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Fitzgerald, F. Scott

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“This Side of Paradise” is the first great literary work created by the American writer F. Scott Fitzgerald (1896—1940) which immediately brought him universal acknowledgement. An enchanting youth, full of radiant dreams and hopes for the dazzling prospects at the beginning of the novel, having lost his friends in the war, having experienced tragedies in love, being out of means of subsistence, finds himself on “this side of Paradise” and tries to find the right niche for himself. Such is not only the main hero’s fate but that of the author himself and his generation burnt by the First World War. The novel attracts the reader owing to its veracity and deep psychological analysis of the characters’ behaviour. These qualities make it interesting and topical for the readers in Ukraine as well as in the whole world.

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*...Well this side of Paradise!
There's little comfort in the wise.*

Rupert Brooke

*Experience is the name so many
people give to their mistakes.*

Oscar Wilde

BOOK ONE

The Romantic Egotist

Chapter 1. Amory, Son of Beatrice

Amory Blaine inherited from his mother every trait, except the stray inexpressible few, that made him worth while. His father, an ineffectual, inarticulate man with a taste for Byron and a habit of drowsing over the *Encyclopaedia Britannica*, grew wealthy at thirty through the death of two elder brothers, successful Chicago brokers, and in the first flush of feeling that the world was his, went to Bar Harbor and met Beatrice O’Hara. In consequence, Stephen Blaine handed down to posterity his height of just under six feet and his tendency to waver at crucial moments, these two abstractions appearing in his son Amory. For many years he hovered in the background of his family’s life, an unassertive figure with a face half-obliterated by lifeless, silky hair, continually occupied in “taking care” of his wife, continually harassed by the idea that he didn’t and couldn’t understand her.

But Beatrice Blaine! There was a woman! Early pictures taken on her father's estate at Lake Geneva, Wisconsin, or in Rome at the Sacred Heart Convent — an educational extravagance that in her youth was only for the daughters of the exceptionally wealthy — showed the exquisite delicacy of her features, the consummate art and simplicity of her clothes. A brilliant education she had — her youth passed in Renaissance glory, she was versed in the latest gossip of the Older Roman Families; known by name as a fabulously wealthy American girl to Cardinal Vitori and Queen Margherita and more subtle celebrities that one must have had some culture even to have heard of. She learned in England to prefer whiskey-and-soda to wine, and her small talk was broadened in two senses during a winter in Vienna. All in all Beatrice O'Hara absorbed the sort of education that will be quite impossible ever again; a tutelage measured by the number of things and people one could be contemptuous of and charming about; a culture rich in all arts and traditions, barren of all ideas, in the last of those days when the great gardener clipped the inferior roses to produce one perfect bud.

In her less important moments she returned to America, met Stephen Blaine and married him — this almost entirely because she was a little bit weary, a little bit sad. Her only child was carried through a tiresome season and brought into the world on a spring day in ninety-six.

When Amory was five he was already a delightful companion for her. He was an auburn-haired boy, with great, handsome eyes which he would grow up to in time, a facile imaginative mind and a taste for fancy dress. From his fourth to his tenth year he *did* the country with his mother in her father's private car, from Coronado, where his mother became so bored that she had a nervous breakdown in a fashionable hotel, down to Mexico City, where she took a mild, almost epidemic consumption. This trouble pleased

her, and later she made use of it as an intrinsic part of her atmosphere — especially after several astounding bracers.

So, while more or less fortunate little rich boys were defying governesses on the beach at Newport, or being spanked or tutored or read to from *Do and Dare*, or *Frank on the Mississippi*, Amory was biting acquiescent bellboys in the Waldorf, outgrowing a natural repugnance to chamber music and symphonies, and deriving a highly specialized education from his mother.

"Amory."

"Yes, Beatrice." (Such a quaint name for his mother; she encouraged it.)

"Dear, don't *think* of getting out of bed yet. I've always suspected that early rising in early life makes one nervous. Clothilde is having your breakfast brought up."

"All right."

"I am feeling very old today, Amory," she would sigh, her face a rare cameo of pathos, her voice exquisitely modulated, her hands as facile as Bernhardt's. "My nerves are on edge — on edge. We must leave this terrifying place tomorrow and go searching for sunshine."

Amory's penetrating green eyes would look out through tangled hair at his mother. Even at this age he had no illusions about her.

"Amory."

"Oh, yes."

"I want you to take a red-hot bath — as hot as you can bear it, and just relax your nerves. You can read in the tub if you wish."

She fed him sections of the *Fêtes Galantes*¹ before he was ten; at eleven he could talk glibly, if rather reminiscently, of Brahms and Mozart and Beethoven. One after-

¹ *Fêtes Galantes* (Fr.) — "Gallant Festivities"; musical etudes by the French composer Claude Debussy to the verses by Paul Verlaine. (Here and farther on the notes by the editor.)

noon, when left alone in the hotel at Hot Springs, he sampled his mother's apricot cordial, and as the taste pleased him, he became quite tipsy. This was fun for a while, but he essayed a cigarette in his exaltation, and succumbed to a vulgar, plebeian reaction. Though this incident horrified Beatrice, it also secretly amused her and became part of what in a later generation would have been termed her "line."

"This son of mine," he heard her tell a room full of awestruck, admiring women one day, "is entirely sophisticated and quite charming — but delicate — we're all delicate; *here*, you know." Her hand was radiantly outlined against her beautiful bosom; then sinking her voice to a whisper, she told them of the apricot cordial. They rejoiced, for she was a brave *raconteuse*, but many were the keys turned in sideboard locks that night against the possible defection of little Bobby or Barbara....

These domestic pilgrimages were invariably in state; two maids, the private car, or Mr. Blaine when available, and very often a physician. When Amory had the whooping-cough four disgusted specialists glared at each other hunched around his bed; when he took scarlet fever the number of attendants, including physicians and nurses, totalled fourteen. However, blood being thicker than broth, he was pulled through.

The Blaines were attached to no city. They were the Blaines of Lake Geneva; they had quite enough relatives to serve in place of friends, and an enviable standing from Pasadena to Cape Cod. But Beatrice grew more and more prone to like only new acquaintances, as there were certain stories, such as the history of her constitution and its many amendments, memories of her years abroad, that it was necessary for her to repeat at regular intervals. Like Freudian dreams, they must be thrown off, else they would sweep in and lay siege to her nerves. But Beatrice was critical

about American women, especially the floating population of ex-Westerners.

"They have accents, my dear," she told Amory, "not Southern accents or Boston accents, not an accent attached to any locality, just an accent" — she became dreamy. "They pick up old, moth-eaten London accents that are down on their luck and have to be used by someone. They talk as an English butler might after several years in a Chicago grand-opera company." She became almost incoherent — "Suppose — time in every Western woman's life — she feels her husband is prosperous enough for her to have — accent — they try to impress *me*, my dear —"

Though she thought of her body as a mass of frailties, she considered her soul quite as ill, and therefore important in her life. She had once been a Catholic, but discovering that priests were infinitely more attentive when she was in process of losing or regaining faith in Mother Church, she maintained an enchantingly wavering attitude. Often she deplored the bourgeois quality of the American Catholic clergy, and was quite sure that had she lived in the shadow of the great Continental cathedrals her soul would still be a thin flame on the mighty altar of Rome. Still, next to doctors, priests were her favorite sport.

"Ah, Bishop Wiston," she would declare, "I do not *want* to talk of myself. I can imagine the stream of hysterical women fluttering at your doors, beseeching you to be *simpatico*" — then after an interlude filled by the clergyman — "but my mood — is — oddly dissimilar."

Only to bishops and above did she divulge her clerical romance. When she had first returned to her country there had been a pagan, Swinburnian young man in Asheville, for whose passionate kisses and unsentimental conversations she had taken a decided penchant — they had discussed the matter pro and con with an intellectual romancing quite devoid of sappiness. Eventually she had de-