

**Comparing Cultural Context through New Historicism: The Impact of Form upon
Content in the Serialized and Novelized Versions of F. Scott Fitzgerald's**

The Beautiful and Damned

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Introduction

Context and New Historicism

Language serves efficiently as a vehicle for truth; however, few forms of language are as diverse and mysterious as the written word. The written word affords humanity the ability to engage with text in a way that they could not just by speaking or hearing due to the subtexts that written language inevitably contains, especially in regards to the different contexts from which written text can emerge. Different elements, namely the form of publication of a text, impact the text's meaning as a whole. Such is the case with the serialized and subsequent novelized publication of F. Scott Fitzgerald's *The Beautiful and Damned*: the changes between them, as well as their differing forms of publication, influence the meaning and trajectory of the story.

Though radio was a quickly burgeoning industry in the early twentieth century, the written word allowed American citizens to read about the Great War, about the ever-growing financial market, and about the new products that they should—and probably would—buy, due to their newly found penchant and ability for consumerism. After their secretive ventures to secret bars and booze-filled parties, Americans would turn to the written word, especially fiction, for entertainment. During this time, the famed twentieth-century American author, F. Scott Fitzgerald, wrote many of his works, namely his second novel, *The Beautiful and Damned*, which began serially in New York's *The Metropolitan* in 1921 and was eventually novelized in 1922. Though he spent a great deal of time writing, he was no stranger to the hedonistic lifestyles of the twentieth century American upper-middle class, not unlike many of his most famous literary characters. In this respect, Anthony and Gloria Patch, the main characters of *The Beautiful and Damned*, reflect both Fitzgerald and the culture in which he lived: they constantly chased pleasure and comfort, artificially delaying the consequences of their irresponsibility with

alcohol. However, for the Fitzgeralds and the Patches, the simulated joy did stop, and all that remained were the consequences they had filled themselves with alcohol trying to avoid. Though Fitzgerald wrote no traditional autobiographies, *The Beautiful and Damned* is autobiographical in that the lives of Anthony and Gloria Patch almost mirror the turbulent lives of Scott and his wife, Zelda. Because Fitzgerald had a tendency to write so closely to his own experience in the Jazz Age, his work related with his readership. Many Americans in the 1920s led a similar lifestyle—one of materialism, unwarranted extravagance, and nihilistic Epicureanism. Fitzgerald's stories often reflect the same themes, and therefore, are relatable to his audience. Initially serializing *The Beautiful and Damned* fared so well for Fitzgerald because serialized works relate to their current and timely readership, which helped him to create an interested audience before finally publishing them as a novel.

Because it connects to a specific audience and hold its attention, there are few forms of written entertainment as unique as serialization, which was popular in the Victorian era in England, and later, in 1920s America. Amidst the smoke-filled, jazz-choked underground watering holes that mark the Prohibition era, Americans were wistfully thinking not only about their next drink, but also about the next installment of that story they had been reading. This suspense and demand helped to sustain this form of publication. Serialization was, indeed, popular in the 1920s: an article on *The Pulp Magazine Project* notes that pulp magazines, which were serialized fictions, as well as their glossy counterparts, "big slicks," were popular "just before and after the First World War" ("Golden Age"). Due to this popularity, magazines and authors wanted to serialize fiction. Robert McParland notes in *Beyond Gatsby: How Fitzgerald, Hemingway, and Writers of the 1920s Shaped American Culture* that "Scribner's offered [Hemingway] \$16,000 to run [*A Farewell to Arms*] as a serial in their magazine" (22).

Serialization was popular for its readership, but also with the authors who desired publication, since it was so lucrative. Additionally, serials provided much more benefit than financial gain: they provided a sense of community. In her work, *Transnationalism and American Serial Fiction*, Patricia Okker writes, “. . .serial fiction provided readers, editors, and writers alike an opportunity to explore a wide range of issues related to race, culture, identity, and immigration, particularly within a community of what was repeatedly imagined as like-minded—and often similarly embodied readers” (7). Fitzgerald’s choice to serialize his piece about two young dreamers caught in the gold-laced snares provided by the American 1920s undoubtedly related to its community of readers at the time, making the choice to serialize even more understandable. The author continues, “This emphasis on a collective identity fits neatly with the function of serial fiction more generally. Unlike novels published in book form that are often linked with private and individualistic responses, serial fiction is read in the context of other readers, who are necessarily reading the same text at the same time” (Okker 7). Serialized fiction is closely tied to the time in which it is published; its readership becomes a sort of community bound by time. It is for this reason that *The Beautiful and Damned* was successful as a serial; it allowed readers to relate to the work in a way that is communal and timely.

Novels, though they can bring people together, are not as intimately or dynamically related as serials are to the time in which they are published. Novels remain static, like an artifact, representing their time, but not fully engaged with it, unlike serials and their readership. Okker states further, “More so than its counterpart in book form, then, serial fiction has the capacity of creating what Benedict Anderson has described as a ‘mass ceremony’ that creates an imagined community. Although the identities of the other readers remain unknown, each reader is aware that the same ‘ceremony he performs is being replicated simultaneously by thousands

(or millions) of others of whose existence he is confident” (8). Reading a serial is a completely different experience from reading a novel: readers of a novel are not restricted by piecemeal publication, whereas serial readers are forced to wait, eventually sharing the experience of reading the stories for which they have been waiting. By serializing his novel before publishing it traditionally, Fitzgerald created a hunger within his readership, establishing his story as desirable and marked by its time before it even hit bookstores.

Though the novelized and serialized versions of *The Beautiful and Damned* contain the same characters and essentially the same plot, there are more differences between them than just their form of publication. Through word changes, juxtaposition, changes in structure and order, and omissions as well as additions, the story changes a great deal between the serialized version and its subsequent novelization. In the footnotes of James E. Miller Jr.’s work, *The Fictional Technique of Scott Fitzgerald*, specifically in his chapter titled “The Beautiful and Damned,” he notes, “*The Beautiful and Damned* was serialized in *The Metropolitan Magazine* from September, 1921, to March, 1922. Fitzgerald was still revising his novel, however, after it began appearing as a serial” (39). Fitzgerald could not even wait until the serializations were done to begin changing the novel, which demonstrates how strongly he felt that the story needed changing. Miller continues, “On November 25, 1921, [Fitzgerald] wrote to Edmund Wilson (*The Crack-Up*, p. 256): “I have almost completely rewritten my book” (39). Fitzgerald’s fervor was not without reason, as some have argued that the changes were due to Fitzgerald’s own developing taste as an author. Since he was only 24 when he wrote his first novel, *This Side of Paradise*, his taste matured, according to some authors. Miller writes, “In his letter to Frances Newman in February, 1921, Fitzgerald admitted that when he had begun *This Side of Paradise* his ‘literary taste was so unformed that [Sir Compton Mackenzie’s] *Youth’s Encounter* was still

[his]. . . “perfect book”” (39). The multiple changes Fitzgerald made to his story, even while it was being released as a serial, reflect that his literary tastes, as well as his opinions on what makes a good writer, were changing. Fitzgerald was fully immersed in his culture—both a result and a creator of what is now known as the glamorous, gin-soaked Jazz Age, and his success as an author, paired with his engagement of all that the Jazz Age could offer, had an impact on him as a man and as a writer.

As he progressed forward into a successful career and into oblivion in his own personal life, Fitzgerald’s experiences changed his opinions on literature, which spilled over into the works he actually produced, especially *The Beautiful and Damned*. American literary critic and writer Edmund Wilson remarks that Fitzgerald’s literary opinions had changed greatly between the writing of his first and second novels: “‘Since writing ‘This Side of Paradise’—on the inspiration of Wells and Mackenzie—Fitzgerald has become acquainted with another school of fiction: the ironical-pessimistic” (qtd. in Miller 39). Affected by other authors, Fitzgerald transitioned into a new writing style and genre. Wilson explains further that this subtype of literature is “the kind which makes much of the tragedy and the meaninglessness of life. Hitherto, Fitzgerald had supposed that the thing to do was to discover a meaning in life; but he now set bravely about to produce a distressing tragedy which should be, also, 100 per cent meaningless” (qtd. in Miller 39). If Fitzgerald’s goal between *This Side of Paradise* and *The Beautiful and Damned* was to produce a work devoid of hope, as Wilson explains, then he certainly achieved it with the publication of his second novel. He created a tragic scenario, but it was not the circumstances that were tragic, but the characters who perpetuated them: their own character caused their downfall. A quote from Gloria in a letter to Anthony captures Fitzgerald’s desire to convey meaninglessness in what is, perhaps, also a moment of self-consciousness and

awareness from Fitzgerald himself: “Very few of the people who accentuate the futility of life remark the futility of themselves. Perhaps they think that in proclaiming the evil of living they somehow salvage their own worth from the ruin—but they don’t, even you and I. . .” (291).

Critics took note of the upper class’s self-incurred misfortune that Fitzgerald conveyed. As found in the “Comments and Questions” section of The Barnes And Noble Classic version of *The Beautiful and Damned*, on April 26, 1922, Mary M. Colum, critic for *The Freeman*, writes of the novel: “[Anthony and Gloria Patch] have no occupation and responsibilities, and tragedy overtakes them—in so far as tragedy can overtake the tender-minded and the undisciplined; for tragedy, like happiness, is the privilege of the strong” (373). Because *The Beautiful and Damned* was such a dynamic, living work, some of the changes Fitzgerald made between the serialized and novelized versions were a result of his newly-found penchant for the “ironical pessimistic” (39) and came from a hope of garnering critical reviews like Colum’s. The changes between the serialized and novelized versions offer a glimpse into Fitzgerald’s own changing opinions: the discrepancies in the two versions of *The Beautiful and Damned* are a reflection of the discrepancies of Fitzgerald’s new and old self.

The form of publication and word changes were not the only elements that differentiated the serialized and novelized versions: the serialized versions contain items such as advertisements, surrounding stories, and artwork that the novel does not contain. In the serialized versions, the story does not exist in a vacuum: the images, advertisements, and surrounding stories all affect the reception and reading experience of *The Beautiful and Damned*, as well as provide opportunities for further analysis. For example, the type of advertisements surrounding the work provide information about the demographics of the readership, and the number of advertisements could indicate how popular the story itself is. In the American 1920s, advertising

was becoming widespread, and in the earlier part of the decade, magazines played a significant role in advertising. In her book, *The Modern Temper: American Culture and Society in the 1920s*, Lynn Dumenil notes, “. . .in 1914 the volume of advertising stood at \$682 million; by 1929 it had grown to \$2,987 million. Although radio would become important toward the end of the decade, the most significant advertising medium was the mass magazines, whose circulation had exploded in the early twentieth century, so that by 1929 they were selling 202 million copies” (89). Magazines were a lucrative avenue for advertising, and in this respect, the serialized portions of *The Beautiful and Damned* were in a symbiotic relationship with advertisers: they helped each other receive more viewers, and in getting more viewers, they helped each other receive a profit. The story also interacted with the advertisements surrounding it, since Anthony and Gloria’s intense pursuit of comfort, indulgence, and spending come across in 1920’s magazine advertising. Dumenil continues, “Even the most cursory examination reveals the consumer culture orientation of magazine advertising: large and, as the decade progressed, colorful photographs of products and, increasingly, of individuals enjoying the products” (89). Advertisements in the 1920s, including those surrounding *The Beautiful and Damned*, also began targeting readers’ fears and insecurities about the rapidly changing culture. Roland Marchand notes, “Adopting a therapeutic mission, advertising provided comforting reassurances to those who anxiously watched the institutions of their society assume a larger, more complex, and more impersonal scale” (qtd. in Dumenil 90). Among these targeted advertisements were ones concerning personal appearance and success (90). Dumenil writes, “Perhaps the clearest indication of advertising’s concern with the fragile self was the extraordinary emphasis ads placed on the opinions of others as vehicles for personal and business success, a theme especially evident in ads for toiletries” (90). She continues by giving examples of pointed advertisements

featuring deodorants, perfume and makeup (90). These advertisements served dual purposes: first, to make the readers feel as if they had a lack in their lives; and second, to make them feel as if the advertised product was the only thing that could fulfill that lack. Because the 1920s were filled with such consumerism, magazine advertising had to increase and become more strategic in its methods in order to encourage continued spending.

While these advertisements, on their own, affected their readership, their pairing with the serialized portions of *The Beautiful and Damned* provided a poignant and even more impactful experience for the readers of *The Metropolitan*. Anthony and Gloria Patch live to indulge: their obsession with personal appearance, luxury, comfort and perception ultimately causes their failures both personally and professionally. While Fitzgerald wrote them as an exaggerated reflection of the society of which they were a part, their juxtaposition with real-life advertisements encouraging real-life readers to follow suit brings a disconcerting, ironic reality to the story that is not present within the novelized version. Close to the end of *The Beautiful and Damned*, Anthony says to his mistress, Dot, “And that taught me that you can’t have *anything*, you can’t have anything at *all*. Because desire just cheats you. It’s like a sunbeam skipping here and there about a room. It stops and gilds some inconsequential object, and we poor fools try to grasp it—but when we do the sunbeam moves on to something else, and you’ve got the inconsequential part, but the glitter that made you want it is gone” (275). The advertisements surrounding the story create a desire within the audience, while the story details the futility of desire itself. In other words, the advertisements display the contagion of consumerism and mindless expenditure, while the story details the contraction of the disease.

As indicated by the surrounding advertisements, culture—comprised of commercial trends, as well as trends in entertainment, fashion, and media—plays a vital role in the

interpretation of both version of *The Beautiful and Damned*. The advertisements that surround the literal text on the page are crucial to determining important elements about the text and are in a way, text themselves. In order to fully grasp the impact of the culture on the text, analysis benefits from a literary framework that fully prioritizes the details of that specific culture. The literary framework, New Historicism, handles what many may consider surrounding details to be anything but periphery: New Historicists treat history and culture as texts to be held next to a primary text, not handled as background information. This literary framework also delves into the sociopolitical elements around a text. New Historicism explores societal and hierarchical structures created by discrepancies of power among different classes and their impact on the texts espoused during their existence within culture. Theorist Michel Foucault inspired future New Historicists with his work, *Madness and Civilization: A History of Insanity in the Age of Reason*. In the first section of this work, titled "I: Stultifera Navis," he provides a historical example of the impact that power structures have on a society and on the meanings of the text. As an example, he writes of the lasting social impact of the medieval leprosy epidemic long after the disease had stopped affecting people: "Leprosy withdrew, leaving derelict these low places and these rites which were intended, not to suppress it, but to keep it at a sacred distance, to fix it in an inverse exaltation" (I, 6). The religious structures of the time assured lepers that their sickness was a direct result of their sin (I, 6). He continues, "What doubtless remained longer than leprosy, and would persist when the lazar houses had been empty for years, were the values and images attached to the figure of the leper as well as the meaning of his exclusion, the social importance of that insistent and fearful figure which was not driven off without first being inscribed with a sacred circle" (I, 6). Though the physical disease had made its exit, the social disease continued to fester within the region's societal structures. Foucault notes, "Leprosy

disappeared, the leper vanished, or almost, from memory; these structures remained. Often, in these same places, the formulas of exclusion would be repeated, strangely similar two or three centuries later” (I, 7). Cultural and societal structures impact humanity, and by extension, texts, long after the structures disappear. Within New Historicism, the context of a work is responsible for the meaning of the text; its outside parts are of equal importance to the words on the page. One of the founders of modern New Historicism, Stephen Greenblatt, is heavily influenced by the works of Foucault. In his work, *Renaissance Self-Fashioning: From More to Shakespeare*, Greenblatt writes: “What I found particularly compelling. . . was Foucault’s argument that the innermost experiences of the individual—the feelings that lurk in the darkness—were not a kind of raw material subsequently worked on by social forces. Rather, they were called into being and shaped by the institution that claimed only to police them” (xiv-xv). The idea that meanings within a text are a result of truths outside the text stands as a stark contrast to other frameworks, such as New Criticism, that treat works as self-contained. The idea that elements such as power structures and social constructions are largely responsible for the significance found within a work is relevant to the comparison of the serialized and novelized portions of *The Beautiful and Damned*, since this research focuses on texts that are very much tied to their society already, especially the serialized portion of *The Beautiful and Damned*.

New Historical principles will convey the truths and impacts behind the discrepancies between the novelized and serialized portions of *The Beautiful and Damned*. The differences between them, including differences in wording, order, omissions, and additions, as well as the impacts of elements that are present in the serialized version but not the novelized version, namely advertisements, reveal Fitzgerald’s change in literary taste in order to more fully reflect the futility of the pleasure-seeking and consumeristic culture of the American 1920s.

Chapter One

Starting Out: September and October 1921

Context is vital to the full understanding of any text. For a novel, researching the period and author is especially important, because only outside elements provide context. The novel is ultimately tied to its creator instead of to its audience. Serials, however, derive the context from within the work: which month it is published, what was the critical reception, what other stories are surrounding it, and what impact the illustrations have on the text are all aspects that provide essential meaning to a work through context. In the case of *The Beautiful and Damned*, the serialized portion begins in 1921, the beginning of the Roaring Twenties. The serialization of the work allowed a specific demographic, presumably young adult women, based on the advertisements within it, access to a different type of literature, thereby increasing a need, a supply, and popularity for Fitzgerald. In the age of pulp fiction, the serialization of *The Beautiful and Damned* in *The Metropolitan* provided a slightly more polished form of entertainment to its readership. In *Star Authors: Literary Celebrity in America*, William Phillips notes that Fitzgerald was “impatient for recognition, money, love, popularity...[and] helped bring serious fiction into the middle range of audience appeal” (qtd. in Moran 30). Fitzgerald released this serious fiction at the start of the 1920s—a period which he helped to characterize as the Jazz Age. What is unique about this publication date is that the story’s characters also exist within the same period as the readers that experience their journey. Anthony and Gloria Patch are stereotypes, albeit exaggerated, of the middle class Jazz Age youth, the same demographic reading *The Metropolitan*. The beginning of the serialization sees the beginning of an era: one filled with riotous parties, post-war wealth, and a resulting widespread sense of hedonism. In September of

1921, Anthony and Gloria Patch acquaint themselves with their readership as next-door neighbors, perhaps, that have more in common than they may be able to see at first.

September 1921: Beginnings and Textual Differences

The textual differences between the serialization and the novelization indicate not only a change in the story, but also a change in Fitzgerald's goals for character portrayal. Even the slightest word changes influence the formation and materialization of the characters and, by extension, the trajectory of the plot. These changes are significant and necessary perhaps due to the audience's perception: the serialized Anthony is more cartoonish, whereas the novel's Anthony, while still recklessly extravagant and humorously prideful, is slightly less of a caricature. Serialized stories, especially ones tied to their time, like *The Beautiful and Damned*, provide the unique opportunity for relationship and interaction in real-time. Unlike a novel, most of those who read a serialized work read it within the same general window of time, since the story is released piece-by-piece. This simultaneous readership allows the audience to proverbially "break bread" as they feast together on the freshest literary pieces available in their serials. The more exaggerated serial-Anthony is perhaps a necessary dish in this feast as the exaggeration of his vices allows for a quicker connection, a quicker understanding of who Anthony is as a character, of who he is as a man within the brand-new twentieth century. In this new era, readers wanted to learn more about who they were, which contributed to Fitzgerald's popularity. In "Youth Culture and the Spectacle of Waste," Kirk Curnutt mentions that "Fitzgerald would never have achieved notoriety had a mass audience not been eager for insight into how the twentieth century's first generation, its 'heirs of progress,' was shaped by the emergence of modernity" (80). Serializing *The Beautiful and Damned* in the fall of 1921 helped create that mass audience: the decade was still new, though its second year was ending soon.

There had been enough time for readers to realize what the new age meant, and subsequently to want to know how it defined them. Curnutt quotes Fass, who notes that Fitzgerald “[contributed] to the image of the youth of the 1920s as ambassadors of ‘unchanneled and potentially disruptive energies’ (Fass 21)” (80). This description of 1920s youth fits serial-Anthony, who has less responsibility and restraint than the novel-Anthony, who was toned down perhaps because he was not as intimately connected to the time of publication.

The textual changes in the beginning of the serialization are especially significant, since the start of the story establishes the framework and creates the world in which the rest of the story is set. For example, the first noticeable change between the serialization and the novel occurs within the first paragraph of the story, in which Anthony’s initial spiritual essence and personality are established. In the serial, the narrator describes Anthony’s general aura:

As you first see him, he wonders frequently whether he is not without honor and slightly mad, a shameful and obscene thinness glistening on the surface of the world like oil on a clean pond, these occasions being varied, of course, with those in which he thinks himself rather an exceptional fellow, thoroughly civilized well adjusted to his environment and rather more significant than any one else he knows. (9)

The novel, for the most part, contains the exact same wording information with the exception of three changes: the serial’s “exceptional fellow” is turned into “exceptional young man” (7), “thoroughly civilized” is changed to “thoroughly sophisticated,” (7) and “rather more significant” is changed to “somewhat more significant” (7). The change from fellow to young man indicates a desire to paint Anthony as more naïve up-front; though Anthony sees himself as debonair, his put-on sophistication is a thinly veiled façade that hides his ever-present fears of inadequacy. “Fellow” indicates a sort of dignity that Anthony does not have, whereas “young

man” more appropriately conveys Anthony’s immaturity, beginning to solidify him as a pretentious idler whose desires do not match his ambition. Next, the change from “thoroughly civilized” to “thoroughly sophisticated” in the novel indicates the burgeoning desire for grandeur propagated by the post-war wealth of the early 1920s: it was not enough simply to be civilized—sophistication was the goal of Anthony, and further, the goal of many young adults in Prohibition-era, 1920s New York. Additionally, the change from “rather more significant” to “somewhat more significant” further demonstrates the extent to which Anthony’s pride is able to conceal his self-esteem: “rather more” indicates a more inflated sense of self, while “somewhat more” reveals a modicum of humility necessitated by his previous demotion from “fellow” to “young man” (7).

The next change of note between the novel and the serial is an addition: an entire portion detailing Anthony’s childhood is in the novel, but not in the serial. This section spans two full pages and documents the circumstances of Anthony’s father’s reputation: “...Adam Ulysses Patch became an inveterate joiner of clubs, connoisseur of good form, and driver of tandems—at the astonishing age of twenty-six he began his memoirs...[o]n the rumor of its conception this work was eagerly bid for among publishers, but as it proved after his death to be immoderately verbose and overpoweringly dull, it never obtained even a private printing” (8). Also in this section is information about Anthony’s mother, “Henrietta Lebreune, the Boston ‘Society Contralto;” who died when Anthony was five years old (9). His father, Ulysses, took Anthony on a trip “to England and Switzerland, and there in the best hotel in Lucerne his father died with much sweating and grunting and crying aloud for air” (9), which resulted in Anthony’s being “wedded to a vague melancholy that was to stay beside him through the rest of his life” (10). The novel provides a great deal more detail about Anthony’s parents than does the serial, which could

be due to the absence of length requirements provided by a novel as opposed to the serial. However, the addition of Anthony's childhood with his parents further humanizes him, making him more of a character than in the serial, where he is more of a symbol. Because the serialized version is so intimately connected with its time and due to its lack of cohesiveness as a unit, Anthony's fixture as a 1920s dandy in the serial takes precedence over the more specific details about who he is as a person, necessitating additional detail in the novelized version.

In addition to further description of his relationship with his parents, a large difference between the novel and the serial is the description of the nature of Anthony's relationship with his grandfather as well. In the serial, the narrator states, "He had expected to find his grandfather dead, but had learned by telephoning almost from the pier that Adam Patch was comparatively well again—the next day he had gone to Tarrytown" (11). In the novel, however, the narrator says, "He had hoped to find his grandfather dead, but had learned....well again—the next day he had concealed his disappointment and gone out to Tarrytown" (15). The meaning-altering change of "expected" to "hoped" and the addition of "concealed his disappointment" paint novel Anthony as humorously less compassionate, perhaps setting up hateful language to foreshadow the later description of Anthony's more specific hatred for his grandfather that is in the novel and not in the serial. Shortly after this change comes a portion that is in the novel and not in the serial that further describes Anthony's feelings on Adam Patch: "Anthony surveyed his grandfather with that tacit amazement which always attended the sight. That this feeble, unintelligent old man was possessed of such power that, yellow journals to the contrary, the men in the republic whose souls he could not have bought directly or indirectly would scarcely have populated White Plains, seemed as impossible to believe as that he had once been a pink-and-white baby" (16). In the serial, though it is clear that Anthony does not like his grandfather, both he and his

grandfather are symbols of the new era and the old one, respectively. In the serial, Adam Patch is the financial dispensary, the vital hook upon which Anthony hangs his dreams. In the novel, however, Adam Patch is more humanized and made to seem like the source from which Anthony's tragic life stems and a necessary evil that stands in between Anthony and his dreams. This contrast between the novel and the serial is exemplified further by the way the narrator refers to the pair as "the two men" (11) in the serial and as "the two Patches" in the novel (16).

Later, more additions to the novel place Anthony as a self-interested hedonist who is allergic to work; further, there are changes between the novel and the serial that impact meanings within the story. One of these additions is an interlude in which he is "depressed" by the sensory experiences provided by a "bakery-restaurant" and a "Chinese Laundry": though they emanate positive smells, he associates them with work and labor, which is why he remedies his depression by visiting a "cigar-store," where the feeling of "buying a luxury" soothes him (25). While this change affects and deepens the reader's perception of Anthony, there are more direct changes that impact the meaning of the work as a whole. For example, the serial reads, "[The crispness of fall] brought, also, a sense of tension to the city, and unsuppressed excitement" (60), whereas the novel says, "It brought, also, a sense of tension to the city, and suppressed excitement" (29). The change is more than just a stylistic or cosmetic one—it directly affects the meaning of the entire sentence, and by extension, the setting in which the story is taking place. This change in meaning indicates the difference in goals for the novel and for the serial: the world in the serial, as well as the characters, are more extreme, more unabashed—they explode with meaning, whereas the characters in the novel are more subtle and experience more of a slow burn, while every bit as full of significance. There are more direct changes, including the changing of Anthony saying that Gloria is the type to "...confer on free love" (60) in the serial to

“...confer on the latest Scandinavian Dante available in English translation” (32) in the novel. Additionally, there is a change from Dick saying, “I simply mean that a talent like Wells’s could carry the wisdom of a Huxley” (60) in the serial to “...the intelligence of a Spencer” (33) in the novel. These changes could be the result of a transition in what was popular, but these changes indicate a direct change in meaning between the serial and the novel.

Additions are not unique to the novel, however: there are additions in the serial that further solidify Anthony’s position as a symbol of a 1920s dandy. In the novel, the narrator describes Anthony’s dressing-quarters: “The bathtub, equipped with an ingenious book-holder, was low and large. Beside it a wall wardrobe bulged with sufficient linen for three men and with a generation of neckties” (13). The description in the novel ends here, while the serial adds after “neckties”: “—in addition there was a dressing table, with a 3-sided mirror that might have graced the boudoir of any of the four framed celebrities on the wall” (10). This addition in the serial continues the trend of making Anthony seem more materialistic and demonstrates the standard of living that Anthony so feebly tries to maintain.

Further comparison between the two mediums reveals truths about the characters. For example, when Gloria is cold in the serial, she complains, “I’m about to freeze,” (62); whereas in the novel, she complains “I’m a solid block of ice” (50). Whereas Anthony seems to be, for the most part, more subtle in the novel than in the serial, Gloria seems to be the exact opposite. Also, later on, Gloria explains in the serial that she is from “Kansas City, Kansas,” (65), whereas in the novel, she hails from “Kansas City, Missouri” (51). This change, though it is really only in allegiance, as both places are really the same town, indicates a great deal about Gloria. According to the University of Kansas’s Institute for Policy and Social Research, the population in Kansas City, Kansas in 1920 was 101,177 people (“Population”). However, according to the

US Census internet records, Kansas City, Missouri's population in 1920 was 324,410 ("Table 15"). Though these locations are geographically close to one another, their difference in population at the time made a significant difference in the implications behind Gloria's upbringing. In the serial, the characters are more exaggerated than in the novel. For example, Gloria being from a town with less people, such as Kansas City, Kansas, and moving to New York City, where she was not only a participant in but also a creator of the Jazz Age culture, provides a more drastic change than moving from one larger city to another, as she did in the novel. This textual change, along with the others within the September issue, establish important changes within the meanings of the two editions that properly establish the trajectory of the rest of the story.

Aside from changes in character, differences between the two mediums highlight one of the strongest themes within the story: desire. Desire plays a vital role in *The Beautiful and Damned*, particularly the way desires react when reconciled with reality. For Anthony and Gloria, desires are something of which they have plenty. They desire to live comfortably, to be beautiful, to be praised, and to feel fulfilled. However, because the Patches do not work to achieve their desires, those desires do not come to fruition. In the novel, a section that conveys Anthony's relationship with desire is not present in the serial. It spans over two pages, and in it is an instance when Anthony sees who he thinks to be a beautiful woman outside of his window: "He felt persistently that the girl was beautiful—then of a sudden he understood: it was her distance, not a rare and precious distance of soul but still distance, if only in terrestrial yards. The autumn air was between them, and the roofs and blurred voices. Yet for a not altogether explained second, posing perversely in time, his emotion had been nearer to adoration than in the deepest kiss he had ever known" (19). This scenario clearly depicts Anthony's complex

relationship with his desires: from afar, without the necessary effort to achieve them, they are ideal and pristine; however, the reality of having to bridge that gap between the ideal and the concrete spoils his desires for him. His distance from his desires makes them sparkle. The fact that this portion is in the novel and not in the serial proves further that novel-Anthony is further developed, more human: his idealism is made more specific, as he is less of a symbol and more of a character.

Anthony's relationships with those around him, particularly his relationship with his best friends, Maury Noble and Richard Caramel, make his relationship with desire more evident. Maury is elegant and catlike while Dick is bumbling and awkward, both physically and in terms of personality. However, though Dick is not as socially graceful as Anthony, he serves as an exact foil: he lacks elegance, but follows his passion to become a writer and is acting on that passion. For that reason, coupled with the fact that Dick is an easy target, Anthony resents him. Portions in the novel that are left out of the serial make this resentment more evident. For example, there is a section almost a page long in which Maury and Anthony go back and forth, casually discussing Dick, but slowly and gradually change focus onto speaking negatively about him. The dialogue reads:

ANTHONY: And energy—ambitious, well-directed energy. He's so entertaining—he's so tremendously stimulating and exciting. Often there's something breathless in being with him.

MAURY: Oh, yes.

(Silence, and then:)

ANTHONY: (*With his thin, somewhat uncertain face at its most convinced*) But not indomitable energy. Some day, bit by bit, it'll blow away, and his rather impressive talent with it, and leave only a wisp of a man, fretful and egotistic and garrulous. (21)

The speed with which Anthony goes from praising to insulting his “friend” demonstrates his resentfulness towards Dick’s ability to achieve, despite his lack of everything that Anthony has built his life upon. In the serial, Maury and Anthony engage in mild ribbing over Dick’s idiosyncrasies, but only in the novel do they go in-depth about Dick’s problems and engage in gossip. This addition in the novel serves as a further demonstration of Anthony’s shortcomings as they are contrasted with his relationships. Another significant addition is Maury and Anthony’s teasing of Dick about the value of art, which sheds more light on Anthony’s lack of motivation:

ANTHONY: . . . I'd feel that it being a meaningless world, why write? The very attempt to give it purpose is purposeless.

DICK: Well, even admitting all that, be a decent pragmatist and grant a poor man the instinct to live. Would you want every one to accept that sophistic rot?

ANTHONY: Yeah, I suppose so.

MAURY: No, sir! I believe that every one in America but a selected thousand should be compelled to accept a very rigid system of morals—Roman Catholicism, for instance. I don't complain of conventional morality. I complain rather of the mediocre heretics who seize upon the findings of sophistication and adopt the pose of a moral freedom to which they are by no means entitled by their intelligences. (23)

This sermon from Maury about the dangers of phony belief created by pompous attitudes and insufficient mental capabilities serves as both an indirect diatribe against Anthony’s high-brow

attitude and slothfulness and as additional characterization for all of the characters involved, which, since it is absent from the serial, sets the two editions further apart from one another.

Interplay of Advertisements and Text in the September 1921 Issue

The cover of the September issue of *Metropolitan* containing the first installment of the story sets the tone for the start

of journey—it is bright and promising, just like Anthony’s and Gloria’s perceptions of their own futures at the beginning. The cover (Fig. A) features a “headshot” of Gloria Patch, who, though she is painted and fictional, almost looks as if she posed for it. The text at the top of the magazine advertises *The Beautiful and Damned* as “Scott Fitzgerald’s Sensational Novel of American Youth,” while the text next to Gloria’s face reads, “Gloria the heroine of F. Scott Fitzgerald’s new novel ‘The Beautiful and Damned’” (Fig. A). Using Gloria as the central image for not only the whole magazine but also for this portion of this story is significant in that, more so than Anthony, she epitomizes the superficiality of the pursuit of material goods and an intense dedication to nothing but vanity, which are both themes within the story. Though Anthony is the more central character during the first installment of the story, Gloria’s outward beauty is the lynchpin of her entire existence, making her headshot an appropriate image to represent the story.

Though the serialized portions contain beautifully illustrated portions (see Figs. A-1 through A-6), the advertisements surrounding the text provide a meaning to the story in the serial that the novel could not achieve. The novel could contain illustrations and the meaning would not necessarily be impacted, since the illustrations, being intentionally germane to and supplementary of the text, simply serve as visual representations of what is going on in the story. The advertisements present in the work, however, add a level of chilling reality to the serialized

text. While readers engage in a story about the dangers and outcomes of extreme commitment to materialism and expenditure, they are simultaneously bombarded with advertisements that encourage the same behavior. For example, juxtaposed are scenes satirically discussing society's deification of female beauty and advertisements for women's beauty products, as well as advertisements for money management teams (which were much-needed in the era) next to Anthony's financially frivolous escapades. This interplay between advertisements and text brings about a fusion of fantasy, reality, and irony that is not present in the novel and makes the story significantly more poignant.

The first advertisements that appear next to the text of *The Beautiful and Damned* in the September issue appear five pages into the story, almost as if the editors wanted to slip these subliminal messages into the readers' minds after they had already gotten comfortable reading so they would not notice. The advertisements are for household cleaning products and beauty products, as well as programs for beauty such as a cure for "stammering" and a hair removal instructional booklet (Fig. A-7, 55). The advertisement for "Lablache Face Powder" reads: "Me mere—Vividly I remember the delicate fragrance of her lightly powdered cheek. Lablache—her powder—always suggestive of her complexion, beautiful as wild rose petals. More than ever I appreciate the refreshing purity of Lablache" (Fig. A-7, 55). The text seems to be a man speaking about a woman who uses the product, and how the product is the reason the man remembers her as beautiful. These advertisements seem to be focused towards women, which is especially significant when considering the text portion next to which it is placed. Directly next to the advertisements for the beauty products and programs is the dialogue between "beauty" and "The Voice," in which these two entities display satirically the societal importance of feminine beauty:

THE VOICE: It is a land the most opulent, the most gorgeous, of the earth—a land whose wisest are but little wiser than the dullest; a land where the rulers have minds like little children and the law-givers believe in Santa Claus; where ugly women control strong men—

BEAUTY (*in astonishment*): What?

THE VOICE (*very much depressed*): Yes, it is truly a melancholy spectacle. Women with receding chins and shapeless noses go about in broad day-light saying “Do this!” and “Do that!” and all the men, even those of great wealth, obey implicitly their women, to whom they refer sonorously either as “Mrs. So-and So” or as “the wife.”

BEAUTY: But this can’t be true! I can understand, of course, their obedience to women of charm—but to fat women? to bony women? to women with scrawny cheeks?

THE VOICE: Even so.

BEAUTY: What of me? What chance shall I have?

THE VOICE: It will be “harder going,” if I may borrow a phrase. (55)

The juxtaposition of these beauty advertisements next to the dialogue between “The Voice” and “Beauty” lends to the text a feeling of vicious and nihilistic truth. While the female readers (who are a present audience, as indicated by the types of surrounding advertisements) read the tongue-in-cheek manner through which “The Voice” and “Beauty” convey the horrors of not being conventionally attractive in the age of the Flapper, they are made to feel similarly insignificant in order to buy products, except not in such a satirical manner. Where the text is darkly humorous, the advertisements convey grim truth: the story pokes fun at the cultural importance of feminine beauty while the advertisements further propagate that damaging culture by reminding women

that they need powder, a normal voice, and hair removal in order to be the conventionally attractive women that society wants them to be.

Several financially related advertisements appear, including advertisements for money management, stocks, and job-training, which are significant since they relate directly to Anthony's flaws of spending too much without any ambition or drive to regain his losses. Among these advertisements is one produced by *Metropolitan* itself, which encourages readers to invest, promising a "three-fold" return (Fig. A-8, 61). Another of these advertises "International Correspondence Schools," promising a higher salary with the use of their training services (Fig. A-9, 62). On the last page of the serialized portion in the September issue is a smattering of advertisements boasting "Investment Opportunities," booklets that hold "The Fundamentals of Stock Trading" and pamphlets that help with "Building and Income" (A-10, 65). These advertisements correspond clearly to not only the story, due to Anthony's unhealthy spending habits, but also to the culture in which the story is rooted, due to the financially extravagant nature of the Roaring Twenties. Among these advertisements is one for a cream that removes freckles, which reads, "Freckles: Now Is The Time to Get Rid of These Ugly Spots" (Fig. A-9, 62). This advertisement, is intentionally placed on the same page as a portion of the text in which Anthony discusses Gloria's dedication to the beauty of her skin (62). The advertisements in the September issue, as well as the textual differences between it and the novel, create meaning that transcends either edition.

October 1921: Textual Differences

The second installment of the serialization of *The Beautiful and Damned* was published in *Metropolitan* in October 1921. This edition, just like the previous issue, contains significant differences from the novel as well as poignant advertisements. The first textual difference of note

in the serialization in this issue is that it contains a blurb on the first page of the story that summarizes the previous installment. The blurb reads:

THE STORY: In 1913, when Anthony Patch is twenty-five, grown from a self-centered boy to a contemptuous critic of life, he is recalled from abroad by the illness of his grandfather, Adam J., more familiarly known as 'Cross' Patch. The old man, who spent his youth in amassing a fortune, after the Civil War, and is now passing his declining years in ill-health and reformation of the world's morals, is once more convalescent, and the main result of their meeting is a serious conception of work that his grandfather manages to plant in Anthony's mind. Anthony has two special friends, Maury Noble and Dick Caramel, and it is through the latter that he becomes acquainted with Gloria Gilbert, Dick's cousin, a girl whose beauty and frankness immediately gain his interest.

(27)

Because time passed between serializations and not portions of the novel, the serials contain summaries of the previous installment so that the readers can more easily remember what happened during the month previous. In terms of textual differences between the novel and the serial, one interesting element present in the serial that is absent from the novel occurs in one of the first conversations between Anthony and Gloria. In the novel, Anthony asks Gloria, "And talk about you? You love to talk about you, don't you?" (54). The narrator notes that Gloria responds, "'Yes.' Caught in a vanity, she laughed" (54). In the serial, however, the narrator adds to Gloria's affirmative response, "Doesn't everyone?" (27). Similarly to Anthony's difference in portrayal between the novel and the serial in the previous installment, Gloria's personality is also exaggerated in the serial. Her vanity is the most crucial aspect about her personality, and her assumption that everyone talks about her reinforces that vanity.

In a similar vein, an addition to the novel provides clearer insight to Gloria's personality, especially as it fits into Anthony's perception of the world. A large portion of text that spans seven pages in the novel is not present in the serial. In this section, titled "Admiration," Gloria and Anthony go on a date that reveals Gloria and Anthony's expectations as well as Anthony's perception juxtaposed with reality—cheapness versus depth, sophistication versus material excess—and it contains backstory about Dick Caramel that shows his unfortunate background and provides a humorous jab at writer-types. Before the date, Gloria is "in wretched humor," (58) because she is bored of all the entertainment options in the city. The couple finally agrees on a low-class cabaret, which, as the narrator describes it, "is a place where [the lower moral-classes] can 'take a nice girl,' which means, of course, that every one has become equally harmless, timid, and uninteresting through lack of money and imagination" (59). Further, the narrator mentions that the place is filled with ". . .overworked people with hyphenated occupations: book-keepers, ticket-sellers, office-managers, salesmen, and, most of all, clerks. . .With them are their giggling, over-gestured, pathetically pretentious women, who grow fat with them, bear them too many babies, and float helpless and discontent in a colorless sea of drudgery and broken hopes" (59). The narrator punctuates this already-miserable description of working-class people by noting that "[t]his is where their docile patrons bring their 'nice women,' whose starved fancies are only too willing to believe that the scene is comparatively gay and joyous, and even faintly immoral. This is life! Who cares for the morrow? Abandoned people!" (59). Unsurprisingly, the narrator (who is obviously sympathetic to Anthony's tastes) conveys that Anthony is, ironically, less than charmed by the atmosphere due to the artificial nature of the pretentious people who surround him who act like they are above this kind of place. Gloria, however, loves it (62), which conveys how her vanity is rooted in her own beauty, not in

comparison to others, unlike Anthony. Of course, when Anthony realizes that Gloria loves it, he too enjoys the atmosphere: “Then the illusion snapped like a nest of threads; the room grouped itself around him, voices, faces, movement; the garish shimmer of the lights overhead became real. . .” (61). The addition of this detail shows the shallow nature of Anthony’s convictions and the frivolity with which he holds his opinions. Later comes a portion about how Dick Caramel spent time living in a YMCA and has always been a writer that not a great deal of people enjoy reading, but continues writing anyway, due to his unstoppable spirit (63-64). The addition of these portions to the novel further indicates a depth of humanity and character for each of the people mentioned, demonstrating the truth that the characters in the novel are more humanized and less symbolic or caricatured.

Just as significant as the changes between the novel and the serializations are the parts that do not change at all. For example, the entire section on Anthony’s fictional “Chevalier O’Keefe” stays the same with no changes between the novel and the serial, which is a unique occurrence (74-78 novel, 30 serial). The reasoning behind this consistency is perhaps that this fictional parable told by Anthony is indicative of his real feelings towards gender relations and personal responsibility. He sees himself as the Chevalier, who spent his life dedicating himself to noble causes, but still ended up being sabotaged by his desire, dying a shameful death, at little fault of his own (74-78, 30). The fact that this portion of the story remains the same shows that, despite the changes in Anthony’s personality in between the novel and the serial, his difficult relationship with desires and his inability to reconcile them with personal responsibility remains the same.

Later in the story when Anthony, Gloria, Maury, Dick, Muriel, Rachael, and Mr. Bloeckman go out on the town together, a change in the novel displays a rare moment of

sensitivity in the surly Mr. Bloeckman. Right after Gloria calls him “Blockhead” for the first time, the narrator in the novel states, “This was the one rough spot in the course of Bloeckman’s acquaintance with Gloria. She relentlessly punned on his name. First it had been ‘Block-house,’ lately, the more invidious ‘Blockhead.’ He had requested with a strong undertone of irony that she use his first name, and this she had done obediently several times—then slipping, helpless, repentant but dissolved in laughter, back into ‘Blockhead’” (83). It is no secret that Bloeckman has a severe aversion to being made into a fool, especially by Anthony, but this addition to the novel further characterizes Bloeckman as a man with sentimental feelings towards Gloria instead of just a man who desires to win her over Anthony.

The trajectory of Anthony’s journey through reality differentiates through a small change in detail between the novel and the serial. In the serial, the narrator says, “Anthony, shaved and bathed, sat in his most deeply cushioned chair and watched [a sunbeam] until at the steady rising of the sun it lay glinting for a moment on the dust of the floor—and went out” (46). In the novel, the narrator instead notes that the sunbeam “lay glinting for a moment on the silk-ends of the rug—and went out” (87). Though the same action occurs, the focus is different. In the serial, the fact that Anthony focused on the “dust of the floor” being shortly illuminated before the sun’s departure instead of “on the silk-ends of the rug” indicates a constant hopelessness. The sun illuminated something unpleasant and departed, whereas in the novel, the sun illuminated something beautiful before its departure. The novel focuses more upon the disparity between Anthony’s ideas and his actions, whereas the serial is overall more hopeless, highlighting the hopelessness of Anthony’s existence without highlighting any nobility of intent or pleasantness.

In the October issue, changes between the serial and the novel more clearly indicate changes in Gloria’s feelings towards Anthony. For example, when Anthony becomes too

involved with his obsession with romance and tells Gloria he must leave her because the relationship would not last, despite his complete infatuation with her, Gloria has different reactions. In the serial, she responds to his declaration of departure with “I don’t like that” (47), whereas in the novel, she says, “I don’t want that” (95). Further, after Anthony leaves, serial Gloria exclaims, “Good-by, damn you,” (47), whereas novel Gloria yells, “Good-by, you ass!” (96). Serialized Gloria seems to be less serious about Anthony than novel Gloria, as indicated by her use of “like” instead of “want” and saying “damn you” instead of taking a shot at his character. These changes in detail support the notion that the serialized characters are more superficial and shallow, allowing for a more cartoonish version to which the serial audiences of the 1920s could relate. The October issue provides more insight to Gloria as a character, and the changes between the novel and the serial demonstrate important details about the characters and the story as a whole.

Interplay of Advertisements and Text in the October 1921 Issue

As with the September issue, the October issue contains beautifully painted illustrations (Figs. B through B-4) on the first few pages of the serialization and then resorts to solely advertisements on the sides of the story. There are fewer advertisements in this issue, and they seem overall less targeted than the ones in the September addition. Of note, however, is the placement of an advertisement for tire pressure gauges with the large heading “Wilful Destruction” (Fig. B-7, 47) next to the portion in which Anthony foolishly leaves Gloria despite his desire to be with her. On the next page are additional advertisements setting forth “Investment Opportunities” and job listings, both things that Anthony should have heeded in the story, but did not completely carry through with either (Fig. B-8, 48). Another advertisement of note, however, is on the last page of the serialized portion, placed directly next to Gloria’s return

into Anthony's life. It is an advertisement for medication that gets rid of facial blemishes (Fig. B-9, 49) that, though both men and women are susceptible to them, is aimed entirely at young women—the exact demographic of Gloria and the readership. The text of the advertisement reads: “Girlhood: When the complexion of after years is determined. That critical period of youth between childhood and young womanhood mars the beauty of many a complexion. The skin eruptions of adolescence may leave permanent blemishes. Cosmetics can but hide these annoying marks—pimples, liver spots, sallowness. Perfect physical health will prevent their forming. Wise mothers will instruct their daughters in the use of a good aperient to keep the skin fair and the blood clear. . .” (Fig. B-9, 49). The fact that this advertisement is next to Gloria's emotional and romantic return into Anthony's life, paired with Anthony's first admission to her that he loves her, further conveys the push for women to be beautiful, despite the warnings in the story against beauty's glorification.

Chapter Two

Halfway There: November and December 1921

Just as the beginning installments of the serialized portions hold significance due to their place in the series and due to the time in which they were published, the November and December issues bear significance tied to their order and time of publication. Being the middle of the series, the November and December issues contain the part of the story that leads up to the climax. These issues do not contain the climax, but they provide the emotional crescendo that leads to it in the next installments. In terms of the time in which these issues were published, multiple important events occurred concurrently to their publication. For example, on November 23, 1921, president Harding signed the Sheppard-Towner Maternity and Infancy Act, which, according to the archives of the US House of Representatives, attempted to “combat elevated mortality rates among mothers and newborns [by providing] \$1 million annually in federal aid (for a five-year period) to state programs for mothers and babies, particularly prenatal and newborn care facilities in rural states” (“Sheppard-Towner”). Additionally, according to author Molly Ladd-Taylor in *The Reader’s Companion to U.S. Women’s History*, “The Sheppard-Towner Maternity and Infancy Act of 1921 was the first federal funded social welfare measure in the United States. . .it distributed federal matching grants to the states for prenatal and child health clinics, information on nutrition and hygiene, midwife training, and visiting nurses for pregnant women and new mothers” (Ladd-Taylor). Even though this event may have occurred after the release of the November issue of *Metropolitan*, the conditions surrounding the institution of the Sheppard Towner Act were present well before its publication. This new legislation provided services and aid to women that were not previously available. The fact that the first social security program funded by the government affected women specifically is

historically significant. Considering that many of the readers of *Metropolitan* were female, this legislation likely affected the readership, and, by extension, the reception of the story.

Important historical events occurred in December 1921 as well, alongside the publication of the December issue. On December 10, 1921, the United States signed the Four Power Treaty. This treaty states, “Saturday, December 10, was historic in the sessions of the Conference on the Limitation of Armaments, for in the open meeting that day Senator Henry Cabot Lodge submitted the treaty between the United States, Great Britain, France, and Japan for the maintenance of peace in the Pacific, and to supplant the Anglo-Japanese pact, the dissolution of which was one of the major purposes of the American delegation” (“The Four Power Treaty”). This event is significant since, in the wake of World War I and turmoil regarding the possession of land, it signified an attempt at peace. This event, paired with the previous month’s financial benefits for women, signify a national change of mindset. These events affect both the readership and reception of the November and December issues of the story in *Metropolitan*.

November 1921: Textual Differences

Some of the most significant changes between the serial and the novel are the differences in character portrayal. Though serial-Anthony is still more caricaturized than novel-Anthony, the differences between the two portrayals of him are less dramatic in the month of November than in previous months. This similarity is perhaps because his personality is more established to the readers at this point, considering that November is close to the middle installment of the series. There are, however, some notable changes between the two portrayals. For example, in the novel, there is a detailed and humorous account that shows just how cowardly Anthony is that is not present within the serial. In this account, Anthony and Gloria are on their honeymoon in California, trying to sleep in their hotel, when Anthony is frightened by a noise on their window.

He immediately calls the hotel staff to come investigate—without exploring it for himself—and they kindly inform him that the sound is nothing but a tree branch scraping the window, since their room is at least 50 feet off the ground. Gloria pretends not to have heard the exchange and laughs to herself, and eventually to others, at Anthony’s false bravado in retelling the story (130-32). The narrator tells of Anthony’s cowardice: “With a leap Anthony was out of the bed and standing tense beside it. “Who’s there?” he cried in an awful voice. Gloria lay very still, wide awake now and engrossed not so much in the rattling as in the rigid breathless figure whose voice had reached from the bedside into the ominous dark. . . .” (131). After the investigator informs Anthony of the source of the sound, followed by “one unrestrained snicker from a bell boy” (131), the narrator mentions that Gloria “. . . was sorry for him. She wanted only to comfort him and draw him back tenderly into her arms, to tell them to go away because their presence was odious. Yet she could not raise her head for shame” (131). In the novel, Gloria feels a mix of shame and pity for Anthony. Though Anthony tries to recover his pride by falsely telling Gloria that he tried to determine the source of the sound himself before calling in reinforcements, Gloria later teases him about the ordeal, telling him, “I’ll protect my Anthony. Oh, nobody’s ever going to harm my Anthony!” (132). The narrator adds, “He would laugh as though it were a jest they played for their mutual amusement, but to Gloria it was never quite a jest. It was, at first, a keen disappointment; later, it was one of the times when she controlled her temper” (132). The fact that this section is in the novel and not the serial provides a good amount of context about Anthony: though he has dreams of grandeur, he is cowardly to the point of dishonesty and to the point of eliciting pity from his wife. The fact that this truth is present in the novel and not in the serial further supports the idea that the characters in the novel are more fleshed-out and more multi-dimensional than those in the serial.

Another telling discrepancy between the novel-Anthony and the serial-Anthony occurs later on in the story, when the narrator describes Anthony's feelings towards his conversations with Gloria in a piece that is present within the novel, but absent from the serial. The narrator states, "But it had been a struggle to keep many of their conversations on the level of discussions. . . [h]e failed to realize, at first, that this was the result partly of her 'female' education and partly of her beauty, and he was inclined to include her with her entire sex as curiously and definitely limited" (138). The narrator continues, "What he chiefly missed in her mind was the pedantic teleology—the sense of order and accuracy, the sense of life as a mysteriously correlated piece of patchwork, but he understood after a while that such a quality in her would have been incongruous" (138). In the serial, the narrator goes directly from discussing how Anthony and Gloria were "essentially companionable" to saying that "[o]f the things they possessed in common greatest of all was their almost uncanny pull at each other's hearts" (50). The addition of this section to the novel in which Anthony makes it clear that he recognizes an intellectual disparity between himself and his wife solidifies his reputation as man "somewhat more significant" than others (7), at least in terms of his intellect.

Though the novel and the serial portray Anthony differently, he is not the only one painted in a different light: in the November issue, the character of Gloria is more fully fleshed out via the changes between the novel and the serial. Towards the beginning of the November installment, there is a section in which Anthony and Gloria engage in their typical volleys between argument and affection. Within this bout of emotional sparring, an addition to the novel deepens the complicated nature of Anthony and Gloria's relationship as well as Gloria's personality and her relationship with Bloeckman: "Yet Anthony knew that there were days when they hurt each other purposely—taking almost a delight in the thrust. Incessantly she puzzled

him: one hour so intimate and charming, striving desperately toward an unguessed, transcendent union; the next, silent and cold, apparently unmoved by any consideration or anything he could say” (111). Though the volatile nature of their relationship is clear in the serial in the dialogue common to both editions when Gloria states, “But I don’t want to argue. I think it’s wonderful that we *can* kiss and forget, and when we can’t it’ll be time to argue” (110, 31), the addition of these sections in the novel places more responsibility on Gloria, whereas up to this point, much of the story has been focused on Anthony and his idiosyncrasies.

Later in this section in the novel that is absent from the serial, Gloria admits that she has “a man’s mind” (112), further conveying that while she is unpredictable, she is firm and resolute in her ever-changing convictions, which indicates that traditionally, men may have been culturally viewed to be more firm than women. Also in this section, the narrator provides exposition for Gloria’s relationship with Bloeckman, painting him as more of a persistent diversion to Gloria than as an actual threat to Anthony and Gloria’s relationship. The serial depicts Bloeckman as more of a one-dimensional villain, whereas in the novel, the narrator describes Bloeckman’s extravagant gifts and patience aimed towards winning Gloria over (113). Though this extra information allows the reader to know Bloeckman more intimately, the information ultimately serves as a more intimate look at Gloria: she has benefitted materially from her relationship with Bloeckman, and perhaps for this reason, she continues to keep him in her life, aside from the attention that she craves.

Further, in the serial, when Anthony and Gloria are opening their engagement gifts, the narrator lists off the sorts of gifts the couple received, noting that some elicited “remembrances of Gloria’s Farmington days” (32). In the novel, this section is similar, except that the gifts in the novel elicited “remembrances of Gloria’s Farmover days” (118). There could be several reasons

for this change, as well as several meanings behind what “Farmover” or “Farmington” may be. Farmington is a currently extinct town in Kansas: “Located on the Central Branch of the Missouri Pacific Railroad, this small town got its start as a station on the railroad. It gained a post office in November, 1868. By the 1880s, it consisted of just a few families and had a school, in which church services were held. In 1910, it had a general store, a blacksmith, telegraph and express facilities, and 46 people” (Weiser-Alexander). Considering that in the serial, Gloria is from Kansas City, Kansas, and she would have been alive during the time frame this city existed, it is possible that the narrator is referring to time she spent in or near her hometown. Farmover, however, is not a town, but could easily be a fictional school Gloria attended, especially since she was raised by a wealthy family. Additional discrepancies between the novel and the serial convey details about who Gloria is, or at least who she is in relation to her readership, depending on the medium. For example, there is a difference between the two mediums when the narrator describes Gloria’s experience opening her old diaries. In the serial, the narrator states, “The earliest entry was scrawled in the round, uncertain hand of a sixteen-year-old girl” (33), whereas in the novel, Gloria’s hand was “plump, bulbous” (122). The description of her hand in the serial supports the notion that serial-Gloria is slightly more static than novel-Gloria: by describing her as “uncertain,” the narrator in the serial conveys her as a stereotypical, self-conscious teenaged girl. However, her novel-description as “plump” and “bulbous” (122) indicates that she was perhaps not always as beautiful as she is in her adult life, conveying implied uncertainty and awkwardness instead of describing it outright without context.

Beyond discrepancies, telling additions in the novel provide information about Gloria, especially through the eyes of outsiders. For example, there is a section present only in the novel in which a hotel clerk almost denies service to Anthony and Gloria on their honeymoon,

believing that they are unmarried, his reasoning being “that anything so beautiful as Gloria could not be moral” (128). This addition to the novel, as well as its absence from the serial, is poignant in that it further conveys that Gloria’s beauty is not only visible to Anthony: she intoxicates even strangers with her appearance. In the serial, Gloria’s beauty matters to her and serves as the hook upon which she hangs her self-worth; and in the novel, she has external reasons for believing that her beauty is important. In the serial, Gloria is more secretly self-centered, whereas in the novel, the reader has access to her reasoning. This difference does not indicate a change in the amount of vanity that Gloria has, but rather, it demonstrates differences in the way Gloria goes about observing her own beauty. This addition, followed by the addition in the novel that describes Gloria as “brave,” having “independence of judgment,” and “arrogant consciousness that she had never seen a girl as beautiful as herself” to the point of being “practicing Nietzschean” (133) deepens and complicates Gloria’s novel-personality beyond that in her serial. Further additions to the novel continue to flesh out and differentiate Gloria from her character within the serial. In the novel, there is a section titled “Gloria and General Lee” that is missing from the serial, in which Anthony and Gloria pay a visit to General Lee’s house in Washington DC (136-38). In this addition, through Gloria’s gripes about the house, she makes some of her own fears about fading beauty evident. After Anthony asks Gloria whether she believes that historical things should be conserved, Gloria responds:

But you *can't*, Anthony. Beautiful things grow to a certain height and then they fail and fade off, breathing out memories as they decay. And just as any period decays in our minds, the things of that period should decay too, and in that way they’re preserved for a while in the few hearts like mine that react to them. . . [t]here’s no beauty without

poignancy and there's no poignancy without the feeling that it's going, men, names, books, houses—bound for dust—mortal-- (137-38)

Whereas serial-Gloria is obsessed with her youth and beauty, novel-Gloria has an almost macabre grip on the nature of her beauty: novel-Gloria understands the inevitable fading of her physical beauty, and instead of actively finding purpose and worth in other ways, views the ephemerality of her good looks the same way a man with a death sentence views the gallows. While this lightly shrouded grim foreshadowing leaves the reader pitying Gloria, the next addition in the novel concerning Gloria demonstrates her carefree, humorously selfish attitude. In this addition, when Anthony and Gloria are going to find a house in the country, Anthony reluctantly allows Gloria to drive the car, goaded on by her reassurances that she is a good driver, and he learns quickly that she is, in fact, not. The narrator states, “Their heads snapped back like marionettes on a single wire as the car leaped ahead and curved wretchingly . . . [h]e turned to Gloria with the growing conviction that he had made a grave mistake in relinquishing control and that Gloria was a driver of many eccentricities and of infinite carelessness” (144). Further, while in both the novel and the serial, Gloria ends up running over a fire hydrant, her admission of guilt between the mediums differs: in the serial, she says, “Our car broke down,” (50) and in the novel, she states, “We broke down” (146). The addition of her unfortunate driving ability affects the reception of her eventual statement about what happened. Although she does not fully admit responsibility either time, her saying “we broke down” in the novel is extra humorous considering the added story—she includes Anthony, as implied by her use of the first person singular, by does not mention the car, leaving the circumstances even more vague. These changes add perhaps necessary levity to Gloria's persona in the novel.

Anthony and Gloria both experience changes in personality between the novel and the serial, and because they both change, so does the nature of their relationship, as shown in the discrepancies between the novel and the serial in the November 1921 issue. In the beginning of the month's installment, there is an addition in the novel with an example demonstrating the turbulent nature of Anthony and Gloria's relationship. After Gloria references a religious belief held by her mother, a religion which Anthony finds to be silly, the narrator states, "Bilphism gained its easiest convert . . . [a]fter a while he lifted up his head and laughed soundlessly toward the ceiling. When his eyes came back to her he saw that she was angry" (109). An argument ensues that ends in their being affectionate towards one another briefly before another argument arises. This example in the novel demonstrates not only Anthony's haughty attitude towards Gloria and her mother, but also the pattern that their relationship follows: peace, argument, peace, argument, and so on. This pattern continues through the following two additions to the novel. The first of these two is an entire section titled "Heyday," in which Anthony and Gloria romanticize their future as a married couple in a prose-filled, sunlit jaunt through New York City (112-14). They mentioned their desire to travel and their attraction to one another. Amidst these doubtlessly rose-colored admissions of love and plans for the future, the narrator states, "They plunged like divers into the dark eddying crowd and emerging in the cool fifties sauntered indolently homeward, infinitely romantic to each other. . .both were walking alone in a dispassionate garden with a ghost found in a dream" (114). This addition to the novel further colors their sparkling dreams of grandeur with a shade of regret-filled rust: this section allows the readers of the novel to foretell the future of Anthony and Gloria's marriage, despite their plans for success.

Following the same vein, the next addition consists of two sections that come one right after the other in the novel, titled “Breath of the Cave” and “Morning,” respectively (122-124), that follow the section present in both mediums in which Gloria reads through her diary and decides that marriage is the end of her excitement. In the serial, the wedding occurs directly after Gloria reading her diary, but in these added sections in the novel, the narrator juxtaposes Gloria’s finalizing attitude with Anthony’s realizations about the implications of marriage on his life: he views his upcoming marriage with excitement, freshness, practicality. He sees the marriage as a beginning and a welcome change from “the young years behind him, hollow and colorful. . . lived in facile and vacillating cynicism” (122). In his marriage to Gloria, he sees “the union of his soul with Gloria’s, whose radiant fire and freshness was the living material of which the dead beauty of books was made” (123). Shortly after his optimistic realization, he is annoyed to the point of insomnia by the sound of a girl laughing incessantly outside his window in an alleyway (123-24). The addition of Anthony’s feelings on marriage to the novel, followed by his restless night, reveals the couple’s differing standpoints: Gloria believes her romantic excitement is going to end, and then sullenly retires to bed, whereas Anthony sees their marriage as the beginning of romantic excitement, and is not able to sleep. Their opposite trajectories as the night progresses foreshadow their ensuing unhappiness, and the decision not to include this foreshadowing to the serial is perhaps in the interest of not giving away too much before the arrival of the next month’s installment.

Anthony and Gloria underwent changes between the serial and the novel both individually and as a couple, but so did the supporting characters in the story. Richard Caramel perhaps underwent the most changes between the two mediums. In the novel, a few additions make Dick a more humorous character, thereby deepening his personality as a fixture within the

story and not just a mutual party between Anthony and Gloria. In the novel, several small sections are added to the narrator's description of critical reception of Dick's novel as well as his excitement surrounding it. In one of these added sections, the narrator writes, ". . .the more hospitable critics were saying then, there was no writer in America with such power to describe the atavistic and unsubtle reactions of [the New York slums]" (117), and mentions later that the book was "barred from the public library of Burlington, Iowa, and a mid-Western columnist announced by innuendo that Richard Caramel was in a sanitarium with delirium tremens," following a libel suit against Dick for one of his characters bearing too similar a resemblance to someone in reality (117). Despite these unfavorable reviews for his book, an added section in the novel reveals that Dick "knew to a town in what sections of the country it was selling best; he knew exactly what he cleared on each edition, and when he met any one who had not read it, or, as it happened only too often, had not heard of it, he succumbed to moody depression" (117-18). By adding these sections to the novel, the narrator makes it clear that Dick serves as a humorous foil to Anthony: Dick desires greatness, just as Anthony does, but he actually works for it, even though he does not meet society's standards. Another of the supporting characters whose personality is different between the mediums in the month of November is Adam Patch. When Anthony announces to his grandfather his plans to marry Gloria, there is an added section in the novel in which Adam responds thoughtfully with a tangent about memory and the after-life: "I was sitting there to-day thinking about what's lying in wait for us, and somehow I began to remember an afternoon nearly sixty-five years ago, when I was playing with my little sister Annie. . .I began thinking—and it seemed to me that *you* ought to think a little more about the after-life. You ought to be—steadier. . .more industrious. . ." (116). Immediately after this tearful speech, Adam returns abruptly to being gruff and impersonal with Anthony. This section in the

novel provides a glimpse into who Adam Patch is as a character—in the serial, he is little more than the geriatric barrier that stands between Anthony and his fortune, but in the novel, Adam is more sentimental. This change provides complication for Adam Patch as a character—complication which may not have fit well in a shortened serial in which he does not play a major role.

Interplay of Advertisements and Text in the November 1921 Issue

The cover of the November 1921 issue of *Metropolitan* (Fig. C) features a girl that may be Gloria, as she is a girl similar in appearance to the painting of Gloria on the front of the September issue (Fig. A). This cover features *The Beautiful and Damned*, as well as other stories. The color scheme of this issue bears a marked difference from the ones before it, considering that the covers previously contained bright colors, whereas this one is more muted, more autumnal¹, perhaps to match the tone of the ensuing fall.

The November issue, similar to the ones before it, contains beautiful watercolor illustrations done by Leslie L. Benson for the first four pages of the story (Figs. C-1-C-4), but markedly fewer advertisements. This decrease in advertisements would be surprising due to the increase of holidays; however, in the 1920s, the holiday season was only beginning to be the consumeristic affair that it is today. According to the Historical Society of Pennsylvania, “Gimbles department store began sponsoring a Thanksgiving Day parade in Philadelphia in 1920 and continued the tradition for over 65 years. . .Macy’s first sponsored a parade in New York City in 1924” (“What Philadelphia Department Store”). These parades were a method of advertising products in preparation for Christmas. Though this is a sign indicating a rise in consumeristic thought, the parade had just begun at the time of the publication for the November

¹ Beige, Red

1921 issue, meaning that the consumerism culture had not yet grown to current standards. There is, in fact, only one advertisement juxtaposed with the text of “The Beautiful and Damned” in the November 1921 issue, and it is an advertisement for Omar Cigarettes (Fig. C-5). On this advertisement, a hand holds a cigarette with text that reads, “Charlie Chaplin’s hand, holding an OMAR, --now rivals his well-known feet” (Fig. C-5). Interestingly enough, next to this advertisement is one of the few mentions of the characters smoking cigarettes in the novel: “One night while her head lay upon his heart and their cigarettes glowed in swerving buttons of light through the dome of darkness over the bed, she spoke for the first time and fragmentarily of the men who had hung for brief moments on her beauty” (51). When the serial reader sees Charlie Chaplin juxtaposed with a romantic description of cigarettes and beauty, she may experience the same sense of vague romance and lack of fulfillment created by advertisements in previous installments. Gloria’s reminiscent ruminations on beauty not quite faded, combined with the way the smoke seductively swirls and with the implication that cigarettes somehow made Charlie Chaplin more famous create a desire to be known, to be beautiful, to shine. The juxtaposition of this advertisement and the next bring to the serial an element of longing not fully present within the novel.

December 1921: Textual Differences

In the exact middle installment of the serialized version—the fourth of seven of *The Beautiful and Damned*—are differences from its novelized version that impact the perception of the characters as well as their relationships with one another, as is the case with previous installments; however, there are changes within this issue that affect the progression of the story in a way that no previous issues have. The first of these changes occurs as an addition in an interim space between the ending of the November issue and the beginning of the December

issue. This section, ironically titled “The End of a Chapter” in the novel, details Anthony and Gloria’s social life during their summers in Marietta—friends would come to visit them, and the Patches would keep the music, conversation, and especially the liquor flowing at all times (151-54). This addition to the novel sets up how life in Marietta began for the Patches: it was, initially, the respite for which they had been looking, and this peace allowed them more successes in other areas of their lives. However, the more poignant portion of this addition occurs towards its end, in which Mrs. Gilbert passes away, and Anthony, Gloria, and Mr. Gilbert are left to deal with her passing: “. . .in fact the winter was approaching quite comfortably, when the Bilphistic demiurge decided suddenly in mid-December that Mrs. Gilbert’s soul had aged sufficiently in its present incarnation. In consequence Anthony took a miserable and hysterical Gloria out to Kansas City, where, in the fashion of mankind, they paid the terrible and mind-shaking deference to the dead” (155). After the characteristically flippant and humorous tone that usually accompanies encounters with Mrs. Gilbert comes an oddly dark and venomous remark about Gloria’s father: “Mrs. Gilbert became, for the first and last time in his life, a truly pathetic figure. That woman he had broken to wait upon his body and play congregation to his mind had ironically deserted him—just when he could not much longer have supported her. Never again would he be able so satisfactorily to bore and bully a human soul” (155). This uncharacteristic, vitriolic tone, especially when juxtaposed with a scene emanating grim levity, displays the dire gravity of the unhappiness in the Gilberts’ marriage. Though Mrs. Gilbert’s commitment to a bunk religion and her silly pleasantries make her an easy laughing stock, the manner through which the narrator addresses Mr. Gilbert lifts a curtain of sorts, perhaps allowing one to see the tragic reasons behind Mrs. Gilbert’s idiosyncrasies: she used Bilphism as a philosophy to escape her oppressive daily life. These revelations allow further insight into Gloria’s upbringing and the formation of

her personality as an adult as well. There is nothing regarding Mrs. Gilbert's death or any statement about Mr. Gilbert's treatment of her in the serial, perhaps because these two changes are tonal deviations, and serialized work is so short, that consistency may be more important.

This change, however, is not the only one that affects the progression of the story in the December issue, since there is a portion added to the novel in which Gloria makes a life-altering decision—a section that is not present within the serial. After their tussle at the train station, Gloria visits “the nicest lady in Marietta,” and after a tirade about her own prideful selfishness, she passes out, forcing Gloria to realize “that she was probably with child” (165). She tearfully mentions this realization to Anthony, weeping not due to joy, nor to fear, but mourning: ““And this body of mine—of yours—to have it grow ugly and shapeless? It’s simply intolerable. Oh, Anthony, I’m not afraid of the pain. . .afterward I might have wide hips and be pale, with all my freshness gone and no radiance in my hair”” (166). Anthony, clearly taken aback, asks her how certain she is, and remarks that he is “indifferent” as to whether or not she chooses to have the baby (167). The section ends with Gloria changing the subject by discussing her plans for tomorrow and remarking defensively, “—You see. . .it isn’t that I’m afraid—of this or anything else. I’m being true to me, you know,” to which Anthony responds, “I know” (167). This added section, aside from including incredibly story and life-altering information, displays the extreme selfishness of Anthony and Gloria. Its omission from the serial makes sense, since the audience of the serial is to be able to relate more to the characters in the story, and this added portion in the novel makes Anthony and Gloria considerably less likeable.

This section is not the only one in this installment that changes the progression of the story; there is changed text between the two mediums—not an addition, as both mediums contain a section with similar size—with completely different occurrences that change the trajectory of

the rest of the story. After Anthony drinks his way to quitting his job on a whim, Gloria comforts Anthony by saying, “Even when everything seems rotten you can’t trust that judgment. . . [i]t’s the sum of all your judgments that counts” (188, 52). This piece of dialogue is the last piece of text the two mediums have in common until the beginning of the next section, titled “The Sinister Summer” (189, 52). In the serial, Gloria’s comforting comment to Anthony devolves into an argument in which Gloria admonishes Anthony for never working: “‘Work!’ she scoffed. ‘Oh, you sad bird! You bluffer! Work—that means a great arranging of the desk and the lights, a great sharpening of the pencils. . . [i]n just about an hour I hear the old pencil stop scratching. . . [t]wo weeks later the whole performance over again’” (52). Anthony sheepishly concedes, reminding her that he is “perfectly willing to be a war correspondent” (52). This section in the serial ends with a sense of unfinished melancholy: “But so was Gloria. They were both willing— anxious; they assured each other of it. The evening ended on a note of tremendous sentiment, the majesty of leisure, the ill health of Adam Patch, love at any cost” (52). In this section in the serial, Anthony and Gloria argue, but they end on a bittersweet note, reassuring one another of the love they share, especially the shared love contingent on Adam Patch’s lucrative death. In the novel, this section plays out differently. After Gloria comforts Anthony, the couple receives a letter from “the real-estate agent in Marietta,” (188) advocating that they sign the lease for another summer in the gray house at double the cost. Both Anthony and Gloria know that they could not afford to rent the house at that cost, nor did they want to, so they do their best—in their sober state—to avoid signing it. However, after one of their many parties, Anthony and Gloria realize that they had both signed the lease in a drunken stupor and sent it off to the real-estate agent at the encouragement of their equally inebriated peers. This expensive mishap leads them to realize that they would have to give up the place they truly loved—Anthony’s apartment in

New York—to live in a place they neither enjoyed nor could afford (189). The narrator states, “For the summer, for eternity, they had built themselves a prison” (189). The section ends with the narrator saying, “Dispiritedly, without even any talk of making the best of it, without even Gloria’s all-sufficing ‘I don’t care,’ they went back to the house that they knew heeded neither youth nor love—only those austere and incommunicable memories that they could never share” (189). Whereas the serialized section ends on a bittersweet note, the novelized section conveys a much darker, heavier truth: both Anthony and Gloria are unfit for the responsibilities at which they threw the little money they had, all based on empty hope. These two wildly different portions completely change the meaning of the next sentences that the two mediums have in common: “There was a horror in the house that summer. It came with them and settled itself over the place like a somber pall, pervasive through the lower rooms, gradually spreading and climbing up the narrow stairs until it oppressed their very sleep” (190). In the novel, these sentences carry with them a sense of dread that the serial does not have, considering that the Patches are trapped in the uncertainties of an unhappy marriage, held together only by lustful infatuation and a shared passion for luxury. In the novel, the Patches are literally trapped in a house they do not love, forced to realize their mistakes and irresponsibility, perhaps foreshadowing the trajectory of the rest of the story.

The changes in the progression of the story between the December serial and its novelized equivalent also influence the changes in perception of the characters between the two mediums—especially those that concern Anthony. Multiple changed portions between the serial and the novel deepen and complicate the character of Anthony, as well as reveal truths about who he is as a man. One instance that complicates Anthony’s character occurs at the beginning of the December installment of the serial and in an added portion towards the beginning of

Chapter II in the novel, after Gloria mentions that she tends to go after whatever she wants, and that she just so happens to want Anthony. In the added portion, Anthony responds by saying, ““You worry me. . . I can imagine *wanting* another woman under certain transitory circumstances, but I can’t imagine taking her”” (157). Considering that he eventually wants and takes another woman when he travels south during his stint in the military, his remark to Gloria makes Anthony more hypocritical and manipulative than his character in the serial. Though he does not realize yet that he will be with another woman, his upset reaction towards Gloria’s flippancy conveys how highly he thinks of himself and his resolve. Novel-Anthony may not be aware of his eventual tendency towards infidelity; however, serial-Anthony is aware of his specific circumstances as an unhappy man, as indicated by a sentence that is in the serial and not in the novel: “A fly was buzzing overhead, and, becoming aware of it, he likened it to the single fly that buzzes proverbially in hot rooms during all scenes of stress and suffering—always one fly; an insect Nemesis, with its tragic monotone for the monotony of life; with its solitary persistence, like the persistence of pain and misery itself” (36). This notion, amidst Anthony’s fears of romantic complacency and losing Gloria to Bloeckman, demonstrates that serial-Anthony, though less complex and more exaggerated, is aware of the impending dangers that could befall his relationship with his wife. These fears do not inspire a change in his behavior, necessarily, but they are, at the very least, present in the back of his mind.

Aside from Gloria’s realization that she is pregnant, there are fewer changes in Gloria’s character between the December installment and the novel as there have been in previous months, though there are some that serve as solidification of Gloria’s ideals. In the beginning of the serialized portion, the narrator notes that “[Gloria], who seemed of all women the most beautiful, the wisest, the finest, hung like a brilliant curtain across his doorways, shutting out the

light of the sun” (33). While this sentence is almost identical in the novelized portion, the phrase “the most beautiful” is omitted, further conveying the truth that beauty is the primary defining feature of serial-Gloria, whereas in the novel, her beauty and her selfishness combine to concoct her character. Novel-Gloria’s selfishness, combined with the announcement of her pregnancy in the previous added section, are perhaps the inspiration behind the next change between the two mediums that affects Gloria. While Anthony considers being a war correspondent, the narrator mentions, “He would have to leave Gloria, whose whole life yearned toward him and enfolded him” (168). However, immediately following this common sentence between the two mediums is a short sentence present only in the novel: “Gloria was in trouble” (168). Gloria is codependent and needy in both the serial and in the novel, but the addition of a statement indicating that Gloria would be in danger without Anthony implies that her neediness stems from her pregnancy—a truth only revealed in the novel. This addition complicates Anthony’s vocational decision, as well as softens Gloria’s portrayal, since she is actually in a time of need, and not just vying for attention to pass the time.

As Anthony and Gloria both undergo changes between the two media, their relationship changes as well; not only do they face the possibility of having a child, but they also grow exceedingly toxic to one another, increasing in emotional instability and selfishness. One example of this demonstrated selfishness occurs in an addition to the novel which also includes the exact portion in the serial mentioned previously in which Gloria admonishes Anthony for not working. Though this conversation happens, there is added material before and afterwards that conveys how damaging the Patches are to one another. In this section, Anthony mentions to Gloria his dream to go abroad and become a war correspondent, a dream which quickly expires upon the first tear that forms on Gloria’s cheek at the mention of him leaving her (170). After

their argument that is present in the serial, the novel includes a visit from Bloeckman, during which he convinces Gloria to pursue acting and audition soon, much to Anthony's disappointment, as evidenced by his reluctant and manipulative support (173-75). The addition of this section to the novel displays the imbalance in their relationship: Anthony is lazy, but expresses his desires to Gloria and immediately shuts them down in order to make her happy, but when she expresses desire to do something that makes Anthony unhappy, she is able to do it. The added parts before and after the section in the serial provide a different context for Gloria and Anthony's argument: in the serial, it sounds almost like a stereotypical lover's dispute in which both parties are overly passionate; whereas in the novel, this conversation exposes both of the characters' selfishness and hypocrisy. Another conversation between the Patches that displays their selfishness and lack of responsibility occurs in the novel in an added section in which Anthony and Gloria collaborate to piece together the forgotten drunken escapades of the night before (179-80). After asking each other a series of questions, the narrator concludes, "Both of them laughed, spontaneously but with some difficulty, and lying there side by side reviewed the chain of events that had ended in this rusty and chaotic dawn" (180). This added portion in the novel further reinforces the extent to which Anthony and Gloria imbibe—they become inebriated to the point of delirium on several occasions, as indicated by further additions to the novel. For example, there is a three-page section in the novel that documents another drunken escapade of theirs, beginning as a celebration of Anthony's recent employment, and resulting in a daydream of Anthony's in which he is unable to pay for anything, eventually resulting in legal trouble (183). This addition to the novel displays the direness of Anthony and Gloria's financial situation: they spend as if they have money, and then fear their inevitable poverty. Another addition to the novel further conveys the extravagance with which they spend

their money and consciousness, despite their warranted fear of poverty and failure: “Saturday ended, generally, in a glamorous confusion—it proving often necessary to assist a muddled guest to bed. Sunday brought the New York papers and a quiet morning of recuperating on the porch—and Sunday afternoon meant good-bye to the one or two guests who must return to the city, and a great revival of drinking. . .” (191). This vicious cycle that is present only in the novel conveys more fully the garish mess that befalls Anthony and Gloria’s lives—their lifestyle descends into a state of sparkling, dizzying, nauseating decay. Though the serial-Patches are experiencing a slow descent into failure, the restraint shown by the narrator and the lack of detail provided about their specific issues allows the readers of the serial to experience a decrescendo for the Patches rather than a constant bottoming-out, as is the case in the novel. This gradual, moderate nature shown in the serial was perhaps in order to retain readership: if they were depressed every month by Anthony and Gloria’s extreme selfishness and hedonism, they might not see a glimmer of hope that inspires them to return to the next installment.

Interplay of Advertisements and Text in the December 1921 Issue

The serialized portions of “The Beautiful and Damned” gain an extra element of meaning that the novel does not have due to its illustrations and advertisements. The illustration on the cover of the December 1921 (Fig. D) issue is similar to the cover of the November issue (Fig. D) in that it features a blonde woman, but it differs in that the color scheme is more vibrant, perhaps to match the feelings brought upon by the holiday season. Similar to the previous installments, the first four pages of the serialized story contain watercolor illustrations done by Leslie L. Benson, whereas the rest of the pages have advertisements on them. Whereas the November issue lacked in advertisements, the December issue contains several, perhaps, again, due to the holiday season.

The first advertisement in this serialized portion of “the Beautiful and Damned” is one for Pepsodent (Fig. D-6) that claims to have changed dental care with their new toothpaste. At the top of the advertisements are a well-dressed man and woman, presumably smiling because they are proud of their white teeth, and a large title that reads “Ask Us Now,” and underneath, “This test will delight you” (Fig. D-6). Through an extensive list of scientific reasoning, Pepsodent offers its customers a trial for its toothpaste (Fig. 6). Although the text directly next to this advertisement does not directly correlate to the toothpaste advertisement itself, the image of the well-dressed couple is reminiscent of Anthony and Gloria, and the claim that people can gain happiness and “delight” through physical appearance does harken back to the text thematically (Fig. D-6). This advertisement is not necessarily next to relevant text, but is, rather, relevant to the text as a whole.

The following advertisements in the installment are for baby food by Mellin’s Food Company, another advertisement for Lablache Face Powder, and an advertisement for Add-a-Heart Necklaces (Fig. D-7). These advertisements would have been especially poignant if the section of the novel in which Gloria recognized that was pregnant were in the serial, but they are still relevant in a less direct way. Juxtaposed with these advertisements is the section in which Gloria argues with Anthony about his inability to work because of his obsession with laziness (52). These advertisements suggest foresight, to a degree: Lablache Face Powder, which has been advertised alongside “The Beautiful and Damned” in previous installments, contains the following text: “When Grandmother was a girl she powdered her nose and the dimple in her chin with Lablache. Through all these years it has remained steadfastly the same pure powder for the complexion. Sold today in the same old-fashioned box” (fig. D-7). Previously, when Lablache advertised, the text referred to a young girl and a man who was doting on her (fig. A-7);

however, this one discusses a grandmother and idealizes the past, as indicated by the “same old-fashioned box” (fig. D-7). This advertisement, combined with the one for baby food and the one for a children’s necklace, adds a selfless, familial aspect: Gloria is angry at Anthony for not working, and further, for not being selfless enough to provide (52). The irony occurs, however, in their shared solace in “the ill health of Adam Patch” (52), since their foresight and lack of ability to plan stands in stark contrast to the advertisements that display a pleasant future and the raising of children (fig. D-7). Whereas other advertisements seemed to prey on the insecurities of the readers that were brought about by reading the text, these prey on the readers’ fears, placing their promises next to text that shows the dangers of irresponsibility. The following advertisement is similar (fig. D-8) in that its selling point is its inexpensive cost, and it is placed directly next to a portion of text in which the characters are extremely drunk. An advertisement for Lord Salisbury Turkish Cigarettes offers customers a money-back guarantee on trying its cigarettes, stating that “It is the only high grade Turkish cigarette in the world that sells for so little money” (fig. D-8). Directly next to this advertisement is the portion of the text in which Gloria, disgusted by the intense drunkenness displayed in her home, runs away (53). By placing this advertisement next to this part of the story, the company preys further on the readers’ fears elicited by Anthony and Gloria’s intense hedonism. The last page of advertisements in this installment contains several advertisements (fig. D-9), though only a small portion of “The Beautiful and Damned” is on this page, since it is the last page of the story. Because there is not much of the text on this page, the advertisements do not relate fully to the text. The advertisements in the December issue seem to, generally, prey more insidiously on the readers’ fears than on their desires.

Chapter Three

The End: January, February, and March 1922

The last three issues of *Metropolitan* containing *The Beautiful and Damned* are significant due to their placement within the series and in their connection to concurrent historical events. Since they are the last three issues, they contain the climax, as well as the falling action and resolution of the story. These are the parts of the story towards which the readers have been working. In terms of concurrent historical events, February 1922—the middle of the last three installments—contained a great deal of importance. For example, on February 24, 1922, the court overturned *Leser v. Garnet*, which was an attempt to undo the Nineteenth Amendment, through which women were given the right to vote. According to the *Yale Law Journal*, “The Supreme Court in *Leser v. Garnett* (1922). . .affirmed the decision of the Court of Appeals of Maryland sustaining the validity of the Nineteenth Amendment. The opinion considers briefly and holds untenable the various objections raised” (754). The fact that the Supreme Court decided to uphold women’s right to vote, paired with other ongoing cultural changes for women, such as the Sheppard-Towner Maternity and Infancy Act, made the early 1920s a wildly different and exciting time for women. This environment likely affected *Metropolitan’s* main readership of young adult women, and further, their reception of the ending of the serialized portions of *The Beautiful and Damned*.

January 1922: Textual Differences

Whereas the previous issue depicts Anthony and Gloria steeping in their neuroses, hurting not only themselves, but one another in the process, the January 1922 issue serves as their inevitable crescendo into madness and decrescendo into emotional decay, and as the source

from which the rest of the story's bleak *dénouement* flows. Because this issue contains Adam Patch's surprise appearance at Anthony and Gloria's most raucous party to date on the same day he contributes financially to the prohibition cause—the turning point upon which the entire story hinges—its changes are especially poignant. These changes in character and setting between the novel and the serial contribute to the overall scene leading up to Adam Patch's arrival and Anthony and Gloria's resulting downward spiral.

The changes in the peripheral characters between the novel and the serial demonstrate the different goals for each iteration—in the serial, the characters, especially the peripheral ones, continue to be slightly more caricatured and predictable, which eliminates, to a degree, the need for the additional backstory that is provided in the novel. In the novel, these peripheral characters are furnished with more backstory and are, therefore, less immediately cartoonish and one-dimensional. An example of one of these peripheral character changes occurs with Maury towards the beginning of the January issue. After Gloria escapes one of their Marietta parties, feeling overwhelmed, and the rest of the party eventually finds and joins her, Maury delves into his history and his life philosophy. In the serial, this section is relatively short, and he mainly conveys his cynical belief that life, at its root, is meaningless, and that only by the human pursuit of meaning does it gain significance: “. . .but then it occurred to me that only by wasting my life could I use it, for experience is not a thing that happens to a passive you; it's a wall, an active you runs up against—” (40). While this section is also present in the novel (206), it is buried within a more in-depth monologue from Maury (204-11) in which he explains how his cynicism expands into his religious beliefs and ultimately, his entire life philosophy. In this added section, Maury recounts his childhood education, explaining that he learned enough through his education and through self-examination to know that nothing matters, and eventually asserts that

the Bible is nothing more than a satire meant to fool humanity (209). By including this information in the novel, Maury further sets himself apart from Anthony, therefore setting up the audience for their final awkward encounter that was added to the novel later on. Maury is similar to Anthony in that he views life in terms of how it can serve him, but different in that he arrived there through self-examination, whereas Anthony is unable to provide an honest self-appraisal throughout the entire story. The serial provides the base information needed to determine the difference between these two characters, but the novel provides added depth.

Whereas Maury's character deepens between the serial and the novel, another peripheral character, Frederick E. Paramore, changes. The mysterious stranger from Anthony's Harvard past, Paramore, arrives to a Marietta party unannounced, and just so happens to have chosen the most crucial Marietta party of them all. In both iterations, Paramore is unlikeable and mysterious; however, in the serial, Paramore plays his anonymity up, providing more of a slow burn for the impending explosion of Adam Patch's arrival. In this way, he fits more into the stereotype of the mysterious stranger, further perpetuating the truth that the serialized characters are less nuanced than those in the novel. In the novel, Paramore is more self-assured and confident. Some changes between the serial and the novel indicate these differences. For example, when Tana offers him a drink, novel Paramore responds, "No, thanks. I don't use it. (*Smiles*)" (214); whereas serial Paramore says in response to the same question, "Oh, I believe not. I think I'll take a book and sit down" (41). The novel Paramore is markedly more self-assured and straightforward, whereas the serial Paramore seems less confident and more mysterious. Further, when Maury asks him the same question, novel Paramore responds, again, "No, thanks. I don't use it" (215); whereas serial Paramore responds, "I think I won't just now" (41). In these two separate but similar interactions, Paramore reveals more about himself in the

novel than in the serial, thereby securing his position as more of a stereotypical mysterious newcomer figure in the serial. Further, when novel Paramore responds to a humorous situation, he is described as “laughing with hearty tolerance,” (215), whereas serial Paramore “[laughs] with episcopal tolerance” (41). Additionally, when Maury finally convinces Paramore to take a drink, novel Paramore “joins in with a hearty voice” (220), whereas serial Paramore “joins in with a deprecating smile” (42). These changes in Paramore’s character, from reserved and bookish in the serial to confident and self-assured in the novel contribute to the atmosphere that leads up to Adam Patch’s arrival. Because the readers of the serial inevitably arrive at this scene more quickly, due to the discrepancy in length, Paramore’s mysterious nature adds to the suspense; whereas in the novel, due to no length restrictions, suspense can occur more organically through added detail.

The changes between the novel and the serial affect the peripheral characters through length and through details; further, added sections in the novel reveal a great deal about the main characters, Anthony and Gloria. When Adam Patch happens upon Anthony and Gloria’s debauchery and exits, suspending all of which Anthony and Gloria had hung their hopes and dreams upon in midair, some changes between the novel and the serial occur in the aftermath. In the serial, after Adam Patch leaves, the story progresses into Anthony’s attempt to go to Tarrytown to explain the matter (52). However, in the novel, four sections follow Adam Patch’s exit, titled, “Retrospect,” “Panic,” “The Apartment,” and “The Kitten,” respectively (224-35). In each of these sections, Anthony and Gloria try to reconcile events of the night previous with the chilling thought that everything for which they prepared may have just shattered before their eyes. There is a section common to the serial and to “Panic” in which Anthony tries to visit Adam, but is turned away due to Adam’s ill health (227). In “The Apartment,” Anthony and

Gloria lament over their dire financial situation (230-34). In this added section, and in the next, “The Kitten,” (234) Anthony attempts a second visit to Adam Patch but is, again, turned away by Shuttleworth. This second visit is present only in the novel and reinforces the up-again-down-again pattern of Anthony Patch: his gumption to achieve almost anything worthwhile is not proportionate to his ideas of grandeur. In “The Kitten,” Anthony tells Gloria that he may or may not have kicked a sickly kitten on a cold night just for the fun of it, which makes her cry uncontrollably “for the kitten, for Anthony, for herself, for the pain and bitterness and cruelty of all the world” (235). In this added section, the narrator depicts the anguish that arises because of Anthony and Gloria’s encounter with Adam Patch, and their chilling realization that they could no longer count on financial reward to remedy their problems with one another.

Further changes between the serial and the novel demonstrate not only how characters feel about one another, but also how they deal with their hardship in the face of defeat. Through additions and discrepancies, the narrator depicts Anthony’s trajectory as volatile, constantly attempting to better his life, but immediately plummeting lower than before due to his inability to commit. Firstly, Anthony’s attitude towards his situation differs between the serial and the novel. When he is talking to his lawyer about getting the decision of the will reversed, novel Anthony mentions that his grandfather “was always a sucker for moral reform, and all that—” (237), whereas serial Anthony explains that his grandfather “was always a great one for moral reform and all that—” (52). In the serial, Anthony is more of a caricature, and is therefore more concerned with appearances; perhaps his verbal restraint is there to belie his intent of receiving the money out of which he felt cheated. Further, a section in the novel with the heading “The Winter of Discontent” contains Anthony’s trademark try-fail pattern; he sends his writings out to publishers and receives nothing but rejection slips and drowns his sorrows in liquor (244). Also

in this section, Gloria's father dies and she declares herself a Bilphist like her mother, much to Anthony's unbridled disgust (245). The deaths of both Mr. and Mrs. Gilbert only occur in added sections to the novel, and neither are lamented or eulogized by any of the characters. This addition reveals further truth about the characters of Anthony and Gloria: even though they acknowledge the deaths of their family members, they do not grow introspective about them, nor do they outwardly miss them. This further supports the idea that the novelized version of the characters are more fleshed out. Later in this added section, Gloria mentions that she wants to be in the movies, as encouraged by Bloeckman, which is something Anthony vehemently opposes. This added section is the last one before mention of the war and Anthony's eventual deployment—by adding this section, the narrator clearly defines the status of Anthony and Gloria's relationship before Anthony moves south.

Once Anthony has been sent to Mississippi, changes between the serial and the novel change the nature of his relationship with Dot and reveal further truths about himself. For example, there is a section added in the novel in which Anthony is strolling along the streets “under the gathering twilight” when someone who outranks him publically berates Anthony for not saluting him (259). In the novel, this makes Dot notice and talk to Anthony, whereas in the serial, they simply began to speak to one another after some flirtatious, furtive glances. This addition to the novel further perpetuates Anthony's patterns of success and failure by placing him in a state of romance, of fear, and then of a romance that is eventually fraught with fear. Changes between the serial and the novel further demonstrate the nature of this relationship. For example, when Anthony and Dot begin to talk, novel-Anthony asks, “Can I stroll along with you?” (261) whereas serial Anthony asks, “May I stroll along with you?” (54). Though the difference is slight, serial Anthony is more genteel, perhaps being more insidious about his intent

with Dot. An addition in the novel reveals Anthony's thoughts about Dot: "It was an advantage that her accent was different. He could not have determined the social status of a Southerner from her talk—in New York a girl of lower class would have been raucous, unbearable,—except through the rosy spectacles of intoxication" (261). Additionally, the narrator writes in another added section that "[Anthony] felt that for the first time in four years he could express and interpret himself anew. The girl promised rest; the hours in her company each evening alleviated the morbid and inevitably futile poundings of his imagination" (262). In these added sections, the narrator conveys Anthony's motivations behind his extramarital affair—with Dot, he does not have to worry about status, money, or appearances. Though these additions do not excuse Anthony, they provide further context behind his choices.

Interplay of Advertisements and Text in the January 1922 Issue

The cover of the January issue fits the theme set forth in the text: "Holiday Fiction Number" (Fig. E). The background is red, offsetting the golden hair of the woman on the front, who may or may not be Gloria, since she looks similar to the woman on the cover of the first installment (Fig. A). Unlike past issues, there is barely any text on the cover indicating what stories are within the issue. In fact, the only text on the cover is the title of the magazine, the date, the price, and the number of issues to date (Fig. E). As is standard for the previous issues, the first four pages of the story are adorned with captioned watercolor illustrations by Leslie L. Benson (Figs. E-1-E-4). The rest of the story contains advertisements in its margins.

On the first page with text and advertisements juxtaposed is an interesting display of interplay that may or may not have been intentional. On the page where sickly Adam Patch visits Anthony and Gloria's drunken party in Marietta and then leaves quietly, leaving them to the cold realization that they have lost their promise of fortune, there is an advertisement for "The

National, State and Local Tuberculosis Association of the United States” (Fig. E-5). On this advertisement, the text reads, “Your sick neighbor costs you money. Keep him and yourself well. Christmas Seals are an insurance against tuberculosis. They protect you and your family by financing the work of the national, state and local tuberculosis associations” (Fig. E-5). The fact that the statement “Your sick neighbor costs you money” is juxtaposed with the scene in which sickly Adam Patch is encouraged to strip Anthony and Gloria of their fortune is heavily ironic, if not intentional.

February 1922: Textual Differences

In the February issue, Anthony is down in Mississippi, drafted as a soldier during World War I. He is experiencing a burgeoning relationship with Dot, a southern girl who seems to be less mature, but also less pressure than Gloria. In the novel, an added section between the end of January and beginning of the February issue details Anthony’s feelings for his wife: “It was not that Gloria or the life Gloria represented was less often in his thoughts—it was imply that she became, day by day, less real, less vivid” (268). This addition sets up an absence in Anthony’s life that his affair fulfills—at least temporarily. At the beginning of this issue, a great deal of one-sentence additions from the novel flesh out Anthony’s complicated romantic feelings. For example, after “Anthony did not want [Gloria] to come South” (35, 268), the narrator in the novel states, “He told himself that this was for many reasons—he needed a rest from her and she from him” (268). Further, after the shared sentences, “She would be bored beyond measure in town, and she would be able to see Anthony for only a few hours each day. But in his heart he feared that it was because he was attracted to Dorothy” (35, 268), the narrator of the novel states, “As a matter of fact he lived in terror that Gloria should learn by some chance or intention of the relation he had formed” (268). Both of these added sentences are sentences of introspection—

only in the novel does the narrator allow access to Anthony's mind in this moment to reveal his inward struggle with his romantic life, complicated by none other than himself. Another addition to the novel that follows shortly after reveals truth about the nature of Anthony and Dot's relationship. It is a dialogue, following Dot telling Anthony to tell her he loves her:

“Why, of course, you sweet baby.”

“Am I a baby?” This almost wistfully.

“Just a little baby” (269).

This dialogue shows Anthony's feelings about Dot: he does not explicitly admit he loves her, but he implied it, infantilizing her in the process. Whereas Gloria is a woman with whom he is level, Dot is a young girl who knows no better. However, an addition in the novel indicates that Dot might not be as innocent as Anthony thinks:

Crying quietly she had confessed to him that he was not the first man in her life; there had been one other—he gathered that the affair had no sooner commenced than it had been over. Indeed, so far as she was concerned, she spoke the truth. She had forgotten the clerk, the naval officer, the clothier's son, forgotten her vividness of emotion, which is true forgetting. She knew that in some opaque and shadowy existence some one had taken her—it was as though it had occurred in sleep. (269)

By adding this section to the novel, the narrator reveals that, though Dot is young, she is far from inexperienced, and that she might not be the only one in the relationship with things to hide.

Young and potentially mysterious as she may be, she is still a great deal less mature and complicated than Gloria, as indicated in this added section of dialogue in the novel:

“If I had some money, darlin', I'd give ev'ry bit of it to you. . . I'd like to have about fifty thousand dollars.”

“I suppose that’d be plenty,” agreed Anthony.

--In her letter that day Gloria had written: “I suppose if we *could* settle for a million it would be better to tell Mr. Haight to go ahead and settle. But it’d seem a pity. . .

. . . We could have an automobile,” exclaimed Dot in a final burst of triumph. (270)

While one of Anthony’s relationships grows and the other fades, the narrator in the novel demonstrates the marked differences between the two women—Gloria is sophisticated and her initial obsession with Anthony has faded into something more complex and mixed between positive and negative, whereas Dot’s obsession with Anthony is fresh, new, and uncomplicated. In the serial, Dot is more of the “other woman” figure; whereas in the novel, she serves as Gloria’s foil.

As his relationship with both women progresses, some additions to the novel make his true desires clear. For example, Anthony begins a monologue to Dot about the direction in which his life is headed and the regrets he has about not becoming the writer he wants to be. In the serial, he stops after a few sentences, but in the novel, he continues, saying:

I suppose that at one time I could have had anything I wanted within reason, but that was the only thing I wanted with any fervor. God! And that taught me you can’t have *anything*, you can’t have anything *at all*. Because desire just cheats you. It’s like a sunbeam skipping here and there about a room. It stops and gilds some inconsequential object, and we poor fools try to grasp it—but when we do the sunbeam moves on to something else, and you’ve got the inconsequential part, but the glitter that made you want it is gone—. (275)

This addition to the novel demonstrates Anthony’s beginning descent into regret-laden madness. In the serial, he discusses how he wishes he would have produced more writing and enjoyed

some success, and then ends the novel by talking in a not-so-veiled fashion about his lost fortune, and possibly, about Gloria. While he is physically removed from his problems in New York, his demons continue to follow him to Mississippi. Also plaguing him are his feelings of guilt associated with Gloria and his new relationship with Dot. In the novel, there is an added section in which Anthony writes a harshly-worded letter to Gloria, accusing her of being “cold” and not reassuring him that she still loves him, which he eventually throws away (277). In these additions, novel Anthony seems more conflicted about his feelings for Gloria than his serialized counterpart. Novel-Anthony still has Gloria on his mind; whereas serial-Anthony seems to be too preoccupied with Dot to think about Gloria as much.

After Anthony leaves Mississippi due to the False Armistice, and after messily parting with Dot, he comes back to New York to be with Gloria: when he returns home, the narrator’s attention shifts to her in both iterations. But before the narrator’s attention completely shifts, there is an added section in the novel that reveals and contrasts Gloria’s experience with Anthony’s while he was away: “In a frenzy of suspicion [Anthony] rushed here and there about the apartment, hunting for some sign of masculine occupation. . .[t]here in a corner of her drawer, tied with a frail blue ribbon, were all the letters and telegrams he had written her during the past year. He was suffused with happy and sentimental shame. ‘I’m not fit to touch her,’ he cried aloud to the four walls, ‘I’m not fit to touch her little hand’” (288). By adding this section in the novel, the narrator foreshadows Gloria’s relative innocence compared to Anthony’s affair and the immediate guilt he feels for it. In the following added sections to the novel, the narrator depicts Gloria’s attitude about Anthony leaving for war: “. . .she would have done more for Anthony than for any other human—so when she got into the taxicab she wept passionately, and wanted to call his name aloud” (291). Not only is she depressed about missing Anthony, but she

is also forced to realize how lonely she is, as revealed by another added section to the novel (292-94). This loneliness encourages her to go into the arms of a man she once dated, Tudor Baird, who she ends up “[kissing] sentimentally” (298), according to an added section to the novel. However, she does not regret this kiss, since the “next day...his plane fell fifteen hundred feet at Mineola [and] a piece of a gasoline engine smashed through his heart” (298). By adding these sections to the novel, the narrator conveys Gloria’s intense loneliness, and how depressing her life is—both with and without Anthony.

Once Anthony becomes settled back in New York, further additions to the novel indicate just how unhappy the couple is together and just how dire their financial situation has become. In the novel, there are added sections that contain their harsh words and arguments with one another, in addition to description of their deteriorating financial stability. In an added section, the narrator states, “[Anthony’s] return had brought into the foreground all their prebellum exasperations. Prices had risen alarmingly and in perverse ratio their income had shrunk to a little over half its original size. . .[i]nvariably as the necessity for economy had increased they found themselves as a pair quite unable to save” (302). This difficult financial situation is what pushes Anthony to answer an advertisement in the newspaper to be a salesman, so he attends a seminar held by Mr. Carleton, the charismatic salesman at the head of the operation (305). In an added section in the novel, Mr. Carleton shares with his audience three customer testimonials, which he presents to belie the nature of his “Heart Talk” pyramid scheme (306). By adding this information in, the narrator of the novel adds to the snake-oil-salesman feel of Mr. Carleton, foreshadowing the embarrassment and failure that Anthony will soon undergo. Another added section in the novel supports this assertion. The narrator states:

As Mr. Carleton piled assertion upon assertion Anthony began to feel a sort of disgusted confidence in him. The man appeared to know what he was talking about. Obviously prosperous, he had risen to the position of instructing others. It did not occur to Anthony that the type of man who attains commercial success seldom knows how or why, and, as in his grandfather's case, when he ascribes reasons, the reasons are generally inaccurate and absurd. (308)

Because Anthony needs money, he is willing to go against common sense to obtain it, as this addition to the novel indicates. Anthony's growing willingness to participate is proportionate to his desperation, which is conflagrated by his alcoholism. The added sections in February's issue demonstrate just how desperate the Patches become.

Interplay of Advertisements and Text in the February 1922 Issue

The cover of the February 1922 issue is different from the others in that it is the first since the beginning of *The Beautiful and Damned* to feature more than just a headshot of a woman, as it is a painting of a woman and a puppy (Fig. F). The text on this cover is similar to the last issue (Fig. E) in that the text is minimal, with only the title, the month and issue number, and "The Livest Fiction Magazine in America" (Fig. F). This issue is similar to the past ones in that the first four pages of the story have beautifully illustrated watercolor images, and the rest have advertisements.

Juxtaposed with Anthony's failings as a salesman are advertisements for job and investment opportunities (Fig. F-6). Among these job opportunities is one labeled "Business Opportunities," boasting a "free Booklet" (F-6), which sounds slightly similar to the advertisement Anthony followed in order to sell "Heart Talks." The subsequent advertisements are either irrelevant or are on pages where other stories take up the majority of the space.

March 1922: Textual Differences

The March 1922 issue of *Metropolitan* contains the last installment of the serialized portion of “The Beautiful and Damned.” The changes between this iteration and the novelized version are especially significant considering that they affect the resolution of the story as a whole. Differences between the serial and the novel in this issue result in a difference in the theme, the overall outcome of the story: previous changes served as alterations in the journey, but the changes in this issue serve as alterations in the destination. Placement aside, there are several poignant changes in this issue, including different endings.

In an added section to the novel that spans five pages, the narrator develops the Gloria of the novel by revealing her deep emotional connection to her physical beauty on the eve of her 29th birthday, as well as her feelings towards Anthony as he falls more deeply into devastating alcoholism. The narrator states, “She would be twenty-nine in February. The month assumed an ominous and inescapable significance—making her wonder, through these nebulous half-fevered hours whether after all she had not wasted her faintly tired beauty, whether there was such a thing as use for any quality bounded by a harsh and inevitable mortality” (316). The narrator continues, “Years before, when she was twenty-one, she had written in her diary: ‘Beauty is only to be admired, only to be loved—to be harvested carefully and then flung at a chosen lover like a gift of roses. It seems to me, so far as I can judge clearly at all, that my beauty should be used like that...’” (316). These added sections to the novel reveal that Gloria is not only obsessed with her beauty for the sake of vanity; she feels as if she has nothing more to offer to Anthony once her beauty fades. Her connection to beauty is tied to her self-worth in the novel, making novel-Gloria more complicated than her serialized counterpart. Further, after this added section, the narrator in the novel states, “It was February, seven days before [Gloria’s] birthday” (318);

whereas in the serial, the narrator states that it was “four days before Gloria’s birthday” (57). The added time in the novel accentuates the gravity of Gloria’s added reflections: she is a full week away and already contemplating the implications of her loss of beauty. Gloria, however, is not the only character who gets attention in this added section: there is also a line that is nearly titular in connection to Anthony’s drunken ruminations. The narrator states, “Only for a brief moment every day in the warmth and renewed life of a first high-ball did his mind turn to those opalescent dreams of future pleasure—the mutual heritage of the happy and the damned” (313). This added line is significant not only because it reveals that Anthony takes to drinking the way most people take to drinking coffee—habitually and in the morning—but also because it alludes to the title of the story. The changes and added portions reveal a great deal about Anthony and Gloria.

Anthony and Gloria’s complicated feelings for one another as their self-esteem plummets extend far beyond the walls of their New York apartment and begin to take on social ramifications, as indicated by an added section to the novel titled “No Matter!” that spans seven pages. In this added section, Gloria’s friend Muriel visits the Patch’s apartment and has a full, coherent conversation with Anthony before she realizes, at Gloria’s suggestion, that Anthony was drunk the entire time. This public notification incenses the intoxicated Anthony, which causes him to yell at Gloria in front of her friend and then storm out, resulting in Muriel leaving and Gloria crying alone on the couch (327-334). This added section exemplifies the unhealthy mental states as described in the added section before it. Gloria feels helpless, and Anthony cannot be sane without alcohol. By adding this section to the novel, the narrator demonstrates the severity of Anthony and Gloria’s situation, further differentiating them from their serialized selves.

As Anthony and Gloria recede further into themselves, their realization that the pursuit of hedonism is a fruitless venture bears down more heavily, as demonstrated by an added section in the novel. In this section, which is called "Richard Caramel" in both the serial and the novel, spans three pages in the novel, and it details Anthony leaving the last club to which he belonged, therefore resigning some of his status, and drunkenly contemplating how much he needs alcohol (334-37). The narrator describes Anthony's decaying sense of sober stability and the pleasures he has lost due to his dwindling funds. This added section reveals the depressing stasis into which Anthony had plunged: he was unhappy when he was sober, but he is also unhappy when he is drunk. He realizes that the pursuit of comfort has led him nowhere, and that his level of dissatisfaction is beyond the thresholds of remedy by earthly goods. The thesis of this added section, perhaps, is the narrator stating, "There was nothing, it seemed, that grew stale so soon as pleasure" (337). The addition of this section, especially considering this line, shows how far Anthony has fallen: he had spent his entire life pursuing and acquiring pleasure on credit, and when he realized the promise of wealth had disappeared, he delved headfirst into simulating pleasure through intoxication and hurting himself and Gloria in the process. Shortly after this section, a discrepancy between the novel and the serial further accentuates the nature of Anthony's situation. In the story, Richard Caramel sees Anthony in a disheveled state, and in this serial, he "[looks] at his friend sharply" (60). In the novel, however, Richard Caramel "[fixes] his friend with his bright yellow eye" (337). This simple change contributes a great deal of emotion to the encounter. Caramel simply observes Anthony in the serial; but in the novel, he focuses so intently on Anthony's fallen state that he employs the use of his deficient, yellowed eye. This change adds a feeling of grotesqueness and perspective to the encounter: Anthony, who once looked down upon Richard Caramel, is now the target of his friend's most alienating attribute.

This change conveys the consequences of Anthony's drunkenness, since social status was once something of utmost importance to him, and further differentiates him from his serialized character.

Some additions to the novel reveal how far Anthony falls by contrast: one addition to the novel reveals that, though Richard Caramel has enjoyed some success from his writings, he is still, at his very core, earnest, bumbling, and innocuously prideful. In an addition to the novel that spans two pages, Richard Caramel invites Anthony into his personal library, where, "Under a printed tag *Americana* [Richard Caramel] displayed six long rows of books, beautifully bound and, obviously, carefully chosen" (340). The narrator adds, "Then Anthony saw the joker. Wedged in between Mark Twain and Dreiser were eight strange and inappropriate volumes, the works of Richard Caramel—'The Demon Lover,' true enough. . . but also seven others that were execrably awful, without sincerity or grace. Unwillingly Anthony glanced at Dick's face and caught a slight uncertainty there" (340). Richard Caramel then explains, with some embarrassment, that even though his books have received some criticism, critics are "just sheep" (340) and goes on to explain that his publishers call him the "Thackeray of America" (341). By adding these details into the novel, the narrator demonstrates that, though Anthony and Richard Caramel both change, Anthony's changes are negative and personality-changing, whereas Richard Caramel's are positive, and overall, do not change who he is.

Not only do additions in the novel to the serialized version show contrasts between Anthony and his friends, but also between Anthony and Gloria. In a short, added portion to the novel, under the heading "The Beating," the narrator mentions that Anthony "awoke in the morning so nervous that Gloria could feel him trembling in the bed before he could muster enough vitality to stumble into the pantry for a drink" (341). The narrator also adds that Anthony

is no longer interested in the things he used to enjoy: “—even his interest in reading his favorite books seemed to have departed, and though an incessant bickering went on between husband and wife, the one subject upon which they ever really conversed was the progress of the will case” (341). While Anthony was addicted to alcohol and indulging his unhealthy habits while foregoing any healthy ones he once had, Gloria “was being bent by her environment into a grotesque similitude of a housewife” (342). The narrator mentions that Gloria, “who until three years before had never made coffee, prepared [“cooked” (62) in the serial] sometimes three meals a day” (342). In an added section, the narrator states that “[s]he walked a great deal in the afternoons, and in the evening she read—books, magazines, anything she found at hand” (342). These added distinctions demonstrate that Anthony and Gloria regress into extreme versions of what they never wanted to be—Anthony is without status, and Gloria is domesticated. Further, in an added section, the narrator says, “It is doubtful if she could have made it clear to any one what it was she wanted, or indeed what there was to want—a lonely, lovely woman, thirty now, retrenched behind some impregnable inhibition born and coexistent with her beauty” (342). By adding this portion to the novel, the narrator makes it clear that Anthony is not the only one suffering a loss: Gloria feels as if her beauty—her reason for living—is beside her instead of embodied within her.

Without his money, Anthony clings fiercely to the little he has: alcohol and a desire for social status. Some additions to the novel reveal the extent to which Anthony goes to retain both of those elements. When the Patches realize that the weekend has arrived and they have only about a dollar between them, Gloria suggests in an added section that Anthony ask some friends at Sammy’s with whom he plays cards and drinks. Anthony responds with disgust: ““Do you think I’d ask *them*?”” His voice rang with righteous horror. Gloria winced. He would rather

contemplate her active discomfort than feel his own skin crawl at asking an inappropriate favor” (344). This addition, especially in light of the line immediately after, which the novel and the serial share—“‘I thought of Muriel,’ he suggested” (344)—displays Anthony’s hypocrisy and intense desire for social status. While it is disgusting to ask some of the only men with whom he spends time for money, he seems comfortable asking Gloria’s friend, because asking a friend of hers does not affect him or his reputation in the same way. Later, an addition to the novel displays what exactly Anthony’s nights at Sammy’s involved. The narrator states, “At half-past seven, when they had completed the six rounds, Anthony found that his intentions were giving audience to his desires. He was happy and cheerful now—thoroughly enjoying himself. . . he felt that if he took just one more drink he would attain a gorgeous rose-colored exhilaration” (347). Later in this added section, Anthony offers to buy the men another round of drinks, pretending to have left his wallet at home, which prompts another man to buy the round instead (347). This added detail coincides with the earlier added section: though Anthony knows he is poor, he does not want his friends to know, because he wants so badly to cling to the social status and alcohol that such friendships afford him.

After his night out at Sammy’s, Anthony encounters an old friend in an added section in the novel: like his encounter with Richard Caramel, this run-in illuminates just how much Anthony changes, but because it is with Maury, someone he admires, the effects of it are much more lasting. In this added section, publicly intoxicated Anthony spots Maury on the street and has “the chaotic idea of borrowing ten dollars” from him (348). However, as Anthony awkwardly and drunkenly attempts to ask this uncomfortable favor, “Maury had turned coolly to [his date], helped her into the car and, with a polite ‘good evening,’ stepped in after her. As he nodded from the window it seemed to Anthony that his expression had not changed by a shade or

a hair. Then with a fretful clatter the taxi moved off, and Anthony was left standing there alone under the lights” (249). This unpleasant meeting with Maury is almost identical to Anthony’s encounter with Richard Caramel: neither of his friends changes, except maybe for the better, whereas Anthony is left in the dust to recede more deeply into his sordid idiosyncrasies.

The most significant change between the novel and the serial occurs at the very end, in which a section in the serial continues after the ending in the novel. The end of *The Beautiful and Damned* is insidiously haunting: it shows, in chilling detail, the hysteria into which Anthony has plunged. In the novel, the story ends with Anthony exclaiming, “I showed them. . . [i]t was a hard fight, but I didn’t give up and I came through!” (361). The serial, however, contains an ending not present within the novel, in which the narrator provides an eloquent moral, providing closure and sophistication to an otherwise ugly ending. In this ending, the narrator explains, “In the search for happiness, which search is the greatest and possibly the only crime of which we in our petty misery are capable, these two people were marked as guilty chiefly by their desire” (113). The narrator continues by resolving the story in the final part of the ending:

The exquisite perfection of their boredom, the delicacy of their inattention, the inexhaustibility of their discontent—were disastrous extremes—that was all. And if, before Gloria yielded up her gift of beauty, she shed one bright feather of light so that someone, gazing up from the grey earth, might say, ‘Look! There is an angel’s wing!’ perhaps she had given more than enough in exchange for her tinsel joys. . . . The story ends here. (113)

The effect that this alternate ending has on the story as a whole is heavily reliant on the audience of the two different mediums. In a novel, a reader knows that the story has ended when there are no more pages to turn. In a magazine, however, especially a magazine that has been publishing

bits of the story for seven months, the reader needs a certain amount of closure in order to know that the story has ended. The serial ending provides a great deal more closure than that of the novel, which allows its audience to realize not only the moral and purpose of the story, since time had passed between each publication, but also that the story had come to an end.

Interplay of Advertisements and Text in the March 1922 Issue

The cover of the March issue is different from that of previous issues in that it is the most colorful by far (Fig. G). Also, whereas previous months had little text on the cover, this one lists the authors within the issue at the bottom. In terms of format of the illustrations and the text, this issue is roughly the same, in that the first three pages of the story have a watercolor illustration on them (Figs. G-1 – G-3), the fourth page has nothing, and the fifth page has one more watercolor image (Fig. G-4). The advertisement layout in this issue is different: only the last three pages of the story contain advertisements, and of those three pages, one of them is only half-occupied with *The Beautiful and Damned*, as the other half is occupied by another story. That being said, it is difficult to determine how much interplay the advertisements actually have with the text.

The advertisements present alongside the work consist of one for another story, “The Bridge” by M.L.C. Pickthall (Fig. G-5), an advertisement for discount diamonds (Fig. G-5), one for another story called “The Gray Master” by Charles G.D. Roberts (Fig. G-6), Venus Pencils (Fig. G-7), an advertisement for a free diamond ring (Fig. G-7), and one for Coyne Trade and Engineering School (Fig. G-7). The frequency of the diamond-based advertisements juxtaposed with the ending of a story, the moral of which relates to the ephemeral and shallow nature of the pursuit of material wealth and glamor, seems dismally ironic. In addition, the juxtaposition of a Venus Pencil advertisement (Fig. G-7) with such a dramatic, poetic ending, seems to serve as a

cooling agent—it makes the dramatic more mundane and the tragic ordinary. These advertisements, when placed alongside the text of *the Beautiful and Damned*, insidiously encourage their readers towards the same trajectory as Anthony and Gloria Patch.

Conclusion

“. . .The story ends here.”

-F. Scott Fitzgerald

The duty of language is to bear the weight of truth. Whether that truth comes across in communication, narrative, or knowledge is decided by context, but the essential function of language remains the same. The differing modes of publication for *The Beautiful and Damned*—serialized publication in *Metropolitan* and traditional novel publication—vary in context, but remain similar in that they both convey certain types of truth. The serialized issues are connected to their readership and specific audience, since these stories appeared piece-by-piece. The gradual release of these issues was concurrent with simultaneous historical events and served as a bonding agent, creating bodies of people reading the same thing at the same time. Combined with the relatable content and poignant advertisements, the serialized issues allowed for unity among readers as well as unity with the Jazz Age. The serial publication’s truth is one of unique relationship, identity, and unification. The novelized publication, however, creates a different effect. The novelized story exists in a vacuum and as a solid artifact: it is fully representative of its time, like the serialized portion, but unlike the serials, serves as a contrast for every proceeding era and generation. Instead of creating relationship among concurrent readers, the novelized story creates a broader relationship of humanity, bridging the gap between its own time and every other—past, present, and future. The novelized publication’s truth is one of humanity, representation, and stability. Though the forms of publication differ in context, the essential truth behind the story remains the same: ambition serves an honest man well, while the fervent pursuit of a superficial end under the pretense of false success results in bitter folly.

This comparison of novelized and serialized work will, hopefully, inspire more research of the same kind. Many American authors have published their works in a variety of different media, and the method of publication has a great effect on the message of the story. Whether the changes between the novelized and serialized versions are drastic, minor, or nonexistent, the findings of the comparison demonstrate truths about the culture that produces the work. These truths include insight into readership, trends, and authorship. The literary field of research would benefit from further comparison between different mediums of the same work, since this form of research is not presently prevalent.

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