



Marble Men and Maidens, The Necrophilous People of F. Scott Fitzgerald: A Psychoanalytic Approach in Terms of Erich Fromm

Introduction

In the twentieth century, it has been commonplace for many writers to see the American Dream in reality a nightmare, a golden horse of death. The great bounty of North America brought not heaven, but hell, and the works of F. Scott Fitzgerald and Erich Fromm imply and suggest quite similar reasons for this turnabout. Both Fitzgerald's portrait of the Jazz Age and Fromm's acute psychological and social analysis of modern Western society show a dream gone bad, the good life bringing forth death.

Erich Fromm considers the rise of Protestantism and the growth of capitalism in the West as the two great factors producing our contemporary malaise. Protestantism's emphasis on the individual was reinforced by the growth of capitalism which allowed the individual person greater economic and social freedom. However, in freeing the individual from dependence on the Catholic Church, Protestantism destroyed the comfort and communion offered by the Catholic structure. According to Fromm, "freedom from the traditional bonds of medieval society, though giving the individual a new feeling of independence, at the same time made him feel alone and isolated, filled him with doubt and anxiety, and drove him into new submission and into a compulsive and irrational activity".¹ F. Scott Fitzgerald also tells of the burden of freedom, in his book *The Crack-Up*, when he describes himself as "a little boy left alone in a big house, who knew that now he could do anything he wanted to do, but found that there was nothing that he wanted to do".² Both Fromm and Fitzgerald describe a peculiar twentieth century dilemma: new-found freedom leads not to happiness, but to the insecurity of a lonely, non-communal, non-supportive, but highly competitive existence. The pursuit of happiness leads to unhappiness, or as Erich Fromm sees it: "what Protestantism had started to do in freeing man spiritually, capitalism con-

tinued to do mentally, socially, and politically....The individual was no longer bound by a fixed social system, based on tradition and with a comparatively small margin for personal advancement beyond the traditional limits. He was allowed and expected to succeed in personal economic gains as far as his diligence, intelligence, courage, thrift, or luck would lead him. His was the chance of success, his was the risk to lose and be one of those killed or wounded in the fierce economic battle in which one fought against everybody else" (*Freedom*, pp. 126-127).

The Necrophilous Person: Modern Man's Escape from Freedom

According to Fromm, the independence and competition of capitalism cause a situation in which "economic activity, success, material gains, become ends in themselves" (*Freedom*, p. 130). Objects and wealth have become more important than people who are seen as competitors to be beaten or destroyed, and "the concrete relationship of one individual to another has lost its direct and human character and has assumed a spirit of manipulation and instrumentality. In all social and personal relations the laws of the market are the rule" (*Freedom*, pp. 138-139). Goods and products have become the supreme things in life. The competitor is not a flesh and blood human being, but only a hindrance to personal success. This glorification of objects leads to "necrophilous" people who "love mechanical gadgets more than living beings". Furthermore, the necrophilous person, glories in a dead past.³

Fromm's ideas immediately suggest the world of F. Scott Fitzgerald in whose first novel *This Side of Paradise*, the author portrays the character of his hero, Amory Blaine, as necrophilous. Amory lives in the glittering world of consumer goods and money, and comes from a family strongly necrophilous. In the first paragraph of the novel, Fitzgerald links money inevitably to death when he states that Amory's father "grew wealthy at thirty through the death of two elder brothers".⁴ And later, when Beatrice, Amory's mother, dies, Amory immediately connects her death to money: "Since poor Beatrice died I'll probably have a little money" (p. 161).

Beatrice, herself, clearly suggests Fromm's necrophilous person. In a letter to Amory, she writes: "I'm sure if I were a man I'd love the handling of money; it has become quite a senile passion with me". In the same letter, she warns her son about not dressing properly in winter. She suggests that not dressing warmly enough "inclines a young man to pneumonia and infantile paralysis [and] to all forms of lung trouble" (p. 101). Her prognoses seem rather extreme,

but they fit the fears of necrophilous people who, according to Fromm, "love to talk about sickness, about burials, about death. They come to life precisely when they talk about death" (*Heart of Man*, p. 38).

Beatrice surely is a hypochondriac who enjoys discussing her diseases. She talks gallantly of her sickness. She never feels completely well, and in fact does not really want to be alive. She tells Amory: "I feel my life should have drowned away close to an older, mellow civilizational, a land of greens and autumnal browns" (p. 22). The longing expressed here for the past is typical of the necrophilous character.

Amory is the unfortunate product of Beatrice. He has a very close relationship with his mother who, in fact, dominates his thoughts. Indeed, that he calls her Beatrice instead of Mother suggests more than the mother-son relationship. Her concern for Amory suggests Fromm's necrophilous mother, who "will always be interested in her child's sicknesses, in his failures, in dark prognoses for the future;...she will not respond to the child's joy: she will not notice anything new that is growing within him" (*Heart of Man*, pp. 42-43). Thus we see Amory from the start as *thanatos*-oriented. Coming late to a social engagement, Amory excuses himself claiming to have been in an automobile accident and suggesting that his uncle has been killed (pp. 10-11, *passim*). This grotesque and exaggerated excuse seems hardly the product of a healthy mind.

During his life Amory has many necrophilous thoughts. He views the First World War "with the attitude he might have held toward an amusing melodrama, [hoping] it would be long and bloody. If it had not continued he would have felt like an irate ticket holder at a prizefight" (p. 55). Here Fitzgerald links popular entertainment with the horror of real death in war. Amory cannot distinguish between play-acting and reality. Erich Fromm sees a similar inability to distinguish between violent entertainment and real violence in modern man, when he states: "Consider the role that killing plays in our amusements. The movies, the comic strips, the newspapers are full of excitement because they are full of reports of destruction, sadism, brutality. Millions of people live humdrum but comfortable existences - and nothing excites them more than to see or read of killings, whether it is murder or a fatal accident in an automobile race" (*Heart of Man*, pp. 58-59).

Given Amory's background and personality, it is not surprising that his two major love affairs revolve around necrophilous women. His first great love is for Rosalind,



and, typically, Fitzgerald's first image of Rosalind is through her worldly goods. Debutante Rosalind is about to have her "coming out" party, and, before describing her actual person, the author simply lists her necessary sartorial paraphernalia. There are hints of death and waste in this catalog. Tongues hang panting from the mouths of cardboard boxes; a roll of tulle "has lost its dignity" and winds "itself tortuously around everything in sight" like a tentacle; the clothes are in heaps (p. 167). Furthermore, before we see Rosalind, her sister describes her as "a sort of vampire" (p. 170). Later, Rosalind describes herself as a corporation: "Rosalind, Unlimited'. Fifty-one shares, name, good-will, and everything goes at \$25,000 a year" (p. 174). She is seen almost exclusively in terms of money and goods. Her mother advises her not to fall in love with Amory because he does not make enough money (p. 178, *passim*). He is not a good investment, and this is, in fact, why she will not marry him. Rosalind is caught in the necrophilous trap of consumer mentality. When they break up, Rosalind says that she wants to die (pp. 192, 196, *passim*) but she is already spiritually dead: profits have superseded human beings.

Amory's next love is Eleanor. By this time, he is reveling in necrophilous gloom. He wanders the countryside reciting Edgar Allan Poe, "congratulating Poe for drinking himself to death" (p. 223). When he meets Eleanor, he feels that Providence has "sent a girl to amuse him just as it sent Benvenuto Cellini men to murder" (p. 226). He thinks of Eleanor as a witch (p. 227, *passim*), and she does seem fascinated with death. Eleanor is truly suicidal. She is sick of the "rotten, rotten old world" (p. 237), and would jump off a cliff, if she had the nerve. Her problem is similar to Rosalind's, but she is more aware of it. She sees herself as "tied to the sinking ship of future matrimony", because she has "to marry into a dinner-coat" (pp. 237-38). Her future is hopelessly tied to the need of marrying someone with social and monetary value.

Amory, however, is not destroyed by his own necrophilous personality or that of the people around him. Even as his future is not clear, there is a suggestion that he will change the pattern of his life. He begins to see his problem. Even before meeting Eleanor, he receives some hints that death is bearing down on him. After being haunted by a devilish, ghostly apparition of his dead friend Dick Humbird, who was killed in an automobile accident, Amory walks along Broadway in New York City and suddenly realizes that the street is ghastly (p. 117, *passim*), and the epitome of the most gaudy, decrepit, and

wasteful aspects of the consumer mentality. Soon after this experience, Amory returns to Princeton, where he is an undergraduate. An idealistic friend of his suggests that he read Tolstoi and Whitman (p. 124, *passim*). While Tolstoi in *Anna Karenina* detailed the necrophilous propensity of Anna's character, he affirmed life and hope through Levin. Whitman, however, is an affirmer of life and is antithetical to Poe, which is corroborated by Fromm who calls Whitman "biophilous". Slowly Amory begins to recognize his own necrophilia. Fearing he is going mad, he wonders: "what if some day the balance was overturned, and he became a thing that frightened children and crept into rooms in the dark"? (p. 261). "The necrophilous person", according to Erich Fromm, "is attracted to darkness and night. In mythology and poetry he is attracted to caves, or to the depth of the ocean, or depicted as blind. (The trolls in Ibsen's *Peer Gynt* are a good example)" (*Heart of Man*, p. 41). But Amory does not want to be a troll. He is determined to change his life.

After one of his trips to New York, he decides to return to Princeton on foot. But his walking can also be seen as a symbolic rejection of the death-dealing automobile which killed his friend Dick Humbird. Along the way, Amory is given a lift by a man wearing goggles, riding in a "magnificent Locomobile" (p. 267). During the trip, Amory begins to advocate socialism, renouncing the profit motive and the consumer mentality to this man who is linked directly to death because his son has been killed in The War, a war which Amory had previously found entertaining. Now he is clearly rejecting both war and death. Having gained a new understanding of himself and a hope for change, he leaves the man and his automobile and continues walking. This is symbolically significant. For Fitzgerald and Fromm, the automobile is a key metaphor for what is wrong with our world. In Fitzgerald's *Tender is the Night*, the car is a grotesque and fascinating symbol of death. Dick Diver, the hero of the novel, dives down an embankment, symbolizing the beginning of his deterioration. Furthermore, in his note-books Fitzgerald states that once in his youth he sat in the family car "with that sort of half-sneer on my face which I had noted was peculiar to drivers of racing cars" (*The Crack-Up*, p. 226). The following isolated entry in his note-book is also of interest: "They had been run into by a school bus, which lay, burning from the mouth, half on its side against a tall bank of the road, with little girls screaming as they stumbled out the back" (*The Crack-Up*, p. 229). The bus is pictured as a dragon with fire coming from its mouth. Thus death and the motor



vehicle are once more symbolically joined. Fitzgerald's final entry in this section of the note-book is: "Hearing Hitler's speech while going down Sunset Boulevard in a car" (p. 229). In these images from automobiles to death, to California, to Hitler, we see the progression of necrophilous existence. The parallel with Erich Fromm is strong. Fitzgerald seems to have sensed what Fromm sees as a prominent trait in many people of our modern society. "The highly necrophilous person", according to Fromm, "can often be clearly recognized by his appearance and his gestures. He is cold, his skin looks dead, and often he has an expression on his face as though he were smelling a bad odor. (This expression could be clearly seen in Hitler's face)" (*Heart of Man*, p. 42). Fitzgerald's hero has an unpleasant expression on his face while he sits in a car in his youth, and later, as an adult, he thinks of Hitler while driving in the *Exats* world of Southern California.

The Reification of the Human Personality

The automobile, brutal, Hitlerian behavior, and images of Hollywood also figure strongly in the symbolic impact of F. Scott Fitzgerald's most acclaimed novel, *The Great Gatsby*. In this book, Tom and Daisy Buchanan and Jay Gatsby are portrayed as the products of the most successful capitalist system in history: they are the end of the American Dream.

Tom Buchanan is the most clear-cut example of a necrophilous personality in the novel. Fromm describes the necrophilous person as one who is overly sentimental about the past, and a lover of force, control, and order, which is anti-life because it counteracts the spontaneity and disorder of thriving life and nature (*Heart of Man*, pp. 40-41). Nick Carraway, the narrator of *The Great Gatsby*, is constantly pointing out necrophilous characteristics in Tom's personality and behavior. Nick sees Tom as "one of those men who reach such an acute limited excellence at twenty-one that everything afterward savors of anticlimax".⁵ Tom is dead because he is looking for the dead past; he is "forever seeking, a little wistfully, for the dramatic turbulence of some irrevocable football game" (p. 6). This is significant: football is a game of brute force and control, and he sometimes gains that control through violence.

According to Fromm, Adolf Hitler is the prototype of the necrophilous person, and although Tom is not quite Hitler, given political and military power he might well be a Hitler. Nick describes him as a sort of storm trooper with a body of "enormous power...[in] glistening boots...

[considering himself to be] stronger and more of a man" than anybody else (p. 7). Necrophilous people "approach life mechnically, as if all living persons were things" (*Heart of Man*, p. 41), because they have been brought up in the marketplace where goods and profits rank above people. This process of reification is apparent when Tom compels Nick "from the room as though he were moving a checker to another square" (p. 12), or when he literally forces Nick from a car (p. 24, *passim*), completely disregarding the life and freedom of other human beings. In the apartment of his mistress, Myrtle Wilson, Tom suddenly terminates his argument with her by breaking her nose with "a short deft movement" (p. 37). Fitzgerald's description of this violent act suggests the precision of a very efficient machine.

Tom's anal preoccupation is also expressed in his ideas about science and civilization. Threatened by life, he sees civilization disintegrating because the colored races are becoming more powerful than the white, and he sees himself "chosen" to control them before things get out of control. Having read on the subject of the colored threat, he considers these writings as scientific. Thus, "it's up to us, who are the dominant race, to watch out or these other races will have control of things" (p. 13). He sees science as just another means of control. The necrophilous person, according to Fromm "is interested in people as objects, in their common properties, in the statistical rules of mass behavior, not in living individuals" (*Heart of Man*, p. 57). Fromm also suggests that the necrophilous person's love of things mechanical is dramatically illustrated in modern man's worship of the automobile and speed: "Consider the indifference to life which is manifested in our rate of automobile accidents...The affinity between the necrophilous contempt for life and the admiration for speed and all that is mechanical has become apparent only in the last decades" (*Heart of Man*, p. 59). Similarly, Fitzgerald expresses himself about the absurd compulsion for speed: "I'm in a hurry. / I'm in a hurry - I'm in a hurry. / What are you in a hurry about? / I can't explain - I'm in a hurry". (*The Crack-Up*, p. 99). Subsequently, he nonchalantly adds: "Three hundred a day die in auto accidents in the U. S. A. (p. 99). Man becomes part of a destructive machine; he is no longer human. In Fitzgerald's short story "The Ice Palace", Clark Darrow becomes a slave to the violence of the machine, "sitting bolt upright at the wheel [with] a pained, strained expression as though he considered himself a spare part, and rather likely to break".⁶

It is, of course, Gatsby's car that kills Myrtle Wilson while Daisy is driving, and Gatsby's description of Daisy as she hits Myrtle suggests that Daisy is indeed completely in



the power of the machine she is driving. Nick's hyperbolic description of Gatsby's car suggests a machine mighty, dazzling, and terrifying: "It was a cream color, bright with nickel, swollen here and there in its monstrous length...and terraced with a labyrinth of windshields that mirrored a dozen suns" (p. 64). Tom and Daisy are simply an extension of the automobile; their reaction to the death of Myrtle Wilson is devoid of feeling. They have become machines themselves. "They smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they made" (pp. 180-81). Machines have no conscience.

Although her personality is clearly necrophilous, Daisy seems less of an automaton than Tom as she seems to be more conscious of her problem than he is. She does not see any value to life. Finding herself in a big house with nothing to do, she cannot bear the burden of freedom. Her wealth has allowed her to go everywhere and do everything, but she sees everything as desperately hopeless. Tomorrow, and tomorrow, and tomorrow creeps in this petty pace from day to day (P. 118, *passim*).

On meeting Nick at the beginning of the novel, Daisy exclaims: "I'm p-paralyzed with happiness" (p. 9). Fromm suggests that expressions such as "it kills me", "thrilled to death", and "dying to" are characteristic of a civilization that gets pleasure and excitement from death (*Heart of Man*, p. 59, *passim*). Indeed, Daisy's oxymoronic declaration of happy paralysis is not only evidence of her necrophilous personality, but also of the death-oriented proclivity indigenous to the social panorama. In Fitzgerald's *This Side of Paradise*, Amory Blaine is told of Dick Humbird's fatal auto accident by "the insistent voice of an old crone in a sort of a croaking triumph: 'He's quite dead all right'" (p. 86), as if she were gloating over Humbird's violent death.

In returning to *The Great Gatsby* and its necrophilous people, it is clear that the character of the hero is more complex than either Daisy's or Tom's. In one sense, Gatsby is the victim of Tom and Daisy's necrophilous behavior, the victim of the "foul dust that/floated in the wake of his dreams" (p. 2). However, while Tom, the storm trooper, wields power, and Daisy finds little to live for, Gatsby loves, and is motivated by love, even as it is the nature of his love that causes problems.

Love and the Consumer Mentality

In *The Art of Loving*, Erich Fromm discusses the developing patterns of love and marriage in the twentieth century. He notes that traditionally in the West marriages were arranged by the parents of the couple, and so the object of love was not as important as the function of love (since the partners had little choice of mate). But "in the last few generations the concept of romantic love has become almost universal in the Western world"⁷ so that the loved person is idealized, and the act of loving is de-emphasized. With the shift in emphasis away from the *function* of loving to the *object* loved, our contemporary consumer mentality becomes an important factor because love is thought of as something that can be purchased. "Two persons thus fall in love when they feel they have found the best object available on the market, considering the limitations of their own exchange values" (*Loving*, p. 3).

This is also Gatsby's problem; he has created in his mind Daisy as an object of love. He then sets out to buy Daisy by becoming more wealthy than Tom Buchanan. Everything he does is to that end. His identity is realized in terms of his love for Daisy. Fromm calls this kind of situation "a form of pseudo-love...often experienced (and more often described in moving pictures and novels) as the 'great love' lor idolatrous love. If a person has not reached the level where he has a sense of identity, or I-ness, rooted in the productive unfolding of his own powers, he tends to 'idolize' the loved person" (*Loving*, p. 83). Creative and true love cannot exist without a real sense of identity. *Love is union* with somebody, or something, outside oneself, *under the condition of retaining the separateness and integrity of one's own self* The experience of love does away with the necessity of illusions".⁸

But Gatsby's very illusions have created his love object Daisy. Fitzgerald describes Gatsby's illusion of her in terms of a flower: "he kissed her. At his lips' touch she blossomed for him like a flower and the incarnation was complete" (p. 112). Gatsby bases his whole adult life on this flower of fantasy, a fantasy sprung from only one month of active love (p. 150, *passim*). But such fantasy, according to Fromm, is not really loving, and the incapacity for love is often related to adult narcissism (*Same Society*, p. 40, *passim*). After all, anybody who "sprang from his Platonic conception of himself" (p. 99) must, almost by definition, be narcissistic, since

"for the narcissistically involved person, there is only one reality, that of his own thought process, feelings and needs. The world outside is not experienced or perceived *objectively* i. e., as existing in its own terms, conditions and needs" (*Same Society*, p. 40).

In *Heart of Man*, Fromm describes a narcissistic man who falls in love with a woman who does not respond. "The narcissistic person will be prone to reason: 'It is impossible that she does not love me when I love her so much' (p. 68). This is an accurate description of Gatsby. In the crucial Plaza Hotel scene, Gatsby just cannot understand why Daisy will not throw off Tom completely and proclaim that she has always loved only Gatsby. He can see Daisy only in terms of himself, i. e. his created fantasy of the flower. He cannot see Daisy as a separate individual who has a life separate from his own. Gatsby demands that Daisy declare she has never loved Tom, and she replies: "Oh, you want too much"...I love you now - isn't that enough? I can't help what's past, I did love him once - but I loved you too". But Tom replies savagely: "there're things between Daisy and me that you'll never know, things that neither of us can ever forget". The words seemed to bite physically into Gatsby (p. 133), because they destroyed his fantasy, his life, his Platonic conception of himself. He "had broken up like glass against Tom's hard malice and the long extravaganza was played out" (p. 148). Thus Gatsby's death is inevitable. He is, in fact, spiritually dead before George Wilson, who mistakes Gatsby for the killer of his wife, Myrtle, shoots him. And, as Nick Carraway suggests, Gatsby probably realizes he is as good as dead after he is rejected by Daisy. On the day after the Plaza Hotel scene and the killing of Myrtle Wilson, Gatsby waits for a never-to-materialize telephone call from Daisy, and Nick speculates: "I have an idea that Gatsby himself didn't believe it would come, and perhaps he no longer cared" (p. 162), and so Gatsby went for a swim in his pool, where the gardener remarks that the autumn leaves will soon start falling (p. 153, *passim*), a symbolical premonition of the inevitability of death. While swimming, Gatsby is shot by George Wilson.

Gatsby, like Tom and Daisy, is tainted with death. He too suffers from the necrophilous tendency of living in the past. When Nick tells Gatsby that he cannot repeat the past, Gatsby unrealistically replies: "Why of course you can"! (p. 111).

Fitzgerald skillfully emphasizes the ideal of freezing time with two instances reminiscent of the central image in Keats' "Ode on a Grecian Urn". On first entering the Buchanan house, Nick describes a guest, Jordan Baker, as "extended full length...of the divan, completely motionless, and with her chin raised little, as if she were balancing something on it which was quite likely to fall" (p. 8). Jordan is seen as a statue, something like Keats' "unravished bride of quietness", isolated from the inevitable movement of time. A more obvious suggestion of the Grecian Urn appears at one of Gatsby's parties, where Nick describes a movie director and his star under the white-plum tree: "Their faces were touching except for a pale, thin ray of moonlight between. It occurred to me that he had been very slowly bending toward her all evening to attain this proximity" (p. 108). This is reminiscent of Keats' couple on the urn:

"Bold Lover, never canst thou kiss,
Though winning near the goal - yet do not grieve:
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair"! (11.17/20).

All evening, the couple at Gatsby's party are frozen in a static pose suggestive of Gatsby's kiss of Daisy, five years before, now frozen in his mind. That the couple at his party are movie people re-emphasizes the fabrication that is Gatsby's life.

Earlier, Fitzgerald uses a clock to suggest Gatsby's attempts to stop him. When Gatsby meets Daisy after the five year separation, he knocks a "defunct" clock off the mantelpiece. But Gatsby does not let the defunct clock fall. He catches it and sets it back on the mantelpiece (p. 87, *passim*). The symbolic action is obvious. But time cannot be caught. Life is dynamic.

Conclusion

In *The Eccentric Design*, Marius Bewley defines the American Dream as: "the romantic enlargement of the possibilities of life on a level at which the material and the spiritual have become inextricably confused. As such, it led inevitably towards the problem that has always confronted American artists dealing with American experience - the problem of determining the hidden boundary in the American vision of life at which the reality ends and the illusion begins. Historically, the American dream is anti-Calvinistic - in rejecting man's tainted nature it is even anti-Christian. It believes in the goodness of nature and man. It is accordingly a product of the frontier and the West rather than of the New England and

Puritan traditions. Youth of the spirit - youth of the body as well - is a requirement of its existence; limit and deprivation are its blackest devils.¹⁰

Of course, Gatsby's image of Daisy is a fantasy not unlike the American Dream of perpetual youth and inevitable prosperity. But in the twentieth century, F. Scott Fitzgerald and Erich Fromm see glorification of youth as a sentimental yearning for the past, while prosperity has turned to ruthless wealth and narcissistic individualism. Indeed, the Midas touch is the touch of death.

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NOTES

- 1) Erich Fromm: *Escape from Freedom*. (New York: Avon Books, 1965), p. 123. (Page numbers for all subsequent references to this source will appear in the text of this paper).
- 2) F. Scott Fitzgerald: *The Crack-Up*, ed. Edmund Wilson (New York: New Directions, 1956), p. 79. (Page numbers for all subsequent references to this source will appear in the text of this paper).
- 3) Erich Fromm: *The Heart of Man: Its Genius for Good and Evil*. (New York: Harper and Row, 1968), pp. 42 and 57. (Page numbers of all subsequent references to this source will appear in the text of this paper).
- 4) F. Scott Fitzgerald: *This Side of Paradise*, (New York: Charles Scribner's Sons, 1960), p. 3. (Page numbers of all references to this source will appear in the text of this paper).
- 5) F. Scott Fitzgerald: *The Great Gatsby*. (New York: Charles Scribner's Sons, 1953), p. 6. (Page numbers of all subsequent references to this source will appear in the text of this paper).

- 6) F. Scott Fitzgerald: "The Ice Palace", in *Babylon Revisited and Other Stories*. (New York: Charles Scribner's Sons, 1960), p. 1.
- 7) Erich Fromm: *The Art of Loving*. (New York: Bantam Books, 1967), p. 2. (Page numbers of all subsequent references to this source will appear in the text of this paper)
- 8) Erich Fromm: *The Sane Society*. (Greenwich, Conn. Fawcett Publications, Inc., 1968), p. 37. (Page numbers of all subsequent references to this source will appear in the text of this paper).
- 9) In letters to his daughter Frances, Fitzgerald praised "The Eve of St. Agnes" as "probably the finest technical poem in English" (Spring, 1938) and called "Ode on a Grecian Urn" "unbearably beautiful", saying he had probably read it a hundred times (August 3, 1940), (*Letters*, Scribner's, 1963, pp. 29 and 88). George Monteiro suggests interesting parallels between "The Eve of St. Agnes" and *The Great Gatsby*. "In the broadest sense *The Great Gatsby* can be read as an ironic version of Keats' narrative poem. 'The Eve of St. Agnes' is a fantasy-romance which ends successfully. In triumphing over the obstacles which endanger his plan, the hero defeats all potential adversaries, including the greatest of all adversaries to Romantic lovers - time. *Gatsby*, for its hero at least, begins as a fantasy-romance, but ends pathetically with the defeat both of its hero's love-quest and of its willful denial of time" ("James Gatz and John Keats", *Fitzgerald/Hemingway Annual*, 1972, pp. 291-294). See also Richard L. Schoenwald: "F. Scott Fitzgerald as John Keats", *Boston University Studies in English*, III, 1 (Spring, 1957), pp. 12-21.
- 10) Marius Bewley: *The Eccentric Design: Form in the Classic American Novel*. (New York: Columbia University Press, 1963), p. 265.

