**Fitzgerald and his Other Works**

Zelda Sayre refused to marry Fitzgerald unless he could provide for her. Following his honorable discharge from the Army in 1919, he moved to New York alone to revise his manuscript of *This Side of Paradise.* Twice rejected by the publisher Charles Scribner's Sons, the novel amounted to a thinly veiled autobiography of Fitzgerald's Princeton years. When Scribner finally published *This Side of Paradise* in 1920, Fitzgerald won not only literary fame and temporary financial security, but also the hand of his beloved Zelda.

This initial success established a pattern: After every novel, Scribner published a collection of new Fitzgerald short stories. During his lifetime, Fitzgerald was best known as the author of more than 150 stories, originally published in such magazines as *The Saturday Evening Post, McCall's, Redbook,* and *Esquire.* The collections—*Flappers and Philosophers* (1920), *Tales of the Jazz Age* (1922), *All the Sad Young Men* (1926), and *Taps at Reveille* (1935)—include such frequently anthologized pieces as "The Diamond as Big as the Ritz," "Babylon Revisited," and "Bernice Bobs Her Hair."

In his lifetime, Fitzgerald earned more money from his stories than from all his novels combined. His first *Post* story in 1920 sold for $400; by 1928, some were bringing in $3,500 apiece.

These stories provided a way for Fitzgerald to test themes and situations that he would later develop in his novels. For example, literary critics identify four stories from *All the Sad Young Men—*"Absolution," "Winter Dreams," "The Sensible Thing," and "The Rich Boy"—as the "Gatsby-cluster," since he stripped and reused passages from them for his 1925 masterpiece.

High living in Europe and low sales for *Gatsby* silenced Fitzgerald as a novelist for nine years, until he published *Tender Is the Night* in 1934. The novel records the marriage of psychologist Dick Diver and his patient Nicole Warren. As with the emotionally ravaged Anthony and Gloria Patch from his 1922 novel *The Beautiful and The Damned,* readers often interpret Dick and Nicole as alter egos for their author and his wife.

Fitzgerald's final works deal comically and tragically with Hollywood. His college friend and literary editor, Edmund Wilson, edited his unfinished novel *The Last Tycoon* for publication in 1941. Its hero, Monroe Stahr, is partly based on Irving Thalberg, MGM's "boy wonder" producer. Fitzgerald's seventeen Pat Hobby stories, written for *Esquire,* chronicle their hapless hero's misadventures as a screenwriter. Scribner published a collection of them posthumously in 1962.

Other posthumous collections include *The Crack- Up* (1945), *The Stories of F. Scott Fitzgerald* (1951), and *The Basil and Josephine Stories* (1973). These and the other books mentioned here demonstrate how much more there is to Fitzgerald than just one book, however great.

*"Books are like brothers. I am an only child. Gatsby my imaginary eldest brother."*
— from *The Crack-Up*