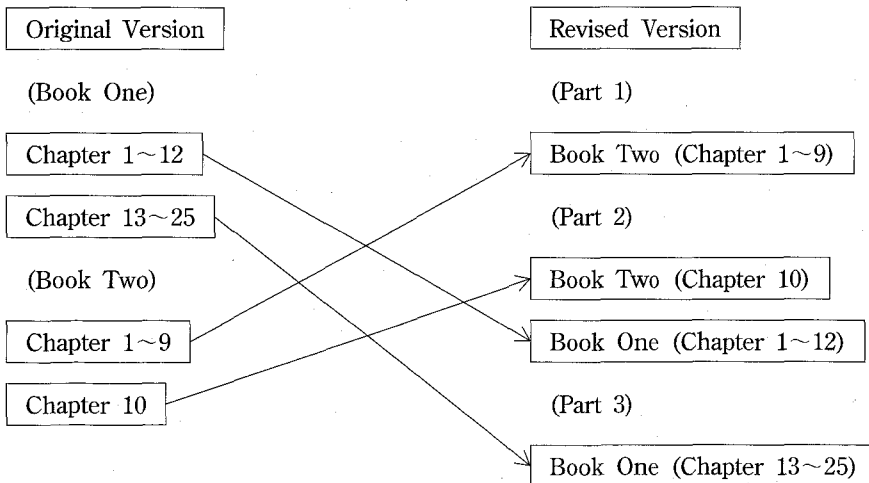
Color Symbolism in the Novels of F. Scott Fitzgerald (IV)

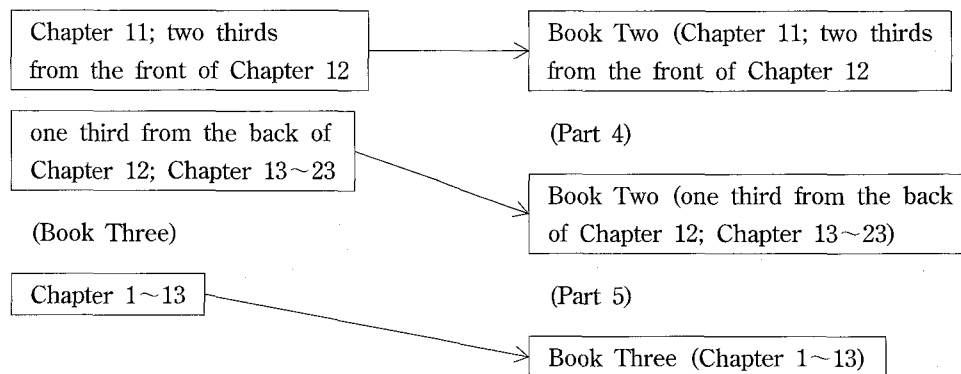
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Chapter IV Color Imagery in *Tender Is the Night*

[1]

It is commonly known that *Tender Is the Night*¹⁾ goes through two editions. They are the original version published in 1934 and the revised version published in 1951, which was edited by Malcolm Cowley, following the notes that Fitzgerald left behind. The latter is also well known as the “author’s final version,”²⁾ which is composed of five parts, while the former consists of Book One, Book Two and Book Three. The author’s final version is completed by being cut off between Chapter 10 and Chapter 11 in Book Two of the original version and with Book One being inserted between the two pieces. We can draw a diagram to make our explanation clear as follows:





In Book One of the original version, Rosemary Hoyt,³⁾ an eighteen-year-old “Hollywood actress who has just made her first film, *Daddy’s Girl*,”⁴⁾ appears on the Riviera beach in France on June in 1925 and meets the Divers who fascinate her. “Watching Dick⁵⁾ and Nicole,⁶⁾ she feels herself in the presence of something unmistakably superior.”⁷⁾ She soon falls in love with Dick who is in the full vigor of manhood:

What Rosemary sees in Dick Diver is his consideration, his grace, his sensitivity to others, and — behind them all — his intense vitality.⁸⁾

The Divers seem to have family secrets between them, but Rosemary does not have the faintest idea what the secrets are. Once Dick and Rosemary get acquainted with each other, they become more close rapidly. “When Dick meets Rosemary on the Riviera, he has for the past six years been alternately acting as father-doctor and lover-husband to Nicole.”⁹⁾ After all, we know that Book One of this novel “makes it clear that the importance of love in human relations is going to be a major feature of the novel.”¹⁰⁾

In Book Two, the story goes back to the spring of 1917. A twenty-six-year-old youth full of life, Dick, who comes to Zurich in Switzerland from the United States, works for a mental hospital as a doctor and meets Nicole who is a daughter of the wealthy Warren family in Chicago and suffers from schizophrenia. Nicole has sometimes had a spasm of madness, since she was a victim of incest committed by her father. Dick gets married to Nicole before long, though “he knows that a doctor-patient marriage would be unwise,”¹¹⁾ because he is charmed by her beauty and youthfulness. And although he has already noticed that he also sells himself to the Warren family for money, he takes on the role of a doctor and husband to her. Within a short time after their marriage, Nicole’s mad spasm reoccurs when she finds the dead body of a black man, Peterson. Rosemary happens to be present at the scene of her relapse into madness and comes to know the tremendous scandal of the Divers. “The incident leaves a trail of destruction and ruin in its wake. Long-standing friendships break up.”¹²⁾

In the latter part of Book Two, the story begins with a discussion going on between

Dick and his partner Franz about the management of a clinic near the Lake Zugersee. As time goes on, Nicole occasionally comes to feel jealous of a false rumor about Dick and a woman patient in the clinic, because "Nicole's love for Dick is in part a 'transference' caused by her mental disorder; the character of their marriage is dictated largely by the requirements of her condition."¹³ And she finally becomes aware of the relationship between Dick and Rosemary and comes close to committing a family suicide by letting her car run out of control in a fit of madness. Dick worries so much that he is completely exhausted and looks utterly dejected. We may here notice that Fitzgerald begins "to formulate his theory of 'emotional bankruptcy.'"¹⁴ This theory is "generally regarded as a simple theory which can be explained merely as the loss of the ability to feel because one has wasted his emotions and has no more left to spend."¹⁵ And so Dick decides to travel alone by airplane to Munich, to recuperate. When he extends his journey from Munich to Rome, he sees Rosemary by sheer chance, who is now twenty-two years old and gradually drifts away from him because he is only "attracted to Rosemary's immaturity partly because of a corresponding quality within himself"¹⁶ and he would not get married to her. One night in Rome he is locked up in jail for reason of fighting with a taxi driver about the taxi fare. He is soon set free through the financial help from Baby Warren, Nicole's older sister, but he tends to be significantly influenced by Baby's speech and action after this disgraceful and bitter experience.

In Book Three, we know that Dick is drinking too much and he is apt to drown his worry in drink. His drinking causes a patient to get out of the clinic. Finally he withdraws from his joint management of the clinic and decides to go back to the Riviera where he makes plans to live with his family. And we may become aware that "even in Book Three, where Dick's alcoholism becomes too obtrusive to be ignored easily, his actual drinking is seen to be less disturbing than Nicole's symbolic drinking: her vampirish consumption of Dick's spirit(s) as he is drained to the lees by 'her dry suckling at his lean chest.' (359)"¹⁷ The Divers, however, do not get along well with each other and cracks have appeared in their minds. It seems that "the 'deeper flaw' in Dick's personality — to use the jargon which, as a psychiatrist, he might himself have used — was the failure of his super-ego to come effectively to terms with the disruptive, libido-charged impulses of his id and ego."¹⁸ Under the circumstances, Nicole happens to see Tommy Barban after an interval of five years. He "wants in the female only the most basic gratification of his own hard male impulse,"¹⁹ not the richness of human identity. Nicole's chance meeting with him has developed the cause for the Divers' divorce. And at the same time she has been gaining every confidence that she could stand on her own feet even if Dick was not beside her:

At the last moment he [Dick] deliberately provokes a quarrel with her and then watches silently while she struggles to deny him and assert her independence.²⁰

After their divorce, Dick alone leaves the Riviera for the United States. Although the

novel ends with Dick who wanders about from one place to another in America, he has already cut ties with America when he, at the grave-side of his father, "utters the following solitary and singular line: 'Good-by, my father — good-by, all my fathers.' (228) This statement can be seen as the 'true' conclusion to *Tender Is the Night* in that it provides a compelling terminal comment on the entire transcendental question and on the American Dream of union between reality and the ideal."²¹⁾

In the meantime, the story of the revised version develops with the passage of time. In Part One, Dick comes to Zurich and meets Nicole who has a history of mental illness and is "still a schizophrenic, subject to spells that are as 'kaleidoscopic' as her garden's peonies."²²⁾ In Part Two, the story centers on Rosemary who appears on the Riviera beach, and it develops a close relationship between Dick and Rosemary. In Part Three, Dick is still on intimate terms with Rosemary "who reminds him any longer of the youthful past that imagined a redeemed future,"²³⁾ and Nicole often comes to have a spasm of madness by noticing their relationship, though she overwhelms Dick with the power of money. In Part Four, Dick has reached the peak in his fatigue, because Nicole's convulsive fit nearly causes a family suicide in her car accident. After his experience of fighting with a taxi driver in Rome, the only way left open to Dick is to live away from Nicole:

Dick's situation is far more complex and tragic. He has actually been released from the counter-transference, both by the forced removal of his love object and by his own devastating realization that the best, most potentially productive years of his life have been spent in a subtly eroding neurosis which has left him psychically drained.²⁴⁾

In Part Five, Dick's remaining life of agony is reported in detail. Ironically he seems to have caught Nicole's madness and almost become neurotic. He, "in the process of his most successful and most bitter cure — his deliberate transference of Nicole from himself to Tommy Barban as the completion of her new health — creates his greatest Christly act of final, self-sacrificial service as a medical practitioner and his most painfully loving act of the good romantic charm."²⁵⁾

As stated above, in the revised version, the story centers on Dick and has a consistent plot throughout his life, but in Part Two, since Rosemary watches the behavior of the characters in the novel, the observation of the characters seen from her point of view cannot help blurring with the appearance of Dick in Part Three. As a result of the confrontation with Dick, Rosemary is put on the same level with the other characters and the story cannot make us feel the profundity of the plot, though it is inevitable that the story should have turned out that way in the revised version which has merely changed the story order of the original version.

On the other hand, if we point out some problems concerning the original version, we can, first of all, state that the advance of the story is regrettably interrupted by dating back to a past time, using a way of flashback. And secondly, we have only a faint recollection of

Dick and Nicole, because in Book One, Rosemary spectacularly appears on the Riviera beach, bursting with energy and youth. Needless to say, the original version has a good point that there is something mysterious in the opening paragraph of the story which appeals to our imagination. But Rosemary only takes on the role of a program director in the introduction of a new story and we should regard her as a person who invites us to the past world which Dick and Nicole share.

Next let us examine the theme of the novel as well as the way of life, and the wavering sentiments, of the characters, directing our attention to several color words, since it seems that these color words have close relations to the theme and the characters in the novel. All quotations from the novel are from the original version published by Hon-no-tomosha and will be cited in the text.

[2]

White is most often used to describe Nicole; Dick has a good impression of Nicole's "white-Saxon-blonde," (89) "white tennis skirt," (195) and "white and fresh and new" (208) face. Although he gets married to Nicole who is suffering from schizophrenia and decides to be her husband besides acting as her doctor, his life has been changed drastically, after the appearance of a young girl, Rosemary, and in due course he is utterly infatuated with her beauty. Rosemary has a beautiful head of hair bursting into "lovelocks and waves and curlicues of ash blonde and gold," (4) which contain an element of whiteness suggested by "ash" as well as her white body:

Rosemary, suddenly conscious of the raw whiteness of her own body, turned on her back and drifted toward shore. (6)

But even such a girl as Rosemary once felt like "a white carnation left after a dance" (85) and, she, patiently making herself agreeable to Dick, waited for "the white excitement of the event" (116) to die down after her love affair with him. After these bitter experiences she must maybe have felt emptiness or vanity under the influence of Nicole's white world.

Meanwhile, Nicole is in her mid-twenties and her hair has changed from white blonde to "dark, gold hair like a chow's" (18) which may imply a foreboding that the married life of Dick and Nicole would not work, by the suggestion of darkness of her hair, though, as a matter of course, Dick is greatly worried about his future "in the dead white hours in Zurich" (176) before getting married to Nicole. Indeed the couple are finally faced with ruin, because of Rosemary's emergence, Nicole's illness, Dick's alcoholism and Nicole's meeting with Tommy, and the sign of their divorce is depicted skillfully in the following dialogue between Dick and Nicole:

"We can't go on like this," Nicole suggested. "Or can we? — what do you think?"

Startled that for the moment Dick did not deny it, she continued, "Some of the time I think it's my fault — I've ruined you."

"So I'm ruined, am I?" he inquired pleasantly.

"I didn't mean that. But you used to want to create things — now you seem to want to smash them up."

She trembled at criticizing him in these broad terms — but his enlarging silence frightened her ever more. (344—345)

Dick is completely worn out by the effort of making a living with Nicole, and his vitality to create something new is running out. When Dick's unenergetic life continues, the communication between Dick and Nicole does not make rapid progress. Through lack of mutual understanding between them, they have a tendency to think of getting a divorce.

His voice came to her from far off, as though he were speaking of something remote and academic; her alarm made her exclaim, "Dick!" and she thrust her hand forward to his across the table. A reflex pulled Dick's hand back and he added: (345)

Dick's marriage to Nicole is not entirely unselfish. He is a priest-doctor helping Nicole who has almost not returned anything to him, except for money, though he, "as a psychiatrist, lacks the capacity for self-analysis,"²⁶⁾ and at the same time is a social climber who gives way to his weakness for wanting to be a good man worthy of admiration and of public attention.

When Dick leads such a depressed life, he happens to find T. F. Golding's motor yacht floating on the Nicean Bay and goes there with Nicole who at first seems unwilling to go with him. On board the yacht they have an accidental meeting with Tommy. Afterwards Nicole comes to be intensely attracted by Tommy's many experiences in various places where she has never been in her life:

The foreignness of his depigmentation by unknown suns, his nourishment by strange soils, his tongue awkward with the curl of many dialects, his reactions attuned to odd alarms — these things fascinated and rested Nicole — in the moment of meeting she lay on his bosom, spiritually, going out and out (347)

After having another meeting with Tommy, Nicole has an illicit love affair with him, not only because there is a slight misunderstanding between Dick and Nicole, but also because she notices that Dick pays little attention to her and has lost his heart to Rosemary. While Dick is traveling alone in Provence for a few days, Tommy telephones Nicole that he will visit her in the afternoon. After taking a bath, when she powders her whole body and is well dressed, wearing the perfume of Chanel Sixteen, she is polished up and finished nicely

as one of the most beautiful flowers in a flower garden.²⁷⁾ Tommy, embracing her to the breast of his white suit which coincides with the color of Nicole's eyes, stares into her eyes which are described as the color green when she had a well-balanced mind by getting married to Dick, though green makes an allusion to a shadow of doubt in her eyes:

Knotted at her throat she wore a lilac scarf that even in the achromatic sunshine cast its color up to her face and down around her moving feet in a lilac shadow. Her face was hard, almost stern, save for the soft gleam of piteous doubt that looked from her green eyes. Her once fair hair had darkened, but she was lovelier now at twenty-four than she had been at eighteen, when her hair was brighter than she. (32—33)

But when she had an awful fit of madness, the color of her eyes changed into gray, which means her despondency, spiritlessness and indifference to the outside world around her.

He [Dick] found Nicole in the garden with her arms folded high on her shoulders. She looked at him with straight gray eyes, with a child's searching wonder. (221)

And now the color of Nicole's eyes changes into white, when she is held in Tommy's arms, betraying her husband. Tommy hesitates, looking at her eyes:

"I thought I knew your face but it seems there are some things I didn't know about it. When did you begin to have white crook's eyes?" (377)

It seems that Nicole's decision to achieve emotional autonomy, apart from Dick, is not simply included in white, but also her guilty conscience about treachery against her husband is mingled in white, which has a negative quality to Dick, even if the color gives a new energy to Nicole. When Nicole hears the color of her eyes from Tommy, she exerts herself to justify her behavior and discloses her real intention to him after long deliberation. "There is no love or warmth of any kind in what merely amounts to coincidental self-gratifications."²⁸⁾

Tommy came over behind her and laid his arms along hers, clasping her hands. Their cheeks touched and then their lips and she gasped, half with passion for him, half with the sudden surprise of its force

A little later, riding toward Nice, she thought: So I have white crook's eyes, have I? Very well then, better a sane crook than a mad puritan.

His assertion seemed to absolve her from all blame or responsibility and she had a thrill of delight in thinking of herself in a new way. (379)

Nicole can stand on her own feet so well that she would like to be rather a wild and sane crook than an elegant and mad puritan, though she betrayed her husband. She reflects that white is related to the concept of "sane" by seizing Tommy's statement as a clue, and furthermore she gladly begins to think of her future, throwing out her feeling of guilt or responsibility. Even the sun and the sky appear to Nicole, who has perfectly entered the white world, to be "a white sun, chivied of outline by a white sky." (403) Tommy also refers to Nicole with the new white eyes as a newborn baby, after her secret romance with him:

. . . they were sitting on the bed and he kissed her hardy knees. Struggling a little still, like a decapitated animal she forgot about Dick and her new white eyes, forgot Tommy himself and sank deeper and deeper into the minutes and the moment. (380)

She completely becomes free of Dick's supervision, though his "strength and charm fall apart in the insufferable atmosphere of sophisticated brutality."²⁹ Her eyes, which are overflowing with a spirit of independence, are depicted together with the superlative white:

He [Dick] nodded, and walked off toward the hotel with Nicole's whitest eyes following him.

"He was fair enough," Tommy conceded. "Darling, will we be together to-night?"

"I suppose so." (401)

She seems to have matured conspicuously as a result of her experience, even if her "transference of the most fortuitous kind" (158) to Dick saved her and she was much more of a vampire than Dick's other patients. Under the influence of Nicole's white illusion, when the Divers go out to the beach, Dick wears white trunks to match her white suit, though their clothing is "very white against the color of their bodies." (362) We also remember that she wished Dick would have been "like a white cat." (164) Everything has gone well just as she hoped in her white world, except for Dick's intention. After his divorce from Nicole, Dick, who was "a purring, feline gentleman, not a vicious tomcat on the prowl like Tommy Barban,"³⁰ now rarely, if ever, replies to her letter and wanders around various parts of the United States. According to his latest letter addressed to her, it would seem that he lives in Hornell, New York. He will probably move, however, to other places. When he was free from Nicole, he thought that everything would go smoothly just as he had hoped, but his previous life-style was very difficult to shake off once it had been formed. As a consequence of the change of his life, we only observe him letting liquor get the upper hand, being "white-around-the-gills" (367) and struggling without setting his goal in life. It may safely be said that half his life was tossed about by the waves of the color white. "Nicole and Tommy, now on their bench, are 'black and white and metallic against the sky' (405) so white and hot. Dick's mixture of black and white, his tan, the colors of his sensibility, the

colors of his gardens, umbrellas, and parties, disappear into the black-and-white gold-world of the rich new people.”³¹⁾

[3]

In the novel blue appears as the color of Dick’s eyes which may have appealed to Rosemary’s imagination, though it suggests unpleasantness with the adjective “hard” and “cold” in the next passage:

His complexion was reddish and weather-burned, so was his short hair — a light growth of it rolled down his arms and hands. His eyes were of a bright, hard blue. (24)

She [Rosemary] stood with them [Dick and Nicole] as they took sherry and ate crackers. Dick Diver looked at her with cold blue eyes; his kind, strong mouth said thoughtfully and deliberately: (27)

He is a faithful and generous doctor who “serves the upper classes as consoler and moralist”³²⁾ when people are at their wits’ end with some difficult problems. Therefore, at first, blue will stand for kindness, reliability and generosity, though this color gradually changes into what implies Dick’s feeling of gloom. Rosemary comes to love Dick who has such a fine character. “He is to her ‘the beautiful cold image she had created,’ the idealized image of her dead father,”³³⁾ and she is content with the world of the blue eyes in which she can live at peace:

He [Dick] looked at her [Rosemary] and for a moment she lived in the bright blue worlds of his eyes, eagerly and confidently. (14)

But “when later Dick does make physical demands the result is to destroy whatever potential she may have had for real love. Her experience with him, in other words, parallels subtly and psychologically the brutal physical disillusion of Nicole as a child with her actual father.”³⁴⁾ We should also note that the color blue reminds Nicole of an unpleasant image of a “poor woman in the hospital with the blue baby, much better dead,” (209) who is connected with “the blue obscurity of the future.” (210)

In the meantime, Nicole once wore a cream-colored dress alluding to yellow before her marriage to Dick and the dress became blue and gray by turns whenever she walked. This rapid alternation of the colors is suggestive of a considerable change of her pent-up emotions which are rather unstable, alternating sanity with insanity:

Her cream-colored dress, alternately blue or gray as they [Dick and Nicole] walked,

and her very blonde hair, dazzled Dick – whenever he turned toward her she was smiling a little, (178)

She is nevertheless a very pretty girl who is not unusual, when she is put in a better frame of mind after mountaineering or a walk. There are no indications that she, dressed in a blue sweater and a white skirt, will become mentally deranged. The color arrangement of blue and white is marvelous enough to distract her mind from her constant worries at the clinic:

She wore a sweater of powder blue and a white tennis skirt — she was the first morning in May and every taint of the clinic was departed. (195)

Nicole, who “brings a flowerlike freshness to Dick’s life,”³⁵ also enters a restaurant in a blue suit like a clear sky with a brisk step, when Dick, Rosemary and some other friends are expecting her appearance at any time:

Into the dark, smoky restaurant, smelling of the rich raw foods on the buffet, slid Nicole’s sky-blue suit like a stray segment of the weather outside. Seeing from their eyes how beautiful she was, she thanked them with a smile of radiant appreciation. (69)

A good example of blue, which implies that the color will be involved in awaking a person from an illusion or promising a big future filled with hope, is observed in the scene of Nicole’s encounter with a friend of hers, Abe North,³⁶ who falls in unrequited love with Nicole and has been greatly worried by her existence in his lasting memory:

For a while there was no communication between them [Nicole and Abe] — each was racing away from the other, breathing only insofar as there was blue space ahead, a sky not seen by the other. Unlike lovers they possessed no past; unlike man and wife, they possessed no future; yet up to this morning Nicole had liked Abe better than any one except Dick — and he had been heavy, belly-frightened, with love for her for years. (107)

Blue is also infused with a sign of good luck in the descriptions of Dick’s traveling to Munich by airplane for a change. He rises into a blue sky and breathes a sign of relief, shrouded in blue:

Soaring and roaring into the blue he felt numb, realizing how tired he was. A vast persuasive quiet stole over him, and he abandoned sickness to the sick, sound to the motors, direction to the pilot. (253—254)

During his journey, he receives a telegram saying that his father has died in Buffalo, New York, and he hastens to the graveyard where many people in the Diver family have been buried for generations. Dick is moved by his deep sorrow, when he feels that he will forever after today part from people with blue eyes while alive. The following passage represents his taking leave of the blue world which is his greatest support through his life:

He knelt on the hard soil. These dead, he knew them all, their weather-beaten faces with blue flashing eyes, the spare violent bodies, the souls made of new earth in the forest-heavy darkness of the seventeenth century.

“Good-by, my father — good-by, all my fathers.” (267)

Moreover, Dick, who moves forward from the blue world to the yellow world which is influenced by Baby Warren³⁷⁾ who stands for “the brittle sterility of a life dedicated to the bitch goddess Money,”³⁸⁾ first has to make his way through the long and narrow piers with the yellow roof. The next scene signifies the period of transition from the blue world to the yellow world which brings about self-destruction:

On the long-roofed steamship piers one is in a country that is no longer here and not yet there. The hazy yellow vault is full of echoing shouts. There are the rumble of trucks and the clump of trunks, the strident chatter of cranes, the first salt smell of the sea. (267—268)

That is the reason why Dick, soon afterward, is taken to the police station after he fights with a taxi driver, and there he again exchanges blows with a military policeman, so that he is seriously wounded and put in jail. And besides, in “a yellow, hazy morning” (304) he is narrowly saved through the good offices of Baby, a boss in the yellow world. After this incident, he comes to feel deeply indebted to her, and she is always trying to meddle in his affairs, even when he talks about a new business with a friend Franz. For him she plays the part of an “evil genius, mysteriously materializing at all the crucial moments of his life and subtly dictating his every important decision.”³⁹⁾

From the yellow glint in Baby’s eyes, Dick saw she was listening. (229)

And furthermore, yellow which alludes to the money that Dick is interested in and wants to acquire is linked up with the scenes of Nicole’s fit of madness. She has the first spasm in front of a guest, after she shows Rosemary’s mother a yellow evening bag packed with “all the yellow articles”:

Rosemary watched Nicole pressing upon her mother a yellow evening bag she had admired, saying, “I think things ought to belong to the people that like them” — and

then sweeping into it all the yellow articles she could find, a pencil, a lipstick, a little notebook, "because they all go together." (44–45)

As Mrs. McKisco hurries out of Nicole's house, saying, "Well, upstairs I came upon a scene, my dears –," (47) we notice that she has witnessed Nicole's nervous breakdown. "Even a duel ensues as a direct result of the mad scene."⁴⁰

And although Dick would like to maintain the relationship with Rosemary without attracting Nicole's attention, he unconsciously wears yellow gloves, perhaps because Nicole's fit haunts his mind:

"So you [Rosemary] understand my relations with Nicole are complicated. She's not very strong — she looks strong but she isn't. And this makes rather a mess."

"Oh, say that later! But kiss me now — love me now. I'll love you and never let Nicole see."

"You darling."

They reached the hotel and Rosemary walked a little behind him, to admire him, to adore him. . . . His hat was a perfect hat and he carried a heavy stick and yellow gloves. She thought what a good time they would all have being with him to-night. (99–100)

Nicole's second spasm is connected with redness of blood when she discovers Peterson's dead body shedding blood in Rosemary's room. She is screaming something incoherent shaking with fear on her knees beside the bathtub:

"It's you!" she cried, "— it's you come to intrude on the only privacy I have in the world — with your spread with red blood on it. . . ."

"Control yourself, Nicole!"

"I never expected you to love me — it was too late — only don't come in the bathroom, the only place I can go for privacy, dragging spreads with red blood on them and asking me to fix them."

"Control yourself. Get up — " (147–148)

Nicole's third attack of madness happens on that day when four people in the Diver family go to an exposition to take Nicole's mind off a gloomy mood. Even if she misunderstands Dick on a female patient at his clinic, she suddenly begins to run away from him when the patient becomes the topic of their conversation. For a moment he is dumbfounded by the unexpected result:

Far ahead he saw her yellow dress twisting through the crowd, an ochre stitch along the edge of reality and unreality, and started after her. Secretly she ran and

secretly he followed. (247)

In a fit of madness, Nicole's insane yellow figure threading her way through the crowd is drawn well as a yellow stitch. Even when Dick finally catches up with her, she still continues to suffer from the delusion of his trouble with the female patient. He has assimilated⁴¹⁾ into the depths of her soul-sickness through the color yellow.

. . . somehow Dick and Nicole had become one and equal, not opposite and complementary; she was Dick too, the drought in the marrow of his bones. He could not watch her disintegrations without participating in them. (249)

The Diver family, filled with anxiety and sorrow, quickly makes their way home in Dick's car, leaving the site of the exposition, and when they pass "a misty yellow house" (250) standing back from the street and go up the slope of a hill to take a shortcut, Nicole suddenly grabs the steering wheel of the car, interrupting his driving, and begins to laugh uproariously. The car slides down the slope, through the bushes, and in the end runs into a tree to stop. In all probability the yellow house would have given some clues to the relapse of her breakdown by which she attempted to kill herself with the whole family.

Moreover, we may remember that Dick steps off Golding's motor yacht and passes a yellow pillar on his way home by getting in Tommy's car:

On the back seat of the car Dick remained quiescent until the yellow monolith of Golfe Juan was passed, and then the constant carnival at Juan les Pins where the night was musical and strident in many languages. When the car turned up the hill toward Tarnes, he sat up suddenly, prompted by the tilt of the vehicle, and delivered a peroration: . . . (354)

Until he passes the monolith, his face seems to reveal the depth of his distress, because he is possessed by the idea that Nicole and Baby are watching for a chance to have their own way in all sorts of things, but after having passed it, he feels at ease, as if he takes a big load off his mind, taking great pleasure in chatting cheerfully with Tommy, and soon falls asleep peacefully. Therefore, the yellow monolith becomes a landmark which gives a delicate hint at the moment when Tommy succeeds Dick as Nicole's partner:

Then he [Dick] went into an appeased sleep, belching now and then contentedly into the soft warm darkness. (354)

[4]

Green has something to do with the composure which Nicole keeps tucked away in her

mind, when the color combines with foliage, trees and a hill. In her first letter to Dick, a bosom friend, brimming over with her unrequited love, she says, "Come back to me some day, for I will be here always on this green hill," (160—161) expressing her true feeling filled with hope. Nicole in fresh green nature is described as a charming woman who has a lovely mind, and her green eyes assimilate to a beautiful landscape which surrounds her. And Rosemary also pleasantly looks over the sea "as mysteriously colored as the agates and cornelians of childhood, green as green milk, blue as laundry water, wine dark" (19) on her way back to the hotel in the late afternoon. But with the passage of time, "a green twilight" (18) created by trees changes into a peculiar ghost-green mingled with cream-color which suggests yellow:

. . . , while outside the taxi windows the green and cream twilight faded, and the fire-red, gas-blue, ghost-green signs began to shine smokily through the tranquil rain. (97)

Green sometimes drives Nicole into madness under the influence of red:

By French law Dick had no right to touch the body but he moved the arm a little to see something — there was a stain on the green coverlet, there would be faint blood on the blanket beneath. (145)

Nicole, who once "stood in the fuzzy green light of the vegetable garden," (34) is now cornered into a nervous breakdown with the unexpected appearance of yellow resulting from mixing the red of blood and the green of the coverlet. Though green usually gives composure and calmness to her, the color also has an unstable quality which might turn into yellow at any moment. As Dick aptly states, "The green hat, the crushed hat, no future," (296) we may not be able to predict a bright future by the color green.

Gray, which conjures up old age, melancholy and morbid paleness,⁴²⁾ has a close relation to the eyes of Nicole and Devereux Warren, Nicole's father. When Nicole was twelve years old, her mother died and ever afterward Nicole has lived with her father as if they are a pair of lovers, but when she was sixteen years old, they finally committed incest.⁴³⁾ In about eight months' time, she began to behave in a crazy manner. We will notice that Nicole's madness is reflected in her eyes sparkling with gray. And Dick and Rosemary cannot feel a great peace of mind even when their nerves relax, but they are "both in the gray gentle world of a mild hangover of fatigue" (98) and are afraid that their affair might be detected. Baby Warren, Nicole's elder sister, who "takes over Daddy's male fortune and power,"⁴⁴⁾ lives a luxurious life protected by money the same as Nicole who is described as "a creature whose life did not promise to be only a projection of youth upon a grayer screen, but instead, a true growing; the face would be handsome in middle life; it would be handsome in old age: the essential structure and the economy were there," (187)

and Baby is also “the adult in charge of the family, and as the man of the family she is unfulfilled as a woman, incomplete as a female.”⁴⁵ The mannish woman not simply gives us an impression of selfishness⁴⁶ which the gray symbolizes, but also “epitomizes both the sterility of a life dedicated to money and the poisonous influence such an amoral person can wield among wiser and apparently humane people.”⁴⁷

Black is related to an event of bad omen. The dead body that Nicole encounters in Rosemary’s room is that of a black man. The place where Dick and Nicole live is connected with the “black shadow of a hill,” (52) and after Nicole comes out of a drugstore, she is barked at by “a long, low black dog” (18) in front of her car parked on the street, while Dick is “hemmed in by flowers — Nicole’s sinister ‘black and brown tulips’ (33) — as intransigently as the most dangerous patients of the Swiss sanatorium had been housed behind her iron flowers.”⁴⁸ When a landlord who hears a strange noise of Nicole’s car accident appears in front of his inn, he is wearing a “wide black apron.” (252) Mr. Morris, a father, who comes to the clinic to treat his son for alcoholism, declares that liquors are linked with black. Dick is also getting into the habit of drinking under the influence of “black drink,” (327) and he cannot help drinking when he should not drink. When Dick and Rosemary are in the face of a sad separation, he says to her, “‘I guess I’m the Black Death,’ (286) and ‘I don’t seem to bring people happiness any more.’” (286)

Moreover, this color represents what has a dubious charm. Some American women by whom Dick is fascinated during his traveling in Montreux wear “black dresses.” (198) He also feels attracted to a good figure of a woman who detached herself “from the black shape of a tree” (263) among the yellowish-brown rose bushes. Rosemary likes “the straight dark hair brushed back,” (80) and when the affair between Dick and her develops, she appears coquettishly “in her black pajamas.” (274)

And furthermore, black is related to homosexuality which plays an important part in the novel. “Dick himself has played the ‘pansy’s trick’ with the black lace drawers”⁴⁹ for a sexual joke on the beach:

Nicole handed her husband the curious garment on which she had been working. He went into the dressing tent and inspired a commotion by appearing in a moment clad in transparent black lace drawers. Close inspection revealed that actually they were lined with flesh-colored cloth. (26)

[5]

Pink symbolizes delight and youth as well as good health,⁵⁰ and in this novel it appears as the color of the palm of Rosemary’s hand. And as a young lady, the lovely Nicole is also often combined with a pink rose which “appropriately suggests Nicole’s schizophrenic nature because, while it is considered the most beautiful of all flowers, its thorns make it dangerous as well,”⁵¹ but as she grows older, the color fades away from her and soon

Rosemary implying pink by the name takes Nicole's place by showing her pink quality to Dick who may have beautiful and happy dreams of his youth in the color. Besides, Rosemary sees the costumes of a French actor shining brightly with pink, feeling good, when she goes to the studio, and moreover the pink indicates the color of the skin of roadmen who are in good health. Nicole's mind filled with hope reflects pink flowers in the following sentence:

. . . she walked on, between kaleidoscopic peonies massed in pink clouds, black and brown tulips and fragile mauve-stemmed roses, transparent like sugar flowers in a confectioner's window — until, as if the scherzo of color could reach no further intensity, it broke off suddenly in mid-air, . . . (33)

We should also note that in the opening page of this novel, there are short descriptions such as "a large, proud, rose-colored hotel" (3) and "the pink and cream of old fortifications" (3) that maybe make an allusion to Rosemary's appearance. Pink sometimes becomes a symbol of hope⁵²⁾ which is observed in the behavior of prostitutes expecting to meet the boy friends again after a transient joy with them:

One of the girls hoisted her skirt suddenly, pulled and ripped at her pink step-ins and tore them to a sizable flag; then, screaming "Ben! Ben!" she waved it wildly. As Tommy and Nicole left the room it still fluttered against the blue sky. (383)

This color also stands for effeminateness, spiritlessness and untrustworthiness in connection with Dick and Abe, who are defeated without accomplishing their plans and purposes, though their wives finally have the good fortune to live happily. We may recall that Baby takes a taxi to the American Embassy because early in the morning she is notified that Dick fought with a military policeman and was put in jail. A member of the Embassy staff is awakened at an early hour and he is in a bad mood. Since "the man's face was covered with pink cold cream" (299) applied before going to sleep last night, it made a grotesque and unmanly impression on her mind. Actually the man was absolutely worthless to Baby without handling the matter bravely to help Dick.

Red is used as a symbol of passion, hotness and provocation⁵³⁾ as well as blood. Before Dick gets married to Nicole, he feels drawn toward a "red-lipped" (164) telephone girl at the headquarters. When Rosemary travels to the Riviera where Dick and Nicole are staying, her dress is a daring and conspicuous "bright red" (18) one in the latest fashion, which is designed purely for the effect on Dick who will be probably attracted by the color, which also often indicates the heat in the descriptions such as "a stuffy villa sealed in red plush across from the Excelsior" (301) and ". . . the east was crayoned red and yellow, promising a sultry day." (63) Dick's hair is described as red which is suggestive of great energy⁵⁴⁾ that he displays when he is infatuated with Rosemary. Dick feels affection for Rosemary, but he

cannot get married to her, though he is consumed with jealousy as he watches some young men approaching her, and he gradually begins to speak unpleasant words to her and hurt her feelings. In the next passage, figurative as they are, we notice Dick's sarcastic remarks which will cause an eternal separation between them, based on his deep jealousy for her popularity:

He was a gruff red bird and instinctively she drew away from him as his unjustified jealousy began to snow over the qualities of consideration and understanding with which she felt at home. (285)

Brown is used in connection with shoulders, legs, khaki, the wood, the limb, the clay and one's back, and, though it often implies "getting a suntan," it seems that the color does not have a symbolic meaning in the novel, except for two examples such as "black and brown tulips" (33) which probably symbolize Nicole's sinister inner thoughts and "a faint disgust in his face which marred the full fierce lustre of his brown eyes" (22—23) which suggest restlessness and fretfulness⁵⁹ of a young Latin man on the beach.

Gold is used as what indicates the radiant beauty or gorgeousness in the descriptions such as Rosemary's "lovelocks and waves and curlicues of ash blonde and gold," (4) Nicole's "gold hair," (18) "a travelling chess set of gold and ivory" (71) which Nicole bought, Nicole's "face, ivory gold against the blurred sunset" (187) and Dick's "gold-headed stick." (123)

Silver, which is representative of superiority or excellence in quality and beauty, is used in the examples of "the silver cord," (76) "the long hall of blue steel, silver-gilt," (94) "polished brass, silver and ivory," (144) "*a silver dollar*," (180) "the silver closet," (183) "the cloth-of-silver chair cushion," (377) and "Its wheels were of silver." (101)

Golden, as an adjective, which is suggestive of "wonderful" and "splendid," is used in the phrases such as "a golden, leonine head," (7) "enormous deep-set dark golden eyes," (11) "the golden bowl," (76) "the golden corners of his eyes," (142) "the gray-haired men of the golden nineties," (228) and "the golden sand." (368)

[6]

As mentioned above, we have investigated several color words of the high frequency of use in this novel, considering them in relation to the theme and the characters. For future reference, we shall indicate the frequency⁵⁹ of the color words in the novel.

white 65/ blue 39/ black 31/ red 26/ gray 20/ green 20/ brown 13/ yellow 13/
pink 12/ gold 10/ silver 8/ golden 6

It may be remarkable that white and blue rank first and second respectively the same

as in *This Side of Paradise* and *The Great Gatsby*.

White is not simply an attractive color to Dick, but also an unpleasant one which is related to Nicole's betrayal.

Though blue, which is connected with the eyes of Dick or his ancestors, is the hopeful color, the color implies gloom, misery and sadness as well and it is often used under the influence of yellow which alludes to the madness or money. Therefore, it may be said that yellow interrupts Dick's entrance into the hopeful territory which is symbolized by blue.

Green has a relaxing and peaceful atmosphere for Nicole, but at the same time it is an unstable factor that may change into yellow and drive her into a nervous breakdown at any time, when green mixes with the color red.

Black, which is usually related to an ill-omened image, has often a mysterious charm that appeals to men's imagination.

Pink symbolizing youthfulness and good health also suggests male unreliability and effeminateness.

Red which has reference to blood represents the passion that attracts people, whereas it is connotative of grief reflected in Mr. Warren's eyes and Dick's jealousy for the young men who court Rosemary.

Gray is used as the color which has something to do with madness or anxiety implied in Nicole's eyes and guiltiness in Mr. Warren's eyes. This color, which seems to make an allusion to a morbid and indistinct personality, may also give a hint that Dick takes a noncommittal attitude toward Rosemary.

And besides, we should take notice that Stark tells us that:

Nearly all his nouns are modified in the opening of *Tender Is the Night*, however, many by two or three words. Thus, his style, like his themes, shows the great importance he attaches to the qualities of objects. Among his adjectives, ones describing color predominate: "rose-colored," "flushed," "pink," "tan," "cream," "purple," "blue," "ash blond," "gold." His adjectives, like his fanciful reference to "deferential palms," sometimes suggest the social class of an object's owner.⁵⁷⁾

Although we cannot make any definite comment on a relationship between Fitzgerald's works and color words, because very few people argue it, it would seem that some color words of the high frequency of use such as white, blue, black, red, green and pink in *Tender Is the Night*⁵⁸⁾ show a tendency to have an ambivalent nature which contains both a plus and a minus factor.

(Notes)

Chapter IV

- 1) As widely known, this title is adopted from a stanza of "Ode to a Nightingale" by John Keats. It is possible that the Nightingale is connected with Nicole. And the Night indicates both "the time of enchantment, masking to ugliness of reality that the day exposes" (187) and "the time of beauty and the time of illusion." (187) _____ William E. Doherty, "Tender Is the Night and 'Ode to a Nightingale,'" in *F. Scott Fitzgerald* Edited by Harold Bloom (New York: Chelsea House Publishers, 1985). / Deegan thinks that "Dick progressively prefers the tender night of his romantic illusions to the daylight of reality." _____ Thomas Deegan, "Dick Diver's Childishness in *Tender is the Night*," *Fitzgerald / Hemingway Annual* 1979, p. 131.
- 2) Cf. Matthew J. Bruccoli, *The Composition of Tender Is the Night: A Study of the Manuscripts* (Pittsburgh, Pa. : University of Pittsburgh Press, 1963), pp.xx-xxii.
- 3) Rosemary, who "was modelled on Lois Moran, the movie star," (125) is a leading actress who was famous for a film "Daddy's Girl," which suggests the relationship between Dick and Rosemary and between Nicole and Mr. Warren. _____ Richard D. Lehan, *F. Scott Fitzgerald and the Craft of Fiction* (Carbondale and Edwardsville, Ill.: Southern Illinois University Press, 1966). / Fussell states that "Rosemary manifests the effects of Hollywood sentimentality and meretriciousness on the powers of American perception and imagination. . . . Immature and egocentric, she provides one more symbol of the corruption of imagination in American civilization;" _____ Edwin Fussell, "Fitzgerald's Brave New World," in *The Great Gatsby: A Study* Edited by Frederick J. Hoffman (New York: Charles Scribner's Sons, 1962), p. 259.
 And Rosemary is also "an evergreen plant of the mint family" which has "clusters of small, light-blue flowers and leaves that yield a fragrant essential oil, used in perfumes, in cooking, etc." _____ David B. Guralnik, *Webster's New World Dictionary of the American Language* (Second College Edition) (New York: William Collins and World Publishing Co., 1976), p. 1237.
- 4) John Grube, "Tender Is the Night: Keats and Scott Fitzgerald," *The Dalhousie Review* 44 (Winter 1964-65), p. 436.
- 5) The last name "Diver" of Dick Diver is an ironical name, as Seiters states: "Figuratively, Dick dives deeply into water, but in reality, his dive simply takes him from a higher to a lower social and spiritual level." _____ Dan Seiters, *Image Patterns in the Novels of F. Scott Fitzgerald* (Ann Arbor, Michigan: UMI Research Press, 1986), p. 114.
- 6) It is common knowledge that "Fitzgerald modelled Dick and Nicole Diver, in part, on the Murphys, Gerald and Sara Murphy." _____ Richard D. Lehan, *op. cit.*, p. 123.
- 7) Charles Weir, Jr., "An Invite with Gilded Edges: A Study of F. Scott Fitzgerald," *Virginia Quarterly Review* 20 (Winter 1944), p. 109.
- 8) Arthur Mizener, "Tender Is the Night," in *F. Scott Fitzgerald* Edited by Harold Bloom, p. 103. / "Rosemary chooses Dick because he is the male platonic conception of herself." _____ John F. Callahan, *The Illusions of a Nation: Myth and History in the Novels of F. Scott Fitzgerald* (Urbana: University of Illinois Press, 1972), p. 95.
- 9) James Ellis, "Fitzgerald's Fragmented Hero: Dick Diver," *The University Review: A Publication of The University of Missouri at Kansas City* 32-1 (Autumn 1965), p. 47.
- 10) John B. Chambers, *The Novels of F. Scott Fitzgerald* (London: The Macmillan Press Ltd., 1989), p. 156.
- 11) James Ellis, *op. cit.*, p.46. / "As a psychiatrist he knows the pattern which Nicole's life will follow, he knows what marriage to her would mean." _____ Eugene White, "The 'Intricate Destiny' of Dick Diver," in *Tender Is the Night: Essays in Criticism* Edited by Marvin J. LaHood (Bloomington:

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- Indiana University Press, 1969), p. 117.
- 12) John Grube, *op. cit.*, p. 436.
 - 13) Robert Stanton, "Daddy's Girl: Symbol and Theme in *Tender Is the Night*," *Modern Fiction Studies* 4—2 (Summer 1958), p. 136.
 - 14) Donald Monk, "Fitzgerald: The Tissue of Style," *Journal of American Studies* 17 (April 1983), p. 90.
 - 15) Constance Drake, "Josephine and Emotional Bankruptcy," *Fitzgerald / Hemingway Annual* 1969, p. 5.
 - 16) Robert Stanton, *op. cit.*, p. 139.
 - 17) John W. Crowley, *The White Logic: Alcoholism and Gender in American Modernist Fiction* (Amherst, Massachusetts: University of Massachusetts Press, 1994), p. 76.
 - 18) George D. Murphy, "The Unconscious Dimension of *Tender Is the Night*," *Studies in the Novel* 5—3 (Fall 1973), p. 315.
 - 19) Milton R. Stern, *Tender Is the Night: The Broken Universe* (New York: Twayne Publishers, 1994), p. 46.
 - 20) Arthur Mizener, *op. cit.*, p. 108. / Kazin also says that ". . . but she gives him nothing except the subtle moral bribery of her wealth. When his own decline begins, she almost absent-mindedly deserts him, after a gay little taste of adultery with a wealthy athlete, and the story concludes with Dick robbed of his home and children, his work and his dream of love." _____ Alfred Kazin, "An American Confession," in *F. Scott Fitzgerald: The Man and His Work* Edited by Alfred Kazin (New York: Collier Books, 1962), p. 179.
 - 21) Louis K. Greiff, "Perfect Marriage in *Tender Is the Night*: A Study in the Progress of a Symbol," *Fitzgerald / Hemingway Annual* 1974, pp. 72—73.
 - 22) Suzanne West, "Nicole's Gardens," *Fitzgerald / Hemingway Annual* 1978, p. 89.
 - 23) Milton R. Stern, *op. cit.*, p. 65.
 - 24) Mary E. Burton, "The Counter-Transference of Dr. Diver," in *F. Scott Fitzgerald* Edited by Harold Bloom, p. 139.
 - 25) Milton R. Stern, *op. cit.*, p. 37.
 - 26) R. L. Samsell, "Won't you Come Home, Dick Diver?," *Fitzgerald / Hemingway Annual* 1970, p. 41.
 - 27) West notes that "through flower imagery, Fitzgerald emphasizes that Nicole's process of maturity, while a psychological growth, is a moral decline. . . . In *Tender Is the Night* Edenic gardens prove illusory and safe gardens, impossible to maintain. The gardens that survive are as artificial as the camellia that Nicole wore on her shoulder and as valueless as the artificial flowers that she purchased during her shopping spree on the Rue de Rivoli." _____ Suzanne West, *op. cit.*, p. 94.
 - 28) Bruce L. Grenberg, "Fitzgerald's 'Figured Curtain': Personality and History in *Tender Is the Night*," *Fitzgerald / Hemingway Annual* 1978, p. 130.
 - 29) Philip Rahv, "*Tender Is the Night*: You Can't Duck Hurricane Under a Beach Umbrella," in *F. Scott Fitzgerald in His Own Time: A Miscellany* Edited by Matthew J. Bruccoli and Jackson R. Bryer (Kent, Ohio: Kent State University Press, 1971), p. 384.
- Tuttleton insists that "in her transference to Dick, she drains him of his vitality, his inexhaustible energy, his very self. Her cure being complete, she consummates an affair with Tommy Barban with calculated intention. The change is evident in her white crook's eyes, suggesting her complicity in the social and personal evil of her family and class." _____ James W. Tuttleton, "Vitality and Vampirism in *Tender Is the Night*," in *Critical Essays on F. Scott Fitzgerald's Tender Is the Night* Edited by Milton R. Stern (Boston, Massachusetts: G. K. Hall & Co., 1986), p. 244. / Chamberlain also states that "Nicole saves herself by transferring her outraged affection for her father to the young psychiatrist with his 'cat's face' and his air of being a good, solid bulwark for distress." _____ John Chamberlain, "*Tender Is the Night*," in *F. Scott Fitzgerald: The Man and His Work* Edited by Alfred Kazin, p. 97.
 - 30) Harold Beaver, "*Tender Is the Night*: Fitzgerald's Portrait of a Gentleman," in *Scott Fitzgerald: The Promises of Life* Edited by A. Robert Lee (London: Vision Press Ltd., 1989), p. 67.
 - 31) Milton R. Stern, *The Golden Moment: The Novels of F. Scott Fitzgerald* (Urbana: University of Illinois

- Press, 1970), pp. 449—450.
- 32) John Kuehl, "Scott Fitzgerald: Romantic and Realist," in *Tender is the Night: Essays in Criticism* Edited by Marvin J. LaHood (Bloomington: Indiana University Press, 1969), p. 12.
- Coleman says that "Nicole improves under the protection of Dick's strength; Dick, however, disintegrates beneath the demands which Nicole makes upon him in his triple role as doctor, father, and husband." _____ Tom C. Coleman, III, "Nicole Warren Diver and Scott Fitzgerald: The Girl and the Egotist," *Studies in the Novel* 3—1 (Spring 1971), p. 36.
- 33) Willam F. Hall, "Dialogue and Theme in *Tender Is the Night*," in *Tender Is the Night: Essays in Criticism* Edited by Marvin J. LaHood, p. 149.
- 34) *Ibid.*, pp. 149—150.
- 35) Suzanne West, *op. cit.*, p. 86.
- But at the same time "Nicole, the goddess who failed, is postulated in the novel as a schizophrenic, in an attempt to explain her double role as Fair Lady and Dark, her two faces, angelic and diabolic, the melting and the grinning mask." _____ Leslie A. Fiedler, *Love and Death in the American Novel* (London: Paladin, 1970), p. 293.
- 36) "Abe's launching of the 'small race riot' and the Negro Freeman's struggle to escape injustice are surely ironic allusions to the Civil War and to Lincoln's role as the Great Emancipator, and when the reader later learns of North's brutal slaying, the President's assassination is paralleled as well." _____ Alexander R. Tamke, "Abe North as Abe Lincoln in *Tender Is the Night*," *Fitzgerald Newsletter* 36 (Winter 1967), p. 252.
- 37) Beaver assumes that she "could comfortably ignore his [Dick's] feelings. She could afford to bide her time. Only money, she knew, offered gilt-edged 'moral superiority.'" _____ Harold Beaver, *op. cit.*, p. 70.
- 38) James E. Miller, Jr., "*Tender Is the Night*," in *Tender Is the Night: Essays in Criticism* Edited by Marvin J. LaHood, p. 96.
- 39) *Ibid.*, p. 96.
- 40) John Grube, *op. cit.*, p. 436.
- 41) When Dick was fascinated by Nicole in the early part of the novel, he had the next idea in his mind:
- "His 'work' with Nicole is to build out of the broken side of her psyche a compound, if less intact, identity — Dicole." _____ Maria DiBattista, "The Aesthetic of Forbearance: Fitzgerald's *Tender Is the Night*," in *American Fiction 1914 to 1945* Edited by Harold Bloom (New York: Chelsea House Publishers, 1986), p. 219.
- 42) Tetsushi Akaïke, *Eigoshikisai no Bunkashi* [*Cultural Reviews of English Color Words*] (Tokyo: Kenkyusha, 1981), p. 182.
- 43) This example of "a wealthy household whose life has been distorted and made precarious by incestuous relations with her father" will "symbolize the rottenness of the society of which Nicole is a part." _____ C. Hartley Grattan, "*Tender Is the Night*," in *F. Scott Fitzgerald: The Man and His Work* Edited by Alfred Kazin, p. 104.
- 44) Milton R. Stern, *Tender Is the Night: The Broken Universe*, p. 57.
- 45) *Ibid.*, p. 57.
- 46) Kazuichirō Yamashita, *et al.* (trans.) *Dictionary of Symbols and Imagery* by Ad de Vries (Amsterdam·London: North-Holland Publishing Co., 1974) / (Tokyo: Taishukan Shoten, 1984), p. 299.
- 47) Thomas J. Stavola, *Scott Fitzgerald: Crisis in an American Identity* (New York: Harper & Row Publishers, Inc., 1979), p. 158.
- 48) Harold Beaver, *op. cit.*, p. 71.
- 49) George D. Murphy, *op. cit.*, p. 319. / Stern says that "when, for a sexual joke, Dick wears the swim trunks Nicole had made for him, a garment that looks like 'black lace drawers', McKisco's reaction is merely funny." _____ Milton R. Stern, *Tender Is the Night: The Broken Universe*, p. 43. /

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Miller also points out that "this 'pansy trick' (as Mr. McKisco calls it) appears innocently silly — but it strikes a slightly dissonant note in the context of Nicole's earlier letter." _____ James E. Miller, Jr., *F. Scott Fitzgerald: His Art and His Technique* (New York: New York University Press, 1967), p. 146.

50) Tetsushi Akaike, *op. cit.*, p. 64.

51) Suzanne West, *op. cit.*, p. 85.

52) Tetsushi Akaike, *op. cit.*, p. 67.

53) *Ibid.*, p.51, p. 53.

54) Kazuichirō Yamashita, *op. cit.*, p. 520.

55) Tetsushi Akaike, *op. cit.*, p. 74. / See the following example:

"Yet one remembered them [his brown eyes] afterward, when one had forgotten the inability of the mouth to endure boredom and the young forehead with its furrows of fretful and unprofitable pain." (25—26)

56) The words of orange 4, reddish 3, cream 3, ruddy 3, rosy 3, violet 3, crimson 2, lilac 2, purple 2, whiteness 2, etc. are excluded from the frequency of use of the color words.

57) John Stark, "The Style of *Tender Is the Night*," *Fitzgerald / Hemingway Annual* 1972, p. 91.

58) Weston states that "the conclusion of *Tender Is the Night* poignantly reveals Fitzgerald's conception of the basic illusions of American idealism. Like his literary heroes, Fitzgerald was also plagued by false hopes." _____ Elizabeth A. Weston, *The International Theme in F. Scott Fitzgerald's Literature* (New York: Peter Lang Publishing, Inc., 1995), p. 114.

Appendix 4: A Concordance to the Color Words in *Tender Is the Night*

Page	(white) 65
6	... a tanned woman with very <u>white</u> teeth looked down at her, and
6	... where the beach was strewn with pebbles and dead sea-weed, sat a group with flesh as <u>white</u> as her own.
7	The sponsor of the story was a <u>white</u> -haired woman in full evening dress, obviously a relic of the previous evening,
13	Noon dominated sea and sky — even the <u>white</u> line of Cannes, five miles off, had faded to a mirage of what was fresh and cool;
25	“... ‘... Isn’t the sky <u>white</u> ? Isn’t little Nellie’s nose red?”
26	Simultaneously the whole party moved toward the water, ..., passing from the heat to the cool with the gourmandise of a tingling curry eaten with chilled <u>white</u> wine.
29	... they came upon the <u>white</u> crackling glow of a stage, where a French actor — his shirt front, collar, and cuffs tinted a brilliant pink — and an American actress stood motionless
33	Following a walk marked by an intangible mist of bloom that followed the <u>white</u> border stones she came to a space overlooking
34	“I forgot to tell you that as a final apostolic gesture I invited Mrs. Abrams, the woman with the <u>white</u> hair.”
43	... it was impossible not to smile back into the <u>white</u> mirrors of her teeth —
53	She stopped at the sight of a figure seated on the wide <u>white</u> stairway of the formal entrance —
55	... Abe North, looking somewhat distracted, came out of the hotel, perceived them against the sky, <u>white</u> over the sea.
58	He seemed very puny and cross and <u>white</u> . Evidently he had been writing and drinking all night.
76	And suddenly around a bend the <u>white</u> caps of a great sea of graves. Dick asked the chauffeur to stop.
85	... — she was pale as pale now, she was a <u>white</u> carnation left after a dance.
89	She had been <u>white</u> -Saxon-blonde but she was more beautiful now that her hair had darkened than when it had been like a cloud and more beautiful than she.
115	... and there was Rosemary and Bill Hillis standing in the vestibule arguing with the conductor — Rosemary <u>white</u> as a sheet.
116	The vividly pictured hand on Rosemary’s cheek, the quicker breath, the <u>white</u> excitement of the event viewed from outside, the inviolable secret warmth within.
123	... there was the flash of a <u>white</u> face under his own, the arc of a shoulder.
140	The little man with his portable manufactory, his insincere eyes that, from time to time, rolled <u>white</u> semi-circles of panic into view;
159	...; here and there, as they rode into the grounds, the car passed the <u>white</u> flag of a nurse waving beside a patient on a path.
160	My head aches so, so excuse this walking there like an ordinary with a <u>white</u> cat will explain, I think.
164	You must be a very wise behind your face like a <u>white</u> cat, except you don’t look like that in the picture Dr. Gregory gave me
176	In the dead <u>white</u> hours in Zurich staring into a stranger’s pantry across the upshine of a street-lamp, he used to think that he wanted to be good, he wanted to be kind, he wanted to be
183–184	... he thought the same way when he saw Dohmler dead, the light out on the veranda,

- the vines of his whiskers tickling his stiff white collar, the many battles that had swayed before the *chink-like eyes stilled forever under the frail delicate lids* —
- 195 It was a bright day, with sun glittering on the grass beach below and the white courts of the Kursal.
- 195 She wore a sweater of powder blue and a white tennis skirt —
- 198 ...; and of American women of a certain age, with snowy-white transformations, black dresses, and lips of cherry red.
- 200 ... she chattered to the elder Marmora, whose hair was dashed with white like a piano keyboard,
- 201 As he approached the promenade, the stars began to come through the white crests of the high Alps.
- 208 All that saved it this time was Nicole finding their table and glowing away, white and fresh and new in the September afternoon.
- 234 ... the cigarette points going green and silver when the lights shone red, the band of white that fell across the dancers as the door to the bar was opened and closed.
- 236 ... the seasons marked only by the workmen on the road turning pink in May, brown in July, black in September, white again in Spring.
- 237 They had many fine times together, fine talks between the loves of the white nights, but
- 247 "Madame," he cried to a young woman behind a white lottery wheel,
- 250 There were numerous lottery booths with white wheels —
- 271 When the valet returned he put on a white shirt and collar and a black tie with a pearl;
- 299 On an upper landing, just aroused from sleep and wrapped in a white embroidered Persian robe, stood a singular young man.
- 313 Dick came into his office white and tired one noon and sat down, saying:
- 320 A nun with a holy face was nursing the man whose emaciated fingers stirred a rosary on the white sheet.
- 346 They were hailed — a huge white-haired man in a white suit looked down at them, calling:
- 346 There were a white, a red, a blurred dress, the laundered chests of several men,
- 348 "Who is the woman in white?"
- 352 His face, wan in the light that the white spray caught and tossed back to the brilliant sky had none of the lines of annoyance she had expected.
- 362 The Divers went out on the beach with her white suit and his white trunks very white against the color of their bodies.
- 363 ... the searchlights from last night's fêtes, the modernistic buffet, white with a hackneyed motif of endless handlebars.
- 367 To Nicole he looked white-around-the-gills, and she cautioned him:
- 377 In the light shade Tommy caught her up in his white-duck arms and pulled her around to him, looking at her eyes.
- 377 There was some scent on his hair, a faint aura of soap from his white clothes.
- 377 "... When did you begin to have white crook's eyes?"
- 379 ..., riding toward Nice, she thought: So I have white crook's eyes, have I? Very well then, better a sane crook than a mad puritan.
- 380 ... she forgot about Dick and her new white eyes, forgot Tommy himself and sank deeper and deeper into the minutes and the moment.
- 381 He inspected the oblong white torso joined abruptly to the brown limbs and head, and said, laughing gravely:
- 381 "You are all new like a baby."

"With white eyes."
 "I'll take care of that."
 "It's very hard taking care of white eyes — especially the ones made in Chicago."
 384 ... they swam in Beaulieu in a roofless cavern of white moonlight formed by a circlet of
 pale boulders about a cup of phosphorescent water, facing Monaco and the blur of
 Mentone.
 384 ... and as Tommy kissed her she felt him losing himself in the whiteness of her cheeks
 and her white teeth and her cool brow and
 397 The coiffeuse in her white uniform, faintly sweating lip-rouge and cologne, reminded her
 of many nurses.
 401 He nodded, and walked off toward the hotel with Nicole's whitest eyes following him.
 403 A white sun, chived of outline by a white sky, boomed over a windless day.
 405 ... Then he would not have to look at those two other figures, a man and a woman, black
 and white and metallic against the sky

Page

(blue) 39
 3 Before eight a man came down to the beach in a blue bathrobe and with much
 preliminary application to his person of the chilly water,
 7 ... a man with a long face and a golden, leonine head, with blue tights and no hat,
 14 He looked at her and for a moment she lived in the bright blue worlds of his eyes,
 eagerly and confidently.
 19 ... above a sea as mysteriously colored as the agates and cornelians of childhood, green
 as green milk, blue as laundry water, wine dark.
 24 His eyes were of a bright, hard blue.
 25 "... 'Isn't the sea blue? Isn't the sky white? Isn't little Nellie's nose red?' "
 27 Dick Diver looked at her with cold blue eyes; his kind, strong mouth said thoughtfully
 and deliberately:
 29 ... a blue face appeared among the blinding lights above, called something unintelligible
 into the upper blackness.
 63 It was past four and under a blue-gray sky the first fishing-boats were creaking out into a
 glaucous sea.
 69 Into the dark, smoky restaurant, ... slid Nicole's sky-blue suit like a stray segment of the
 weather outside.
 71 ... two chamois leather jackets of kingfisher blue and burning bush from Hermes —
 94 ... it was an electric-like shock, ..., to cross that threshold, if it could be so called, into
 the long hall of blue steel, silver-gilt, and the myriad facets of many oddly bevelled
 mirrors.
 96 But the girl talking to her, in the starched blue shirt with the bright blue eyes and the
 red cheeks and the very gray suit,
 97 ... the green and cream twilight faded, and the fire-red, gas-blue, ghost-green signs began
 to shine smokily through the tranquil rain.
 107 ... — each was racing away from the other, breathing only insofar as there was blue
 space ahead, a sky not seen by the other.
 159 The sun swam out into a blue sea of sky and suddenly it was a Swiss valley at its best
 —
 178 Her cream-colored dress, alternately blue or gray as they walked, and her very blonde
 hair, dazzled Dick —
 179 ... — yet finally one of them had gone and left the other crying, only to feel blue, to feel
 sad.
 195 She wore a sweater of powder blue and a white tennis skirt —

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196	When the funicular came to rest those new to it stirred in suspension between the <u>blues</u> of two heavens.
209	— Oh, that poor woman in the hospital with the <u>blue</u> baby, much better dead.
209	“Good-bye, <u>Blue</u> Grotte,” sang the boatman, “come again soo-oon.”
210	I am motionless against the sky and the boat is made to carry my form onward into the <u>blue</u> obscurity of the future,
212	..., then diving down afterward out of the <u>blue</u> dawn and into the pillows, to keep the light from our eyes.
225	With his cap, Dick slapped the snow from the dark <u>blue</u> ski-suit before going inside.
225	... — they were poster-like, formidable in their snow costumes, Nicole’s of cerulean <u>blue</u> , Baby’s of brick red.
235	They passed the crisp green rinks where Wiener waltzes blared and the colors of many mountain schools flashed against the pale- <u>blue</u> skies.
236	His dream had begun in sombre majesty; navy <u>blue</u> uniforms crossed a dark plaza behind bands playing the second movement of Prokofieff’s “Love of Three Oranges.”
246–247	The women’s bonnets, ..., seemed demure against the <u>blue</u> and orange paint of the wagons and displays.
253	Soaring and roaring into the <u>blue</u> he felt numb, realizing how tired he was.
267	These dead, he knew them all, their weather-beaten faces will <u>blue</u> flashing eyes, the spare violent bodies,
342	... the April sun shone pink on the saintly face of Augustine, the cook, and <u>blue</u> on the butcher’s knife she waved in her drunken hand.
345	She guessed that something was developing behind the silence, behind the hard, <u>blue</u> eyes, the almost unnatural interest in the children.
347	His handsome face was so dark as to have lost the pleasantness of deep tan, without attaining the <u>blue</u> beauty of negroes — it was just worn leather.
359	Upstairs again she looked into his room — the <u>blue</u> eyes, like searchlights, played on a dark sky.
363	... few people swam any more in that <u>blue</u> paradise, children and one exhibitionistic valet who punctuated the morning with spectacular dives from a fifty-foot rock —
379	They had passed through Nice following the <u>blue</u> coast and begun to mount to the middling-high Corniche.
383	As Tommy and Nicole left the room it still fluttered against the <u>blue</u> sky.
Page	(black) 31
7	... talking very seriously to an unmistakably Latin young man in <u>black</u> tights, both of them picking at little pieces of sea-weed
18	A long, low <u>black</u> dog barked at her, a dozing chauffeur woke with a start.
26	He went into the dressing tent and inspired a commotion by appearing in a moment clad in transparent <u>black</u> lace drawers.
33	... she walked on, between kaleidoscopic peonies massed in pink clouds, <u>black</u> and brown tulips and fragile mauve-stemmed roses,
48	Between the <u>black</u> isles it floated, softly parting the dark tide.
51	It was a limpid <u>black</u> night, hung as in a basket from a single dull star.
52	Beyond the inky sea and far up that high, <u>black</u> shadow of a hill lived the Divers.
67	Things looked <u>black</u> for them — not a man had come into the restaurant for ten minutes without raising his hand to his face.
177	The veranda of the central building was illuminated from open French windows, save where the <u>black</u> shadows of stripling walls and the fantastic shadows of iron chairs slithered down into a gladiola bed.

198 ... and of American women of a certain age, with snowy-white transformations, black
dresses and lips of cherry red.

211 You tell me my baby is black — that's farcical, that's very cheap.

223 In November the waves grew black and dashed over the sea wall onto the shore road —
....

236 ... the workmen on the road turning pink in May, brown in July, black in September,
white again in Spring.

245 They knew every kilometer of the road — where they would smell the pine needles and
the black stove smoke.

252 Taking advantage of Emile's reality, the wide black apron, the sweat upon the rolls of his
face, Dick signalled to Nicole

256 ...“ — and Mr. McKibben — and Mr. Hannan — ” the latter was a lively ball of black
eyes and hair, a clown; and he said immediately to Dick:

263 A figure detached itself from the black shape of a tree and he knew it was the woman
whom he had passed in the lobby coming out.

264 ... the girl, too, broke the black frieze she made with the foliage, rounded a bench at a
moderate but determined pace and

264 But at midday the weather changed to black sleet and hail and mountain thunder.

270 ... her beauty all groomed, like a young horse dosed with Black-seed oil, and hoops
varnished, shocked him awake;

271 When the valet returned he put on a white shirt and collar and a black tie with a pearl;
....

273 Rosemary was in black pajamas; a luncheon table was still in the room; she was having
coffee.

274 ... bereft of its presence Rosemary seemed more alone in her black pajamas.

279 The black band on his arm reminded her to say; “I'm so sorry to hear of your trouble.”

286 “I guess I'm the Black Death,” he said slowly. “I don't seem to bring people happiness
any more.”

292 ... he went back to the cabaret and drank a cup of black coffee.

292 Collis was gone and the English girl was gone and there seemed nothing to do but go
back to the hotel and lie down with his black heart.

327 “Drink — black drink. Do you know what color black is? It's black! ... My son comes to
a sanitarium, and a doctor reeks of it!”

405 ... Then he would not have to look at those two other figures, a man and a woman, black
and white and metallic against the sky

Page

(red) 26

7 Beyond her was a fine man in a jockey cap and red-striped tights; then the woman
Rosemary had seen on the raft, and

10 Mr. McKisco, a scrawny, freckle-and-red man of thirty, did not find the topic of the “plot”
amusing.

18 Her dress was bright red and her brown legs were bare.

25 “... ‘... Isn't the sky white? Isn't little Nellie's nose red?’ ”

63 When Abe's car pulled up ahead of them the east was crayoned red and yellow, promising
a sultry day.

76 She was a red-haired girl from Tennessee whom they had met on the train this morning,
....

96 But the girl talking to her, in the starched blue shirt with the bright blue eyes and the
red cheeks and the very gray suit, a poster of a girl, had begun to play up.

97 ..., while outside the taxi windows the green and cream twilight faded, and the fire-red,

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- gas-blue, ghost-green signs began to shine smokily through the tranquil rain.
- 119 ... his collar molded plastically to his neck, his red hair cut exactly, his hand holding his small brief-case like a dandy — ...
- 146 “... I don’t want any French red tape just because I discovered the man.”
- 147 ... “— it’s you come to intrude on the only privacy I have in the world — with your spread with red blood on it ...”
- 148 “... the only place I can go for privacy, dragging spreads with red blood on them and asking me to fix them.”
- 156 ... he had felt like a toy-maker rather than like the tornado who had hurried through the old red buildings of Hopkins,
- 163 If you could get me a position as interpreter ... or in the Red Cross Ambulance or as a train nurse,
- 164 She was red-lipped like a poster, and known obscenely in the messes as “The Switchboard.”
- 170 ... Warren had broken down, his fine shoulders shaking with awful sobs inside his easy-fitting coat, his eyes redder than the very sun on Lake Geneva, and they had the awful story.
- 198 ... and of American women of a certain age, with snowy-white transformations, black dresses, and lips of cherry red.
- 225 ... — they were poster-like, formidable in their snow costumes, Nicole’s of cerulean blue, Baby’s of brick red.
- 234 ... the cigarette points going green and silver when the lights shone red, the band of white that fell across the dancers as the door to the bar was opened and closed.
- 254 The other delegates from America — red-headed Schwartz with his saint’s face and his infinite patience in straddling two worlds,
- 258 “Some trouble. We left three Red Guards dead at the border. ...”
- 285 He was a gruff red bird and instinctively she drew away from him as his unjustified jealousy began to snow over the qualities of consideration and understanding with which she felt at home.
- 301 She remembered the name of his hotel, a stuffy villa sealed in red plush across from the Excelsior.
- 346 There were a white, a red, a blurred dress, the laundered chests of several men, of whom one, detaching and identifying himself, brought from Nicole a rare little cry of delight.
- 358 How could he talk so trivially with the blood still drained down from his cheeks so that the auburn lather of beard showed red as his eyes?
- 400 First was a lone cyclist in a red jersey, toiling intent and confident out of the westering sun, passing to the melody of a high chattering cheer.
- Page (gray) 20
- 34 The exterior walls were untouched so that from the road far below it was indistinguishable from the violet gray mass of the town.
- 63 It was past four and under a blue-gray sky the first fishing-boats were creaking out into a glaucous sea.
- 68 With a touch of fury the conqueror shot up his hand and scratched his gray immaculate head.
- 77 ... with their little trolley cars of twenty years ago crossing the great gray cobble-stoned squares in front of the cathedral, and
- 89 The two dingy fronts stared at them, gray echoes of girlhood.
- 96 But the girl talking to her, in the starched blue shirt with the bright blue eyes and the red cheeks and the very gray suit, a poster of a girl, had begun to play up.

- 98 They were both in the gray gentle world of a mild hangover of fatigue when the nerves relax in bunches like piano strings,
- 105 ... his hands, of that vague gray color that only twenty-four hours can produce, were in his coat pockets to conceal the trembling fingers.
- 166 His large gray eyes were sun-veined from rowing on Lake Geneva, and he had that special air about him of having known the best of this world.
- 178 Her cream-colored dress, alternately blue or gray as they walked, and her very blonde hair, dazzled Dick —
- 184 Now the professor sat back and laughed, saying on the last syllable of his laughter, with his sharp little gray eyes shining through:
- 187 ... — a creature whose life did not promise to be only a projection of youth upon a gray screen, but instead, a true growing; the face would be handsome in middle life;
- 198 ... there was a small gallery of Englishwomen of a certain age, with neckbands, dyed hair, and faces powdered pinkish gray; and ...
- 221 She looked at him with straight gray eyes, with a child's searching wonder.
- 228 ... he relaxed and pretended that the world was all put together again by the gray-haired men of the golden nineties who shouted old glees at the piano,
- 256 “ — this is Prince Chillicheff — ” A battered, powder-gray Russian of fifty, “ — and Mr. McKibben — and Mr. Hannan — ”
- 266 Several people I knew came toward me, but I disregarded them because I had seen a gray-haired woman sitting by a window far across the room.
- 315 ... a handsome iron-gray Spaniard, noble of carriage, with all the appurtenances of wealth and power,
- 335-336 ... Dick opened a bathroom window, giving on a narrow and tubular court of the château, gray as rats but echoing at the moment to plaintive and peculiar music, sad as a flute.
- 399 He brought a gray clipping from his purse — and Dick recognized it as he saw it.
- Page (green) 20
- 18 ..., where the trees made a green twilight over the tables and an orchestra wooed an imaginary public of cosmopolites with the Nice Carnival Song and last year's American tune.
- 19 ... above a sea as mysteriously colored as the agates and cornelians of childhood, green as green milk, blue as laundry water, wine dark.
- 19 ... through the darkening banks of trees, set one behind another in many greens, the moon already hovered over the ruins of the aqueducts
- 32 ... she walked into an area so green and cool that the leaves and petals were curled with tender damp.
- 33 Her face was hard, almost stern, save for the soft gleam of piteous doubt that looked from her green eyes.
- 34 As she stood in the fuzzy green light of the vegetable garden, Dick crossed the path ahead of her going to his work house.
- 74 She looked out obediently at the rather bare green plain with its low trees of six years' growth.
- 90 They were lurching in the Norths' already dismantled apartment high above the green mass of leaves.
- 97 ..., while outside the taxi windows the green and cream twilight faded, and the fire-red, gas-blue, ghost-green signs began to shine smokily through the tranquil rain.
- 145 ... — there was a stain on the green coverlet, there would be faint blood on the blanket beneath.
- 160-161 Come back to me some day, for I will be here always on this green hill.

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210	The waters are lapping in the public toilets and the agate <u>green</u> foliage of spray changes and complains about the stern.
234	... the cigarette points going <u>green</u> and silver when the lights shone red, the band of white that fell across the dancers
235	They passed the crisp <u>green</u> rinks where Wiener waltzes blared and the colors of many mountain schools flashed against the pale-blue skies.
255	... the peasant girl near Savona with a face as <u>green</u> and rose as the color of an illuminated missal.
297	... two sentry-boxes were bright against a wall of <u>green</u> damp.
348	... Nicole was aware of a small, pale, pretty young woman with lovely metallic hair, almost <u>green</u> in the deck lights,
349	"... It's all right for you English, you're doing a dance of death. ... The <u>green</u> hat, the crushed hat, no future."
Page	(brown) 13
7	Her bathing suit was pulled off her shoulders, and her back, a ruddy, orange <u>brown</u> , set off by a string of creamy pearls, shone in the sun.
17	The concierge, lounging in <u>light-brown</u> khaki by the desk, stared at her rigidly, then suddenly remembered the manners of his métier.
18	Her dress was bright red and her <u>brown</u> legs were bare.
21	Nicole Diver, her <u>brown</u> back hanging from her pearls, was looking through a recipe book for chicken Maryland.
22-23	... — but there was a faint disgust always in his face which marred the full fierce lustre of his <u>brown</u> eyes.
33	... she walked on, between kaleidoscopic peonies massed in pink clouds, black and <u>brown</u> tulips and fragile mauve-stemmed roses,
182	"... He would take his napkin and fold it so, and hold his napkin ring, this very one — " he held it up, a boar's head was carved in the <u>brown</u> wood — "and he would say 'Well, my impression is — ' then he would look at you and think suddenly"
209	The lakes are sunk in the <u>brown</u> clay and the slopes have all the creases of a belly.
211	We'll live near a warm beach where we can be <u>brown</u> and young together.
236	... the workmen on the road turning pink in May, <u>brown</u> in July, black in September, white again in Spring.
267	Flowers were scattered on the <u>brown</u> unsettled earth.
271	After sleep, his face had resumed the ruddy <u>brown</u> of many Riviera summers, and to limber himself up he stood on his hands on a chair until his fountain pen and coins fell out.
381	He inspected the oblong white torso joined abruptly to the <u>brown</u> limbs and head, and said, laughing gravely:
Page	(yellow) 13
44-45	Rosemary watched Nicole pressing upon her mother a <u>yellow</u> evening bag she had admired, ... — and then sweeping into it all the <u>yellow</u> articles she could find, a pencil, a lipstick, a little notebook,
63	When Abe's car pulled up ahead of them the east was crayoned red and <u>yellow</u> , promising a sultry day.
65	"Well, I did it," cried McKisco, as they went along. "And I did it pretty well, didn't I? I wasn't <u>yellow</u> ."
100	His hat was a perfect hat and he carried a heavy stick and <u>yellow</u> gloves.
229	From the <u>yellow</u> glint in Baby's eyes, Dick saw she was listening.

- 247 Far ahead he saw her yellow dress twisting through the crowd, an ochre stitch along the edge of reality and unreality, and started after her.
- 250 ... Nicole, with a convulsive effort, reiterated a remark she had made before about a misty yellow house set back from the road
- 258 "Have you been prisoners in Russia?"
"It was I," explained Prince Chillicheff, his dead yellow eyes staring at Dick. "Not a prisoner but in hiding."
- 267 On the long-roofed steamship piers one is in a country that is no longer here and not yet there. The hazy yellow vault is full of echoing shouts.
- 304 It was a yellow, hazy morning; the squares and arcades were crowded and Dick, pulling his hat low over his head, walked fast,
- 354 On the back seat of the car Dick remained quiescent until the yellow monolith of Golfe Juan was passed, and then
- 400 Then three together in a harlequinade of faded color, legs caked yellow with dust and sweat, faces expressionless, eyes heavy and endlessly tired.
- Page (pink) 12
- 3 In the early morning the distant image of Cannes, the pink and cream of old fortifications, the purple Alps that bounded Italy,
- 4 However, one's eyes moved on quickly to her daughter, who had magic in her pink palms and her cheeks lit to a lovely flame,
- 29 ..., where a French actor — his shirt front, collar, and cuffs tinted a brilliant pink — and an American actress stood motionless face to face.
- 33 ... she walked on, between kaleidoscopic peonies massed in pink clouds, black and brown tulips and fragile mauve-stemmed roses,
- 43 A gracious table light, emanating from a bowl of spicy pinks, fell upon Mrs. Abrams' face, cooked to a turn in Veuve Cliquot,
- 97 ... the bistros gleamed, the Place de la Concorde moved by in pink majesty as the cab turned north.
- 236 ... the workmen on the road turning pink in May, brown in July, black in September, white again in Spring.
- 299 His face was of a monstrous and unnatural pink, vivid yet dead, and over his mouth was fastened what appeared to be a gag.
- 299 ... she realized that the gag was in reality a mustache bandage and that the man's face was covered with pink cold cream, but
- 301 ... the violet dawn fell shrilly upon his pink mask and upon the linen sack that supported his mustache; then Baby was standing on the front steps alone.
- 342 ... the April sun shone pink on the saintly face of Augustine, the cook, and blue on the butcher's knife she waved in her drunken hand.
- 383 One of the girls hoisted her skirt suddenly, pulled and ripped at her pink step-ins and tore them to a sizable flag;
- Page (gold) 10
- 4 ... her hair, bordering it like an armorial shield, burst into lovelocks and waves and curlicues of ash blonde and gold.
- 18 She had thick, dark, gold hair like a chow's.
- 71 She bought a dozen bathing suits, a rubber alligator, a travelling chess set of gold and ivory, big linen handkerchiefs for Abe,
- 108 ... the three women sprang like monkeys with cries of relief, perching on his shoulders, on the beautiful crown of his hat or the gold head of his cane.

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121	... — the cartoon showed a stream of Americans pouring from the gangplank of a liner freighted with <u>gold</u> .
123	... he was out in the street marching along toward the Mulette, or away from it, his small brief-case still in his hand, his <u>gold</u> -headed stick held at a sword-like angle.
130	"Those are the <u>gold</u> -star muzzers," explained the waiter.
187	Her face, ivory <u>gold</u> against the blurred sunset that strove through the rain, had a promise Dick and never seen before:
230	But the clinic is a <u>gold</u> -mine — I tell you, I haven't seen the books.
399	It cartooned millions of Americans pouring from liners with bags of <u>gold</u> .
Page	(silver) 8
76	"The <u>silver</u> cord is cut and the golden bowi is broken and all that, but an old romantic like me can't do anything about it"
94	... it was an electric-like shock, ... to cross that threshold, if it could be so called, into the long hall of blue steel, <u>silver</u> -gilt, and the myriad facets of many oddly bevelled mirrors.
101	The car had been built on a special chassis in America. Its wheels were of <u>silver</u> , so was the radiator.
144	In an inhabited room there are refracting objects only half noticed: varnished wood, more or less polished brass, <u>silver</u> and ivory, and
180	<i>Lay a <u>silver</u> dollar On the ground And watch it roll</i>
183	... everyone in the house was looking for the lost key to the <u>silver</u> closet, Dick knowing he had hid it under the handkerchiefs in his mother's top drawer;
234	... the cigarette points going green and <u>silver</u> when the lights shone red,
377	She parked her small seat violently on the cloth-of- <u>silver</u> chair cushion.
Page	(golden) 6
7	...; then a man with a long face and a <u>golden</u> , leonine head, with blue tights and no hat,
11	... the high cheek-bones of an Indian, a longer upper lip, and enormous deep-set dark <u>golden</u> eyes.
76	"The silver cord is cut and the <u>golden</u> bowl is broken and all that, but an old romantic like me can't do anything about it."
142	With a last desperate glance at Rosemary from the <u>golden</u> corners of his eyes, he went out.
228	... the world was all put together again by the gray-haired men of the <u>golden</u> nineties who shouted old glees at the piano,
368	He nodded here and there at the people milling about in the <u>golden</u> sand.
Page	(orange) 4
7	Her bathing suit was pulled off her shoulders, and her back, a ruddy, <u>orange</u> brown, set off by a string of creamy pearls, shone in the sun.
70	... she looked up a phone number by a dim <u>orange</u> bulb, and
243	The <u>orange</u> light through the drawn blind, the sarcophagus of her figure on the bed, the spot of face, the voice searching the vacuity of her illness and
246-247	The women's bonnets, ..., seemed demure against the blue and <u>orange</u> paint of the wagons and displays.

Page	(cream) 3
3	In the early morning the distant image of Cannes, the pink and <u>cream</u> of old fortifications, the purple Alp that bounded Italy,
97	... outside the taxi windows the green and <u>cream</u> twilight faded, and the fire-red, gas-blue, ghost-green signs began to shine smokily
178	Her <u>cream</u> -colored dress, alternately blue or gray as they walked, and her very blonde hair, dazzled Dick —
Page	(ivory) 3
71	She bought a dozen bathing suits, a rubber alligator, a travelling chess set of gold and <u>ivory</u> ,
144	... there are refracting objects only half noticed: varnished wood, more or less polished brass, silver and <u>ivory</u> , and
187	Her face, <u>ivory</u> gold against the blurred sunset that strove through the rain, had a promise Dick had never seen before:
Page	(reddish) 3
15	"Did you talk to him?" "Just a little. Very handsome. With <u>reddish</u> hair."
24	His complexion was <u>reddish</u> and weather-burned, so was his short hair — a light growth of it rolled down his arms and hands.
187	That part of him which seemed to fit his <u>reddish</u> Irish coloring she knew least; she was afraid of it, yet more anxious to explore —
Page	(rosy) 3
32	Feeling good from the <u>rosy</u> wine at lunch, Nicole Diver folded her arms high enough for the artificial camellia on her shoulder to touch her cheek,
65	Then paler than before he strutted on with Abe toward the car through the now <u>rosy</u> morning.
195	... — Dorothy Perkins roses dragged patiently ... slowly wagging with the motion of the funicular, letting go at the last to swing back to their <u>rosy</u> cluster.
Page	(ruddy) 3
7	Her bathing suit was pulled off her shoulders, and her back, a <u>ruddy</u> , orange brown, set off by a string of creamy pearls,
271	After sleep, his face had resumed the <u>ruddy</u> brown of many Riviera summers, and
349	Nicole saw that his usually <u>ruddy</u> face was drained of blood;
Page	(violet) 3
34	The exterior walls were untouched so that from the road far below it was indistinguishable from the <u>violet</u> gray mass of the town.
297	Suddenly from the <u>violet</u> darkness of an archway came Dick's voice, shouting and screaming.
301	... the <u>violet</u> dawn fell shrilly upon his pink mask and upon the linen sack that supported his mustache;
Page	(crimson) 2
14	Rosemary looked down at her <u>crimson</u> legs. "Heavens!"
105	... Abe made a gloomy figure with dark circles that showed through the <u>crimson</u> tan under his eyes.

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Page	(lilac) 2
32-33	... she wore a <u>lilac</u> scarf that even in the achromatic sunshine cast its color up to her face and down around her moving feet in a <u>lilac</u> shadow.
Page	(purple) 2
3	... the pink and cream of old fortifications, the <u>purple</u> Alp that bounded Italy, were cast across the water and
77	Amiens was an echoing <u>purple</u> town, still sad with the war, as some railroad stations were: —
Page	(rose) 2
3	... about half-way between Marseilles and the Italian border, stands a large, proud, <u>rose</u> -colored hotel.
255	... the peasant girl near Savona with a face as green and <u>rose</u> as the color of an illuminated missal.
Page	(wine) 2
19	... above a sea as mysteriously colored as the agates and cornelians of childhood, green as green milk, blue as laundry water, <u>wine</u> dark.
43	Her face, ..., shone through the faint motes that snowed across the candlelight, drew down its flush from the <u>wine</u> -colored lanterns in the pine. She was still as still.
Page	(whiteness) 2
6	... Rosemary, suddenly conscious of the raw <u>whiteness</u> of her own body, turned on her back and drifted toward shore.
384	... as Tommy kissed her she felt him losing himself in the <u>whiteness</u> of her cheeks and her white teeth and her cool brow
Page	(ash) 1
4	... her hair, ..., burst into lovelocks and waves and curlicues of <u>ash</u> blonde and gold.
Page	(ashen) 1
29	Here and there figures spotted the twilight, turning up <u>ashen</u> faces to her like souls in purgatory watching the passage of a mortal through.
Page	(blackness) 1
29	... a blue face appeared among the blinding lights above, called something unintelligible into the upper <u>blackness</u> .
Page	(canary) 1
29	After ten minutes a young man with hair the color of <u>canary</u> feathers hurried down to the gate.
Page	(claret) 1
159	... from the Swiss piety of a huge <u>claret</u> -colored photo of the former on the wall.
Page	(creamy) 1
7	Her bathing suit was pulled off her shoulders, and her back, a ruddy, orange brown, set off by a string of <u>creamy</u> pearls, shone in the sun.

Page	(emerald) 1
194	... with a jerk the car was pulled upward, heading for a pinpoint on an <u>emerald</u> hill above.
Page	(flesh) 1
26	Close inspection revealed that actually they were lined with <u>flesh</u> -colored cloth.
Page	(glaucous) 1
63	It was past four and under a blue-gray sky the first fishing-boats were creaking out into a <u>glaucous</u> sea.
page	(grayish) 1
10	He was burning visibly — a <u>grayish</u> flush had spread over his face,
Page	(khaki) 1
17	The concierge, lounging in light-brown <u>khaki</u> by the desk, stared at her rigidly, then suddenly remembered the manners of his métier.
Page	(mauve) 1
33	... she walked on, between kaleidoscopic peonies massed in pink clouds, black and brown tulips and fragile <u>mauve</u> -stemmed roses,
page	(ochre) 1
247	Far ahead he saw her yellow dress twisting through the crowd, an <u>ochre</u> stitch along the edge of reality and unreality, and
Page	(pinkish) 1
198	... there was a small gallery of Englishwomen of a certain age, with neckbands, dyed hair and faces powdered <u>pinkish</u> gray;
Page	(sand) 1
14	The man tried to edge his way into a <u>sand</u> -colored cloud, but
Page	(scarlet) 1
381	“When I was in America last there were girls who would tear you apart with their lips, tear themselves too, until their faces were <u>scarlet</u> with the blood around the lips all brought out in a patch — but nothing further.”

Color Symbolism in the Novels of F. Scott Fitzgerald (IV)

(The Frequency of the Color Words in *Tender Is the Night*)

	white	blue	black	red	gray	green	brown	yellow	pink	gold	silver	golden	orange
Book I (3-148)	20	16	8	12	8	12	6	5	6	7	4	4	2
Book II (151-306)	18	16	19	11	9	6	6	6	4	2	3	1	2
Book III (309-408)	27	7	4	3	3	2	1	2	2	1	1	1	0
TOTAL	65	39	31	26	20	20	13	13	12	10	8	6	4

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