

Nancy Bailey

**Justice to Nicole:
The Feminine in *Tender is the Night***

The critical interest in *Tender is the Night* which Scott Fitzgerald hoped for in vain fifty years ago when it was published has come in bounteous measure in the past decade. The tragic decline and fall of Dick Diver and the past that he revered and represented, in the face of the onslaught of the uncaring Wasteland of contemporary reality, has at last been given insightful and sympathetic analysis. The complexity and cohesion of the novel's aesthetic continues to command recognition of Fitzgerald's talent as a major novelist, even during those years when he was personally devastated by the double trauma of his and Zelda's "crack-ups". Properly, given the narrative focus of the novel, attention has typically been on Dick or from his perspective as the dying avatar of a heroism associated with Apollonian values. What such a focus fails to reflect, however, is an important sub-text, equally grounded in the novel's aesthetic, which appears when Nicole herself is taken as the point of departure and is separated from the interpretive comments of the authorial voice that reflect Dick's perspective. Rather than simply writing Nicole off, as many critics have done, as the operative cause of Dick's failure, the Galatea to his Pygmalion, and the symbol of the materialistic Dionysiac that overwhelms his spirit,¹ Fitzgerald has given in Nicole, perhaps unconsciously and even unwillingly, a startlingly comprehensive portrait of a woman as goddess in her own right, set apart from the other ordinary women, and prevailing in the end to forecast the transition away from the patriarchal values now in fragments at Dick's feet and towards a return to an earlier prehistory where an androgynous psychology prevailed in a matrilineal society. Though Fitzgerald is clearly ambivalent toward the civilization that might result in the mysterious unknown of what could be called the age of the goddesses, the strengths he records in Nicole's portrait do provide at least a basis for hope, though not for hope of a recovery of the patriarchy.

Interestingly, in her novel *Save Me the Waltz* and in an interview published in 1932, Zelda argues that, as Nancy Milford puts it, "a woman must be a goddess to direct her own life - and a goddess is one who keeps her purpose aloof from a woman's ordinary lot".² Perhaps, given the strong biographical basis of *Tender*, gaining an objective view of Nicole will give us insight into Zelda's strengths, into her true nature as opposed to its well-known pathological manifestations. As a recent article on four Fitzgerald biographies shows, the Zelda-who-almost-ruins-Scott-the-artist obscures the evidence of the creative and nurturing Zelda, and suppresses the question of "why in an age of apparent opportunity, such a considerable intelligence failed to find its own voice".³ Though this question remains unanswered, in *Tender* Fitzgerald was able, I believe, to rise above the bitterness of his personal animus toward Zelda and his time-conditioned attitude toward women, and to create in Nicole a woman who, though sharing Zelda's potential, would not have to share her tragedy. Nicole as goddess and as reflector of Zelda's "purposes" will be the object of this paper.

Consideration of the goddesses to-day is markedly different from what it would have been in Fitzgerald's time. To-day there is not only a recognition of the continuing psychological truths embedded in myths as distinct from the personality traits inculcated by social and cultural forces, but scholars have taken note of Simone de Beauvoir's contention that women should not have to "dream through the dreams of men".⁴ To be subjects instead of objects, women should be able to view their nature not always and solely through the male gods, but through the goddesses as well. At first, such an opportunity seems unlikely to encourage women's self-esteem for the goddesses as reflected in Homer and the classical tragedies are characteristically a miserable lot. Work done by Jane Ellen Harrison, Walter Otto, Carl Kerényi, Esther Harding and others, however, demonstrates a relation between the deep suspicion of the female in Homer and Hesiod and the beginning of the movement, as Christine Downing says, to "validate a new social order and a new psychology", that of a monotheistic patriarchy. As Downing's recent comprehensive study of the problem, *The Goddess: Mythological Images of The Feminine*, shows, the goddesses were there first, so to speak, and were parthenogenic and therefore androgynous in the earlier traditions. As a fuller portrait of the goddesses emerges we note that always they are granted both a nurturing as well as a devouring feature, and frequently fertility goddesses are also goddesses of the underworld, the realm of Persephone and Ariadne. When the underworld is recognized as the realm of the transformative unconscious, fearful and threatening but also potentially enlightening,

the reason for the goddesses being worshipped and yet feared as anima projections by men becomes clear. But what contemporary Jungians are suggesting is that the anima figure is not only a contrasexual soul guide as Jung hypothesized, but also a vital reality for women as well as men.⁶ As women we must know ourselves as Athene and Artemis. In other goddesses such as Aphrodite and Hera we confront ways of knowing that combine opposites rather than polarize them as women and men have been trained in Western civilization through the centuries to do. The transformation in thinking about the nature of the feminine which has occurred largely as a response to Jung's interest in the psychological attributes of archetypes and myths makes one wonder if perhaps the crucial point in Zelda's life was when help was sought for her in Switzerland from Dr. Bleuler and not from Fitzgerald's alternate choice, Carl Jung.⁷

In any case, Dick Diver moves as a young psychiatrist from Freud's Vienna to Zurich, Jung's city. But Nicole's treatment in the clinic lacks Jungian characteristics and she rebels against it in sentences echoing and often including phrases taken exactly from Zelda's letters.⁸ In one letter she writes:

I know introspection is not good for a highly nervous state like mine, but I would like you to know where I stand. Last year or whenever it was in Chicago when I got so I couldn't speak to servants or walk in the street I kept waiting for some one to tell me. It was the duty of some one who understood. The blind must be led. Only no one would tell me everything—they would just tell me half and I was already too muddled to put two and two together. One man was nice—he was a French officer and he understood. He gave me a flower and said it was 'plus petite et moins entendue'. We were friends. Then he took it away. I grew sicker and there was no one to explain to me.⁹

In another:

Here I am in what appears to be a semi-insane-asylum, all because nobody saw fit to tell me the truth about anything. If I had only known what was going on like I know now I could have stood it I guess for I am pretty strong, but those who should have, did not see fit to enlighten me If you could get me a position as interpreter (I know French and German like a native, fair Italian and a little Spanish) or in the Red Cross Ambulance or as a trained nurse, though I would have to train you would prove a great blessing. (123)

Nicole admits that "I think one thing today and another tomorrow", but argues that "that is really all that's the matter with me, except a crazy defiance and a lack of proportion" (124). In addition to rebelling against the attempts to suppress rather than to reveal, to mould rather than to free, to be quiescent and adjusted rather than active and creative, Nicole's letters, like Zelda's, record intense suffering and

introspection. Alone and abandoned by mother, father and sister, without role models, Nicole's concern for herself is surely as appropriate as is her intuitive trust in Dick rather than Franz Gregorovius as the rock on which she will begin to rebuild herself. Even then she appears to challenge Dick to rise to significant values—of honesty, but also of love, and writes him: "You told me that night you'd teach me to play. Well, I think love is all there is or should be" (123). And as Dick admits, her letters became "entirely normal, and displayed a richly maturing nature" (121).

Our first view of Nicole in Book One is of the rebuilt self, albeit one whose purpose has been confined to translating a chicken Maryland recipe. Her face "on the heroic scale" (17), her sewing, the pearls around her neck and the beach with its proximity to the sea are suggestive of Aphrodite, but also of Ariadne, the Mistress of the Labyrinth, immortal in her own being, who in Crete as bride of death is associated with water, islands and continual renewal.¹⁰ To a Theseus, Ariadne represents the strength, courage, insight and readiness to risk the exploration of his own soul, a challenge Dick Diver fails to accept from Nicole. Indeed the presence of Rosemary in these early scenes foreshadows the first desertion of Nicole by Dick in their twelve years of marriage. After her desertion by Theseus, Adriadne becomes the bride of Dionysos and a parallel to Persephone. In psychological terms, Downing suggests that because Ariadne takes more initiative than Persephone she is deserted, not raped, implying that Adriadne must and can leave behind her dependence on playing the anima role for a male. To this situation we will return in the crucial Book Three of the novel when Nicole makes her break from Dick and chooses the Dionysiac figure of Tommy Barban.

If we follow the chronology of Nicole's life rather than the structure of the novel's first version, we recognize the parallels between Nicole and Persephone, a dominating goddess in the feminine psyche, whose central principle Neumann believes is Aphrodite-Persephone.¹² Indeed Psyche's last task before she can attain integrity as a human self is to obtain Persephone's beauty box from the Underworld. Persephone with her connection to her mother Demeter for half the year and to her husband Hades for the other dramatises the cyclic and ambivalent nature of experience as understood by a woman—in contrast to the linear conception of historical time often associated with Apollonian values and represented in *Tender* in Dick's farewell to his fathers.

For Persephone as for Nicole (and Zelda) "the summers of ripeness give way to winters of separation and loss"¹³, to the hope of rescue by the feminine and the threat of the pull into depression, and loss of ego associated with the male and sexual experience, as for example at the

death of Peterson or the birth of Nicole's daughter. For the woman, however, the mother/daughter focus in this myth offers hope and encouragement, though initially the break with the mother leaves the daughter exposed to rape.¹⁴ For Nicole, the onset of her illness comes after the death of her mother and through the agency of the incest perpetrated by her father, but like Persephone she triumphs over Hades and seeks to combine her experience of the male as rapist with that of him as agent of self-discovery. It is only after Persephone's death that she becomes goddess of spring and renewal as well as Queen of the Underworld, a consort of Hades and not just his victim. And surely what differentiates Nicole from women like Baby Warren and "Daddy's Girl" Rosemary is that she has entered with full consciousness into the darkness and ambivalence of sexuality and of the world-within, which they merely toy with or act out in their personae.

The mystery of the unknown, "its fearfulness and its unforgiveness"¹⁵ which Persephone represents made hers the dread name not to be spoken and hers the innermost secret of the Eleusinian rites, a secret kept throughout the Hellenistic world. Ironically, Dick Diver, despite his professional training and his personal tenderness and compassion for Nicole, does not enter with her into the fearful but transformative world of the unconscious. Fitzgerald's *Crack-Up* essays suggest that to some extent he did do so, but not with Zelda or in time to recover her. Both Dick and Fitzgerald reflect Theseus' desire to leave Ariadne behind and to bring Persephone out of Hades. Even at the end, Nicole remains in Dick's view his "chosen Ophelia... the sweet poison [he had] drunk" (302).

Clearly, however, Nicole acted to initiate his choice; he is the passive one in their courtship. Nicole challenges him in the alps and shakes him out of his professional superficiality. Bluntly she tells him:

You don't think I've got any common sense—before I was sick I didn't have any, but I have now. And if I don't know you're the most attractive man I ever met you must think I'm still crazy. It's my hard luck, all right — but don't pretend I don't know—I know everything about you and me. (154)

Nicole acknowledges that even at the clinic she presented herself to him "holding all myself in my arms like a basket of flowers" (155).

The flowers that are associated with Nicole throughout the novel (at Villa Diana (25-6), the iron work for the clinic (183), her ego "that began blooming like a great rich rose" (289)) are among the motifs that connect her with Aphrodite. Aphrodite in the reductive vision becomes simply Goddess of beauty, like Rosemary associated with physical health and unrepressed sexuality. All the Greek goddesses are

beautiful, however, and what appears to differentiate Aphrodite's beauty is its connection to the energy of the life force and hence the sea.¹⁶ She also, however, has a strong affinity with the sun and its logic and though passionate by nature is not overwhelmed by an "Other". Similarly (as Rosemary overhears), though Nicole responds to Dick's passion, she does not (to Rosemary's surprise) return to the hotel at the appointed time (54-6). Nor despite her dependence on Dick does she refrain from exerting her will in the choice of accommodation. Aphrodite's link with the flux of natural rhythms allows her to accept even the death of her beloved Adonis as a part of the reality of transience which nevertheless does not weaken the validity of love. Aphrodite, as Downing notes, joins warmth and truth, and is the only goddess willing to be seen unclothed, but also the one most skilled in the cultivation of beauty. Nicole's full Aphroditic force comes when, in Book Three, she unites with Tommy Barban after carefully scrutinising her body, crossing "herself reverently with Chanel Sixteen" (291) and satisfying herself that her person had become "the trimmest of gardens". But Nicole also continues even after her divorce from Dick to defend him and affirm the validity of their love (312, 314).

Since turning toward the life force represents Aphrodite's essence as creatrix, the warmth she brings is necessary to marriage although marriage itself is a constraint. Thus Aphrodite, like Dionysos, is typically regarded as a disruptive, degenerative force in a patriarchy where political power devolves from the male, not from the relation to the woman. The truth of America, however, that Dick Diver tries to ignore, but Fitzgerald records, is that of a matriarchy. Mrs. Speers "makes" Rosemary, and Nicole and her sister control the fortune that makes Nicole the emblem of America. She is described as:

...the product of much ingenuity and toil. For her sake trains began their run at Chicago and traversed the round belly of the continent to California; chicle factories fumed and link belts grew link by link in factories; men mixed toothpaste in vats and drew mouthwash out of copper hogsheads; girls canned tomatoes quickly in August or worked rudely at the Five-and-Tens on Christmas Eve; half-breed Indians toiled on Brazilian coffee plantations and dreamers were muscled out of patent rights in new tractors—these were some of the people who gave a tithe to Nicole. (55)

Early in her marriage, however, when the couple are united as "Dicole", Nicole sees herself, not as Aphrodite, but as Pallas Athene (160). Fitzgerald gives Nicole the "straight grey eyes" (169) of this goddess, and, more significantly, her creativity and receptivity, her courage and her vulnerability, characteristics of Athene minimized in classical accounts.¹⁷ Although the danger of the Athene orientation (as

of the Ariadne one) that a woman may be content simply to help males in their projects is apparent in Nicole's reliance on Dick, her "relief that he was hers again" (166), the strength of her clear understanding of the need to develop her creative intelligence remains. Her linguistic accomplishment, her interest in archeology (161), and her artful decorative iron work for the clinic are all instances of a potential there to be developed.

Athene who, with Artemis, is at play with Persephone before the abduction, is associated with the father-daughter bond as Persephone is with the mother, and is sister to Dionysos. She triumphs over her father Zeus, not by warring with him, but by internalizing his strengths. By making his masculine qualities her own, Athene is able to pull the destructive sting of the female Gorgon's head and wear it as her insignia and yet still remain the goddess most identified with civilization and with the socialization of children.¹⁸ In the novel, while Dick says good-bye to his dead father, Nicole finds her father has simply risen from his death-bed and walked away. It is clear that Nicole has no fear of the meeting with her father and insists on it as her right despite the concern of her doctors. By admitting her love for her father (122), the complicity she felt as a girl in the incest (130), and going on from there to become as Dick says "made of Georgia pine, which is the hardest wood known..." (276), Nicole seems to have triumphed over her father's weakness and separated herself from him as she does finally from Dick. Knowing that she must be something in addition to Dick (277), unwilling to continue to play "planet to Dick's sun" (289), she regains what Esther Harding defines as virginity¹⁹, a one-her-selfness that allows her to free herself from Dick as a father substitute. Nicole recognizes:

She had somehow given over the thinking to him, and in his absences her every action seemed automatically governed by what he would like, so that now she felt inadequate to match her intentions against his. Yet think she must; she knew at last the number on the dreadful door of fantasy, the threshold to the escape that was no escape; she knew that for her the greatest sin now and in the future was to delude herself. It had been a long lesson but she had learned it. Either you think—or else others have to think for you and take power from you, pervert and discipline your natural tastes, civilize and sterilize you. (290)

At this point, late in the novel and just before she gives herself to Tommy Barban, Nicole most closely represents Hera, Queen of Heaven, with her complete female experience as maiden, wife, and solitary woman. The danger of Hera's jealousy, so insisted upon in classical accounts, is less significant to woman's self-awareness than her gynophobia. But Downing suggests Hera's jealousy of Zeus and

her dislike of women is the overt expression of her "otherwise repudiated masculinity".²⁰ When Hera discovers Zeus will not or cannot be her animus, she becomes Hera the solitary, and regains her virginity as a true-to-oneselfness which must co-exist with the experience of being a wife. The pain inherent in this aspect of feminine experience is reflected in the association of Hera with the dark time of the new moon and with the month following the winter solstice. Nicole, faced with a similar situation, twice threatens death to both Dick and herself (in the car incident and on the boat). Both incidents emphasize Nicole's essential solitariness, her closeness to death and madness. Her Aphroditic capacity for human communication evidenced in her intuitive sense of being her "son, ... sometimes Doctor Dohmler and one time even...an aspect of...Tommy Barban (162), in her spontaneous gestures, as in giving Mrs. Speers her handbag "because things ought to belong to the people that like them" (35), and her easy relations with her children, is always at risk to the part of her nature associated with Artemis-Diana, the Queen of Solitude.

The imagery of Artemis surrounds Nicole in the novel, from the name of her home, through the moonlight and night scenes focused on her, to the association with the dual experience of hunting and being hunted. Artemis, the shy playmate of Persephone, the complement of Aphrodite, and the twin of Apollo challenges women to a frightening yet transformative inviolability.²¹ Not simply the chaste goddess, Artemis is associated with all the biological dimensions of feminine experience including sexual passion, as long as they are products not of violation but of woman's choice. In her is represented the most profound denial of the patriarchy. Otto suggests that "the bitterness and danger of woman's most difficult hours come from Artemis".²² Perhaps in the novel the woman in room twenty, afflicted with the sores of nervous eczema as was Zelda, and painfully suffering, as she believes, for "challenging men to battle" (184) is one of Artemis' followers. Certainly the real crisis in Zelda's marriage came, not over the affair with the French officer Edouard Jozan, but when she published her novel, thereby invading Fitzgerald's territory—but far worse, apparently, in his eyes, asserting a right to the material of her own experience which her husband argued was his possession exclusively.²³ When he uses this material in *Tender*, Zelda's reactions are mixed. After reading the magazine version, she wrote Fitzgerald: "the third installment is fine...I like immensely that retrospective part through Nicole's eyes...It's a swell book". But at the clinic she admitted that she was "a little upset about [*Tender*]... What made me mad was that he made the girl so awful and kept reiterating how she had ruined his life and I couldn't help identifying myself with her because she had

so many of my experiences.... But on the whole I don't think it's true—I don't think it's what really happened". Then, crying uncontrollably, she added. "I can't get on with my husband and I can't live away from him—materially impossible.... I'm so tired of compromises. Shaving off one part of oneself after another until there is nothing left..."²⁴

Nicole's and Zelda's biographies reflect what Downing characterises as feelings evoked in Artemis' realm - vulnerability, solicitude, rage, instability. But while Nicole's relapses dramatise the dangers of solitude, her affair with Tommy Barban reflects the fearless self-sufficiency rooted in a concrete understanding of things as they are in the primitive natural state that is Artemis' most valuable gift to the feminine psyche. Thus Nicole prepares herself for Tommy in full consciousness of how soon her body "would begin to sink squat and earthward", that "from a superficial view it was a vulgar business to enter, without emotion, into an indulgence that menaced all of them", that it is better to be "a sane crook than a mad puritan" and that because Tommy had known so many women that "the word itself meant nothing to him, she would be able to hold him so long as the person in her transcended the universals of her body" (209-296). Later when she swims with Tommy in the moonlit sea, the Artemis imagery is linked with that of Aphrodite and Ariadne of Crete.

Many of the threads of Nicole's goddess-like attributes lead to Dionysos. And for many readers the chief obstacle to seeing Nicole's recovery in a positive light is her choice of Tommy Barban. If she had chosen to nurture the failing Dick, one suspects that critics and readers would have had no trouble in affirming her return to self determination. Her choice of Tommy, however, is taken to be an acceptance of destructive, barbaric disorder and a rejection of Apollonian values of order and morality associated with Dick. Her recovery is therefore apparently to be abhorred. The phrase informing us that Nicole "welcomed the anarchy of her lover" (298) confirms this view when anarchy is understood to mean nihilistic misrule. But there is after all a more positive philosophy of anarchy (associated with Kropotkin in Europe and Thoreau in America) which is closely allied with Emersonian values, with self-integrity as the basis of a moral integrity of a very high order.

What connects the many faceted expressions of the goddesses is the common necessity to be true to their own being. Tommy has this kind of integrity from the novel's start; he is the novel's stable figure. This may have been true too of Edouard Jozan on whom Barban is said to be modelled. Jozan appears to have been a man of substantial character. He denies that his affair with Zelda was ever consummated sexually. In the years after their friendship he rose to be a distinguished

commander in the French navy and the recipient of numerous decorations.²⁵ Phrases with rhythms like "Tommy Barban was a ruler, Tommy was a hero" (196) mock Tommy, as does that boyish first name. Yet Barban's actions demonstrate the honour, courtesy and courage Dick purports to revere as values, but can only *act* as though he possesses. As Rosemary rightly says to Dick, "We are such actors — you and I" (105). Tommy is able, however, as Dick is not, to accept Nicole as she is, crook's eyes and all. With Tommy and Nicole there is no acting. And the sexual consummation of their union is in sharp contrast to the disorder of the bacchanal going on outside their window. To assume that because of his association with the material arts, Tommy is a simple barbarian is to assume a view for which the novel offers no validation, that of Albert McKisco. The novel points out that McKisco "jumped to the conclusion that Barban was the end product of an archaic world, and as such, worthless" because McKisco simply has no way of measuring a man "in whom he found no ideas he could recognize as such, and yet to whom he could not feel personally superior" (36). "He had no idea what he was up against in Barban, neither of the simplicity of the other man's bag of ideas nor of the complexity of his training" (35).

It may be that Tommy is a Dionysos, but Dionysos is a complex god and not to be confused with Wotan. Jung notes that "In Nietzsche's biography you will find irrefutable proof that the god he originally meant was really Wotan, but, being a philologist and living in the seventies and eighties of the nineteenth century, he called him Dionysos".²⁶ As a consequence of Nietzsche's enormous influence at the turn of the century his view of the inferiority of Dionysos prevailed and would have been that intellectually held by Fitzgerald and present in Barban's last name. But Barban's portrait suggests that at another level of understanding or creative imagination Fitzgerald was prepared to accept a second Dionysos. As James Hillman notes:

For psychotherapy to misperceive Dionysos would be worse than folly. After all, this God plays a central role in tragedy, in the transformational mysteries of Eleusis, in the instinctual and communal levels of the soul, and in the development of the kind of culture related to wine. Moreover, there is the profound importance of Dionysos for the feminine psyche.²⁷

As the god of women and madness Dionysos represents masculine sexuality as women have experienced it, as threat and ecstasy, and "madness not as sickness but a complement to life at its healthiest"²⁸. Dionysos shares with Ariadne elements of adrogyny, and is attracted to Ariadne only when she is freed of her dependence on Theseus.²⁹ The

child Ariadne bears of Dionysos is a child of the unconscious born in the Underworld. The Dionysiac experience refers, Hillman says, to a borderline state where light and dark meet. While, as with all the goddesses, the danger of the dark prevailing is always present, there is also a powerful impetus to renewal represented by Dionysos. Hillman describes it thus: "Dionysos was called *Lysios*, the loosener.... *Lysis* means loosening, setting free, deliverance, dissolution, collapse, breaking bonds and laws, and the final unraveling as of a plot in tragedy."³⁰ The dispersal of consciousness that would emerge as a product of the Dionysiac 'light' would be an alternative to the centering principle represented by the failed Apollonian Dick Diver, but like it a way of achieving wholeness.

The three occasions in the novel when Nicole relapses into apparent internal disorder are insufficient grounds on which to argue that her experience will always be under the Dionysiac darkness. The first occurrence, which Violet McKisco observes, is over quickly enough for Nicole to bid farewell to her guests in a perfectly normal way. Her reaction here can be explained as an expression of her evident distaste for the "really bad party" (27) Dick has insisted on. The second relapse takes place in Paris after the negro's death. This follows shortly on the incident in the station when Maria Wallis kills a man. At this point Nicole's is the most effective response. While Dick wants to dramatise himself by going to Maria's aid, Nicole realizes the practical thing to do is phone the woman's sister who is married to a Frenchman and "can do more than we can" (84). When she breaks down after Dick has shoved the bloody sheets at her and thrown Peterson's body in the hall, her response seems more natural than that of Rosemary who simply goes out to lunch. Given the situation, the injustice in Dick's reaction should surely be apparent to the reader. "He was currently annoyed with Nicole, who, after all these years should recognize symptoms of strain in herself and *guard against them*" (84, emphasis mine). The final relapse is the one at the fair grounds which leads to Nicole's attempt to destroy the family by wrecking the car. This is certainly the most serious demonstration of the destructive power of the feminine, but far from being simply an irrational, insane impulse, it seems directly related to Nicole's recognition of the failure of her marriage and of her husband's increasing desertion of her and of his own best nature. It is at this point that she is becoming Hera the solitary.

If Nicole is not mad, if her choice of Barban is not necessarily to be condemned and if she does represent within herself a wide spectrum of female attributes, one cannot conclude that she simply moves as a passive doll from one male to another although the words "her nascent transference to another man" (301) suggest this. But neither, of course,

can one conclude that Nicole will be able to translate the transpersonal attributes of the mythological feminine into personal achievements in historical time and place. It remains to be seen whether Nicole's "white crook's eyes" will dominate in a negative and anti-social way over all her other attributes. Nevertheless the potential is there for Nicole to be in Henry James' terms the "heiress of the ages". In her realm, virtues of honesty, courage, integrity would reign. Nurturing would be active and creative as Dick at his best dreamed of being. Though the risk of egotism remains, at its best Nicole's self-confidence would incorporate and free both masculine and feminine attributes in both sexes. Taken at their best, Nicole and Dick have more likenesses than differences. The differences are chiefly the external ones of money and gender in a society dominated by narrow gender roles and worship of money. Nicole is a victim of the former, Dick of the latter. Perhaps only by freeing women to take their full and equal responsibility for the state of civilisation can the diseased society Fitzgerald records in *Tender* be restored to health.

In Fitzgerald's time, *Tender* fulfills George Steiner's definition of tragedy in *The Death of Tragedy*. He argues that the essence of tragedy is that it be irreparable from the point of view of both the protagonist and objective reality.³¹ In the fifty years since *Tender* was published, who could say Fitzgerald was wrong about Western society as a whole and America in particular? But fifty years from now one may hope that the verdict on society may be different as our conception and creation of objective reality changes. What will remain certain is Fitzgerald's artistry. His portrait of Nicole demonstrates that in *Tender is the Night* he deserves credit for achieving his definition of the ideal of a man of first-rate intelligence — that he be able "to hold two opposed ideas in the mind at the same time, and still retain the ability to function."³²

NOTES

1. See e.g. Maria Di Battista, "The Aesthetic of Forbearance: Fitzgerald's *Tender is the Night*", *Novel*, XI (1977) 26-39; Louis K. Creiff, "Perfect Marriage in *Tender is the Night*: A Study of the Progress of a Symbol", *Fitzgerald-Hemingway Annual*, 1974, 63-74. For a view of Nicole as the dominant figure in the novel see E. W. Pitcher, "*Tender is the Night*: Ordered Disorder in the Broken Universe", *Modern Language Studies*, XI:3 (1981), 72-89. In "Time's Exile: Dick Diver and the Heroic Idea", *Mosaic*, 8 (1975), 89-108, Richard Foster sees Nicole's recovery as a motif of renewal of life energy, the credit for which goes to Diver.
2. Nancy Milford, *Zelda*, (New York: Harper and Row, 1970), p. 263-4.
3. Anna V. Clemens, "Zelda Fitzgerald: An Unromantic Revision", *Dalhousie Review*, 62 (1982), 196-211, 211.

4. Simone de Beauvoir, *The Second Sex*, (New York: Bantam Books, 1970), p. 132.
5. Christine Downing, *The Goddess: Mythological Images of the Feminine*, (New York: Crossroad Publishing Company, 1981), p. 14, and throughout Chapter I for much of this paragraph.
6. James Hillman, "Anima", *Spring*, 1974/75.
7. Milford, p. 179.
8. Milford, p. 284.
9. F. Scott Fitzgerald, *Tender is the Night*. (Scribners, 1934), p. 122. Future references will appear in the text.
10. Downing, p. 63-64 and throughout Chapter III for this paragraph.
11. See Pitcher (cited above) p. 76-77 for a discussion of the stress on twelve in the mathematical patterning of the novel.
12. Erich Neumann, *Amor and Psyche*, (Princeton U.P. 1956), p. 111.
13. Downing, p. 35, and throughout Chapter II for Persephone.
14. Milford, p. 253-54 quotes Fitzgerald's conviction that the strength of the early attachment of Zelda and her mother was basic to Zelda's troubles. In the last years of her life Zelda was allowed to live at home with her mother returning to the clinic only at times of relapse, as when she died in a fire at the institution in 1948.
15. Downing, p. 50.
16. Downing, Chapter VIII. See also J.E. Harrison, *Prolegomena to the Study of Greek Religion* (New York: Meridian Books, 1957), p. 314.
17. Downing, p. 103 and throughout Chapter V.
18. Milford, p. 228 points out that "at the heart of [Zelda's] novel is the characterization of [the father] Judge Beggs....She establishes the Judge's importance at the beginning of the book: 'Those girls', people said, 'I think they can do anything and get away with it.' That was because of the sense of security they felt in their father. He was a living fortress." It is also to the Judge that Zelda gives the comment on the necessity for a woman to be a goddess.
19. E. Harding, *Woman's Mysteries*, (Bantam, 1973), p. 121-22. This state appears to be like that which Carolyn Heilbrun in *Re-inventing Womanhood*, (New York: Norton, 1979) envisages.
20. Downing, p. 83 and throughout Chapter IV for Hera. See also Robert Graves, *The Greek Myths: I*, (Penguin, 1960), p. 51-52.
21. Downing, p. 174 and throughout Chapter VII. See also Graves, p. 85.
22. Walter Otto, *The Homeric Gods*, (Boston: Beacon Press, 1954), p. 87.
23. Milford, p. 272-275.
24. Milford, p. 286 & 287.
25. Milford, p. 109-12.
26. Carl Jung, *Collected Works*. (Princeton), Vol II Para. 44.
27. James Hillman, "Dionysos in Jung's Writings" in *Facing The Gods*, (Spring Publications, 1980), p. 158.
28. Walter Otto, *Dionysus: Myth and Cult*, (Bloomington: Indiana University Press, 1965), p. 143.
29. Downing, p. 62.
30. Hillman, p. 162.
31. George Steiner, *The Death of Tragedy*, (New York: Knopf, 1961), p. 6-8.
32. F.S. Fitzgerald, *The Crack-Up*, (New Directions, 1945), p. 69.