

Sundays at Tiffany's Study Guide

Sundays at Tiffany's by James Patterson

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Plot Summary

"Sundays at Tiffany's" is the story of a romance between Jane and her imaginary friend, Michael. Beginning with a brief prologue introducing Michael running to Jane's deathbed, the story then starts in Part 1 (Once Upon a Time in New York). In this section, Jane, a little girl, and Michael have ice cream sundaes at the St. Regis Hotel in New York. Jane has a cold and distant mother, and Michael helps make her comfortable even though her father is absent. However, Jane's ninth birthday is coming up, and Michael views this event with dread. According to the rules of imaginary friends, he will have to leave her on her ninth birthday, whether they want to part or not. On her birthday, Jane's mother throws her a party that is really for her own friends; Jane's father drops by with his new girlfriend on their way to their vacation; and Jane does not receive the puppy she wanted. On top of everything, Michael tells her that he is leaving, and that he will never forget her, though according to the rules, she will forget him.

Twenty-three years later, however, Jane has not forgotten him. After she becomes a producer like her mother, Jane has turned the story of Michael into a successful play, which is being turned into a film. However, she is still insecure and under her mother's thumb. Moreover, her boyfriend Hugh is an actor who is pressuring Jane for the movie role of Michael, though she believes that he's all wrong for it. When she tells him this, they have a huge fight and break up, which her mother can't understand. Even when he proposes to her in exchange for the role, Jane refuses him, and he responds by leaving her stranded in Brooklyn.

Upset about her life, Jane goes back to the St. Regis, only to find Michael there with an acquaintance of his. "On break" from his duties as an imaginary friend, Michael has come back to New York and is living in the West Village until his next assignment. He is amazed to find that Jane recognizes him; as one of his children, she should have forgotten about him after he left. Nevertheless, the two rekindle their friendship, which slowly turns to romance.

However, after Jane has a particularly tense day and quits her job, Michael searches for her around the city and ends up in a cathedral. There, he realizes that he has come back to New York because Jane is going to die. With this in mind, he swears to live in the moment. When he finds her, he takes her on vacation to Nantucket. However, he is then struck with the thought that if he is not with her, perhaps she won't die. He leaves her due to this reason. However, she does not understand.

Back in New York, Michael feels called to the hospital and runs there, thinking Jane is dying. However, it is her mother, Vivienne, who is dying instead. Jane comes just in time to make peace with her mother, and at the funeral, Michael realizes that he was called to New York for Vivienne and not for Jane. As he admits this to Jane, though, he has a massive heart attack and must go to the hospital himself - he has turned into a human.

Surviving the heart attack, he and Jane are reunited, realizing his mortality. The novel ends with a brief scene at the St. Regis, where the couple have brought their son and daughter to enjoy ice cream sundaes.



Prologue and Part 1: Chapters 1-7

Prologue and Part 1: Chapters 1-7 Summary

"Sundays at Tiffany's" opens with a prologue featuring Michael running to see Jane at New York Hospital. He thinks of Jane dying, and panics, remembering them together at the St. Regis Hotel, and other memories he has of them. The book then turns immediately to Part 1: Once Upon a Time in New York. This section focuses on Jane's childhood, and begins with her and Michael eating ice cream together at the St. Regis. They play a game where they guess what couples around them are up to, their histories and life stories. Jane is eight, and Michael is a grown man. However, when Michael points out Jane's mother, Jane examines her mother and thinks about Michael as her imaginary friend.

In Chapters 2 and 3, still in the same setting, the reader learns that Jane's mother, Vivienne, has been married and divorced numerous times, and that Jane lacks a strong male presence in her life, other than Michael. Vivienne approaches, and Michael becomes invisible. She teases Jane about her invisible friend to her dining partner, Jason, who is her mother's stylist. Her mother and Jason also comment negatively on Jane's appearance; she is apparently slightly pudgy, with frizzy hair, while her mother is perfect. Meanwhile, Michael talks to Jane about how perfect she is. Vivienne then sweeps Jane away to spend the rest of the Sunday together at Tiffany's.

In Chapter 4, Michael waits outside of Jane's apartment building for her. He thinks about his job duties as an imaginary friend, and other friends he has had. Jane comes to join him and they walk to school together. However, as she leaves for school, he thinks about tomorrow - her birthday - the day on which he must leave her.

Chapter 5 covers Jane's birthday party, which is really an excuse for Vivienne to throw a party for her own friends after a performance of one of the plays she's produced. Hardly anybody there even knows Jane's name. Jane's father appears; in the transition to Chapter 6, we meet his girlfriend, Ellie, and see that instead of the puppy she wanted, her father has brought her a stuffed animal in the shape of a dog. Furthermore, he and Ellie are going on vacation together immediately - without Jane.

Michael finds Jane crying in her room in Chapter 7. He tells her all about her good qualities and tries to soothe her. Nevertheless, he must tell her that tonight is when he has to leave, because of the rules of imaginary friends. She protests and is extremely upset, but he promises that he will always love her, concluding Part 1.

Prologue and Part 1: Chapters 1-7 Analysis

This section, the briefest of the three in terms of chapters, contains the seeds of the rest of the novel. It sets up the world in which the characters operate, the basic natures of the characters themselves, and introduces the themes that will later come into play. The



world of the novel is much like the "reality" an average person faces, with one notable exception: in the world of "Sundays at Tiffany's," children's imaginary friends turn out to be real. It is tempting to read Michael as a simple figment of Jane's imagination. However, the rules governing his behavior, and particularly the fact that Jane has no reason to let him go - indeed, does not want to let him go - reinforce his reality, as does the third-person narration in this section.

Moreover, Part 1 introduces a sense of urgency (Jane is going to die, creating an immediate sympathy for the character), as well as the protagonists' basic character traits: Jane is slightly sassy when she is with Michael, but otherwise a little insecure, sweet but unsure of herself. Michael is a comforting presence, while Vivienne is self-absorbed. It is notable here that Vivienne does make time to take her daughter to Tiffany's, a place that will prove important later on in the story. This action makes Vivienne's character, initially unappealing, more complex.

Finally, the themes of imagination and appearance are first introduced here, though love will not come into the story until later on.



Part 2: Chapters 8-15

Part 2: Chapters 8-15 Summary

Chapter 8 brings the reader to the present day, 23 years later, and establishes Jane's current life: she works for her mother, producing plays, and has a boyfriend (Hugh) who is an actor. Her biggest success so far has been producing a play based on her experiences with Michael, as a child. Hugh played Michael, and the play was a big success that the company is now developing into a movie. However, Jane is still under Vivienne's thumb, as she is constantly criticized for her weight and habits, as well as being funded by her mother. Chapter 9 reveals that Vivienne also tracks Jane's phone messages.

Chapter 10 deals more with Hugh, and his background as a gorgeous, successful actor. In Chapter 11, Jane waits for him at a fancy restaurant as it gets later and later, playing the identity game with the restaurant's patrons that she and Michael used to play together. Eventually, she eats on her own and leaves without him ever showing up. On her way out of the restaurant, she receives a call: but it is only a telemarketer, not Hugh, as she had hoped.

In Chapter 12, the book returns to Michael, who is back in New York, "between assignments." It describes what he does in his spare time; he has a relatively normal life, with an apartment, and money whenever he needs it, visiting museums and taking boxing lessons. As he stands in the park eating a hot dog, though, he sees a woman who reminds him of Jane. Despite his better instincts, he follows her, getting into a cab behind her. In Chapter 13, the reader follows Michael in the cab, learning more about his job and the fact that many of his children turn into indistinct memories. When the cab stops at Vivienne's apartment, he worries that Jane still lives with her; however, she then continues to her own apartment, and he marvels at how familiar and beautiful she still is. He hears the doorman give Jane Hugh's apology, and is then asked to leave by the doorman, before Jane sees him.

Chapter 14 returns to Jane, who is happy to be in her own space. She listens to her messages and hears one from her friend Colleen, who is engaged and professionally happy. However, when she can't sleep, she raids her cupboards and eats several Oreos, which she feels ashamed about. Meanwhile, Michael returns to his apartment in the West Village in Chapter 15, where he runs into a neighbor (Owen) who is entertaining two women, one of whom is called Claire de Lune. She seems to like Michael and invites him home with her.

Part 2: Chapters 8-15 Analysis

Though Jane's life is far from tragic, the beginning of Part 2 shows us what her life has become without Michael's presence. Unable to stand up for herself, Jane has let her life



be led by her mother, and is not happy in her work or her personal life. Moreover, she has very low self-esteem, and does not believe in herself. Again, this reinforces the theme of deceptive appearances: though most people would kill to be a wealthy New York producer, Jane's first-person narration shows how unpleasant her life actually is.

The introduction of Michael offers the reader some hope, as well as foreshadowing the rest of the story as he follows Jane home. However, unlike in his earlier incarnation, Michael can now be seen by the doorman, who perceives him as a threat to Jane: another example of all not being as it seems.



Part 2: Chapters 16-24

Part 2: Chapters 16-24 Summary

In Chapter 16, Michael takes Claire across the hall to his own apartment, and reveals that there is a girl he can't get out of his head: Jane (though he doesn't tell her any of their history). Chapter 17 returns to Jane, who is at work and dealing with casting problems for the London version of her play. In the next chapter, both Vivienne and Hugh show up at Jane's office: Hugh is contrite and apologizes profusely. Though Jane decides to forgive him, she is hesitant - after all, he is an actor.

Michael trails Jane to her office building in Chapter 19, and follows Hugh and Jane to the Four Seasons. Michael is upset to see her with a boyfriend, and realizes that Hugh is famous when fans ask him for his autograph. He dismisses them as superficial. Meanwhile, Chapter 20 gives Jane's perspective on the situation: she's jealous, and wants to order dessert, though she stops herself. Hugh is campaigning for the movie role as Michael, though Jane doesn't think he's right for it. She then goes to a meeting about the movie, which her mother domineers.

In Chapter 21, Michael first visits the Upper West Side, then goes to see Owen. Owen has been married but has a very negative attitude towards women. He mentions that he's seeing a single mother, and Michael warns him not to hurt her. In Chapter 22, Jane prepares to meet Hugh at the Metropolitan Museum, squeezing herself into a vintage Chanel dress. Hugh greets her happily in Chapter 23, but then she realizes that he's done so in order to surprise her with his agent and business manager, who are there to pressure her into giving Hugh the movie part. Jane tells Hugh she has no intention of giving the role to him, and he explodes at her in anger.

Part 2: Chapters 16-24 Analysis

Michael's inadvertent confessions to Claire serve as a springboard for the rest of the story: they reveal that Michael has deep feelings for Jane, just as she has feelings for him (though, of course, he does not know this). The tensions between the different characters' narrations create dramatic tension, as the reader anxiously awaits their meeting.

The pairing of Hugh and Vivienne is also important here, for together, they create an overwhelming force against which Jane feels helpless. She does not yet have the strength to fight against the casting of Hugh in the role of Michael in the film; however, when she is approached by Hugh and "his team," she finally finds the strength to fight back, though she does in an outburst of anger. However, she has been so mistreated and the narrative has been from her perspective - and so the reader is inclined to sympathize with her. Note that in this section, she is wearing pink, a color that Patterson

uses to symbolize joy and vivacity. Jane is not yet comfortable in the dress, though it apparently suits her.



Part 2: Chapters 25 - 32

Part 2: Chapters 25 - 32 Summary

Michael has followed Jane to the Metropolitan Museum in Chapter 25, and notices how upset she is as she leaves the party. She goes to a bar on the Upper East Side, where Michael leaves her, trying to say a silent goodbye. However, Jane is miserable in Chapter 26, sitting and drinking her gin and tonic. She thinks about her life and her goals; a man tries to pick her up, but she rebuffs him with the help of the bartender. In the mirror behind the bar, she thinks that she sees Michael for a second and is ecstatic - but then talks herself out of the idea that it could have been him.

Jane volunteers at a woman's shelter in Chapter 27, and helps out a struggling family. On her way home in the following chapter, she runs into Hugh in his Mercedes. She initially refuses to get into the car, but he persuades her. He drives them into Brooklyn and he works on charming her into giving him the part in the film; he opens a Tiffany's box and proposes to her. However, she sees right through his ploy, and refuses him; he kicks her out of the car, leaving her alone in Brooklyn.

In Chapter 30, Michael meets Patty, Owen's new girlfriend. He doesn't know what to do with himself, but doesn't want to follow Jane anymore, and decides to call Claire.

Jane finally makes it back to Manhattan in Chapter 31, and gets a call from her mother. She doesn't want to talk to her and ends up wandering the streets. She realizes that she is headed for Tiffany's, which soothes her. She goes inside just to window-shop, as she often does. She ends up buying a diamond ring for herself, rather than an engagement ring.

Part 2: Chapters 25 - 32 Analysis

This section of Part 2 reinforces certain characteristics of Jane, showing her generosity and kind spirit as she volunteers at the shelter. The direct juxtaposition with Hugo's selfishness as he proposes - and then leaves her - in Brooklyn makes the contrast between them that much more apparent, especially as we witness Michael's kindness, and his protectiveness of Patty.

In this section, the reader also sees an important link: Jane's independence, though not complete, is symbolized by her buying a ring for herself, rather than waiting for a man to propose to her. It is important to note that this comes after she spots Michael in the mirror at the bar, though she is still not certain that it was him.



Part 2: Chapters 33-40

Part 2: Chapters 33-40 Summary

In Chapter 33, Michael takes Claire to the St. Regis. She's delighted to go there with him. In Chapter 34, however, Jane has also decided to go to the St. Regis to treat herself. Rather than sticking to her diet, she orders the same thing she always had as a child: a hot fudge sundae with coffee ice cream. In shock, she spots Michael with an unfamiliar woman, who can't possibly be a new child friend. She questions her sanity and remembers the last time she saw Michael, all those years ago. He had told her she wouldn't remember him, but was wrong; she still does. Chapter 35, from Michael's perspective, shows Jane approaching him. Claire leaves, kindly, in Chapter 36, and Jane sits down with him. She asks him many questions, most of which he can't answer. He, meanwhile, is confused that she remembers him; she is supposed to have forgotten.

In Chapter 37, the two get to know each other better, and Claire shares her own life. They leave the St. Regis, and Michael suggests that they go to the Met. They walk around there in Chapter 38, and Michael offers to walk her home. They pass a gardenia bush, and she mentions how much she loves them; he conjures one for her. As he drops her at her door, she wonders if he is going to leave again, but all he says is that he will see her the next day.

Jane listens to her phone messages in Chapter 39, ignoring messages from Hugh and her mother, dressing casually for work and smiling at the gardenia. At the office in Chapter 40, Vivienne enters angrily, making fun of Jane's clothing. For the first time, Jane answers back, and her mother is shocked.

Part 2: Chapters 33-40 Analysis

In this section, Jane and Michael are finally reunited at their favorite childhood meeting spot. Jane is being true to herself and ordering exactly what she wants, instead of hiding sweets and cookies in her house and eating them in shame. Perhaps because of this truth in her character, she sees Michael (notably with a woman called "Claire," recalling the adjective "clear").

In parts, Jane takes the place of the reader as she questions Michael about his life and his work. He is confused on certain points and cannot explain others to her; however, her own confusion reinforces the reality of the situation to the reader, who has come to identify with her first-person narration.

Also notable in this section is the further association between Jane and Michael leading to Jane's independence. Rather than being reliant on him, or waiting for him to notice her, as she does with Hugh, Michael is intrigued and interested in Jane, which leads to her ability to speak out to those oppressing her - notably, her mother.



Part 2: Chapters 41-48

Part 2: Chapters 41-48 Summary

Chapter 41 begins with Michael questioning what is happening with him and Jane. He feels very emotional, and cuts himself shaving for the first time in his life: bleeding is unfamiliar to him. He is so surprised by this that he even proclaims it on the street, to the confusion of passersby. He visits Jane's office in Chapter 42, where he is mistaken for an actor; he runs into Vivienne, who sees him for the first time. Jane, meanwhile, is delighted to see Michael at her office, and takes him away from Vivienne, to lunch.

In Chapter 43, they walk away from the office, shopping around and eating lunch at a French restaurant. She worries about her weight, but he reassures her. She asks him about his past, but he is mysterious, especially about his previous romantic experiences. They Rollerblade together in Chapter 44, and then he walks her home, but does not go up to her apartment. Jane questions his existence in Chapter 45; she talks to her friend Colleen, but doesn't mention Michael. The next morning, in Chapter 46, she goes downstairs to find him waiting for her. They go to get muffins together, and then it starts raining. Michael asks if he is bothering her, and she kisses him on the cheek.

Michael meets with other imaginary friends in Chapter 48, who warn him to be careful and remind him of the rules. He goes to Jane's office, and they talk more about Michael himself - his likes and dislikes. They talk about Jane's day; at the end of the chapter, they end up kissing for the first time.

Part 2: Chapters 41-48 Analysis

The beginning of this section again directly addresses the confusion that readers might feel about the relationship between Michael and Jane, and particularly Michael's existence. The author avoids challenges to the reality of his narrative by making the characters themselves deliberately ignorant of their situations: a believable option, given the mysticism surrounding figures such as angels. The latter part of the section reinforces this, as Michael meets with the other imaginary friends.

In this section, Vivienne notices Michael for the first time. She never could see him when Jane was a child; the fact that she now can see him foreshadows his role in her own life - that is, that he has come back to New York to guide her to her death.



Part 2: Chapters 49-56

Part 2: Chapters 49-56 Summary

In Chapter 49, Jane returns home to her apartment to find that her mother is waiting for her, having entered using a key she had from the apartment's remodeling. Vivienne tries to convince Jane not to break up with Hugo, and warns her about heart failure, which runs in the family. As she leaves, Jane reflects on the strange, seemingly unrelated, comment about heart failure. In the next chapter, Jane is happy, having lost three pounds and with a new jacket, but becomes disappointed as she leaves her apartment to find that Michael is nowhere to be found. She worries that she has lost him again, for good. She goes to her office in Chapter 51, to have her assistant tell her that she has a "surprise" waiting for her: it's Hugh, who says that he is no longer angry. He begs for the movie role, but when he starts to make fun of the character of Michael, Jane punches him. Vivienne enters and takes care of Hugh, scolding Jane, who responds with anger. Claiming that it is her office, Vivienne challenges Jane, who decides to quit.

Chapter 53 returns to Michael, who is going to check up on Patty, who is not at the diner. He realizes that he is falling in love with Jane just as he runs into Patty and her daughter. He finds out that Patty and Owen have broken up, and that Patty's young daughter, Holly, also has an invisible friend (Martha, who Michael knows). Michael returns home, furious, and punches Owen. Feeling the strong need to see Jane, he goes to her office in Chapter 54, only to find that she isn't there. Vivienne and Hugh, however, are. Vivienne confronts Michael, blaming him for Jane's behavior; when Hugh interferes, Michael hits him, as well, before leaving.

In Chapter 55, Michael is searching for Jane. He walks through the streets, ending up at a cathedral. There, he prays, finding some inner quiet in Chapter 56. Looking through the Rose Window, though, he is overcome by a wave of sadness. He can't immediately identify why he is so upset, until he realizes that, just as he guided Jane through her early life, he is also here in New York to help her die.

Part 2: Chapters 49-56 Analysis

Appearances play an important role in these chapters: Jane is losing weight, her mother held the key for the apartment's refurbishment, and Hugh appears to want Jane back when all he really wants is the role in the film. In "Sundays at Tiffany's," two types of false appearances are present: those who are present without appearing to be, and those who appear to be what they are not. In the novels' terms, only the former can be a positive force, such as with the imaginary friends. The latter category is represented by the "bad" men of the novel, Hugh and Owen, who hurt the women they are with (either physically or metaphorically). Michael's role as protector is thus strengthened when he hits the two men. Notably, Jane also hits Hugh, standing up for herself. Perhaps

because of this assertion, Michael finds a sense of calm in church (reinforcing his questionable role as part-angel), when he comes to believe that Jane will later die.



Part 3: Chapters 57-64

Part 3: Chapters 57-64 Summary

At the beginning of Part 3, "Candles in the Wind," Jane feels the need to go to one of "their" places, the front steps of the Met. Michael finds her there. In Chapter 58, they sit there talking: Jane tells him about breaking up with Hugh and quitting her job, and they reminisce about happy times. As they do so, they decide to go on a vacation to Nantucket. Jane agrees that she'll go, as long as Michael answers some of her questions. The questions appear in Chapter 59, as they drive to the airport. Michael reveals that he has not been in love; he does not reply to her question about sex; and then they arrive at the airport, where a small plane will take them to Nantucket. Jane makes a joke about a plane crash, worrying Michael.

In Chapter 60, the pair arrive in Nantucket, checking in to an inn. Michael tells Jane that he has had sex before. In Chapter 61, they explore their hotel room, and make plans for their time there. They go for a bike ride to the beach in Chapter 62, and are mistaken for honeymooners. They travel to a small harbor town in the next chapter, where they eat fried cod and discuss Jane's childhood. When they return to the inn in Chapter 64, Jane tells Michael that she loves him. He kisses her, but does not reply.

Part 3: Chapters 57-64 Analysis

Nantucket is the only non-New York location in the novel, and plays an important role. In this case, Michael takes Jane there to escape from their fates for a short time, and to have a "protected" romantic weekend. They confess quite a bit to each other here, or as much as Michael can remember, and are more intimate than ever before. This sets up a more romantic scenario that will prove all the more dramatic in light of later events. Because Michael, and therefore the reader, believes that he knows what will happen to Jane, all of the romantic events are tinged with a sense of tragedy.



Part 3: Chapters 65-72

Part 3: Chapters 65-72 Summary

Chapter 65 sets up Michael and Jane's first sexual encounter, though it does not go into detail about it. Chapter 66 describes their foreplay and comfort levels with each other. When they have finished having sex, Michael tells Jane that he has always loved her. However, in the next chapter, Michael begins to have doubts about his role in Jane's life, as she leaves him to go take a shower. In Chapter 68, Michael tells Jane everything he can remember about his life as a "friend," and they spend more time together in Nantucket. Still, Michael feels a great sadness, believing that Jane will soon die.

In Chapter 69, Michael decides that he must leave: he thinks it's possible that if he is not there to guide Jane through her death, that she will not have to die. He leaves a message for the hotel clerk that he has had to go see about a child friend. When Jane wakes in the following chapter, however, she searches for him and is heartbroken to learn that he's gone. She cannot believe that he has left her again. She goes back to New York in Chapter 71, where she receives a message from her mother. She calls her mother frantically, feeling that for once in her life, she would like to speak to her, but can't reach her by telephone. Finally, the phone rings, and the chapter ends as Jane goes to answer it.

In Chapter 72, Michael flies back to New York, saddened by Jane's absence. He arrives home and realizes that he is being called to New York Hospital. Taking the reader back to the prologue, he begins to run to see her, wishing he had stayed on Nantucket with her.

Part 3: Chapters 65-72 Analysis

For the first time, Michael must face the negative side of romantic love: sacrifice. He has to make the ultimate sacrifice in leaving Jane alone, so that (he believes) she can live. This makes Patterson's vision of romance more nuanced than simply the blissful state Michael and Jane experienced earlier.

Structurally, this section takes the reader back to the prologue of the book, when we first learned that Jane would die. The section ends with Michael approaching the hospital, so we do not yet know what has happened to Jane, nor what will happen to Jane. At this point, the chapters shorten significantly, creating tension and a faster reading experience than the expository sections at the beginning of the novel allowed.



Part 3: Chapters 73-80

Part 3: Chapters 73-80 Summary

Michael is drawn to a specific room in New York Hospital. However, when he arrives there, he is shocked - though the reader doesn't yet know why. In Chapter 74, however, it is Vivienne, and not Jane, who is in the hospital bed. He comforts her, and helps her arrange her appearance to make herself feel better. She asks for Jane, who is, meanwhile, receiving a message from her former assistant, Mary-Louise, about her mother's condition. In Chapter 75, Jane goes to see her mother in the hospital and finds Michael beside her. In the following chapter, Vivienne apologizes to Jane for being so cold throughout her life, and says how proud she is of her daughter. She also says that Jane is the only person she's ever loved: the love of her life. She says that she wants Jane to wear a bright color to her funeral, and that the only thing she hates about dying is saying good-bye.

In Chapter 77, Vivienne's funeral is taking place, and Jane wears pink, as she promised. Many old friends come to see her mother be buried; at the end of the service, Michael pulls Jane aside. In the next chapter, Michael tells Jane why he believes he was sent to them, and that he loves her and can't ever leave her. She still has questions, and wants to know if he's an angel - which he isn't, or not exactly. She asks him if he'll ever grow old (he doesn't know) and how he gets money. He snaps his fingers to show her how he gets money, but nothing happens. She asks him if he will leave her again.

He does not respond but instead crumples to the ground with chest pain. He tells Jane that she is special and that he loves her; in Chapter 80, Jane goes with him to the local hospital. Many other people are waiting with her, as she finds out that he has a blockage in his heart. They reveal that they are also imaginary friends; one in particular, Blythe, is kind to her. The doctors, however, can't see them.

Part 3: Chapters 73-80 Analysis

Different types of love emerge throughout this section, but most notably family and deep romantic love. All three characters (Jane, Vivienne, and Michael) have experienced important character growth: Jane is now strong and independent, though weakened by Michael's abandonment; Michael becomes human; and Vivienne, after admitting her vulnerability, dies. Jane's equal love for her mother is evident in the funeral she hosts: it is in line with her mother's wishes. Jane can finally wear pink, having embraced her mother's vitality and joy. This joy seems to come full circle as she and Michael realize the real purpose he has come back to New York, but is put on hold as he has a heart attack and their future is thrown into question.



Part 3 and Epilogue: Chapters 81 - 83

Part 3 and Epilogue: Chapters 81 - 83 Summary

Jane visits Michael in his hospital room: it is the first time he's ever even been sick. However, Jane has realized that the fact that Michael has a literal heart means that he has become human: meaning that he is going to live with her, and die like a human. In Chapter 82, the action jumps forward several months, and Jane and Michael are at the premiere of the movie based on her play, "Thank Heaven." She has finally found the right leading man for the role: Michael.

In the epilogue, Michael is at the St. Regis again, this time with a little girl named Aggie (Agatha). However, as Jane and a little boy named Jack approach, it becomes clear that Jack and Aggie are their children. Jane orders the same sundae she ordered as a child.

Part 3 and Epilogue: Chapters 81 - 83 Analysis

The final section of Part 3 and the Epilogue provide a classic happy ending for the characters. Michael's ordeal, though it may at first appear superfluous to the main plot, is actually very necessary in order to establish that he has become human and that his future with Jane is secure. In addition, the vision of the two characters with their son and daughter take the reader some time into the future, to show the final stability, romance, and glamor that has stayed with the characters as time has passed.



Characters

Jane

The novel's heroine, Jane begins as an eight-year-old girl in Part 1. In this section, she is self-confident, happy, and calm, despite her turbulent family situation: this is due to the positive influence of Michael, who calms her in tough situations and boosts her self-esteem. At her lowest point, at the end of the disastrous birthday party, only he can help her. Unfortunately, this is also the point at which he must leave her. Jane is unusual in that most children forget their imaginary friends, but she does not. However, twenty-three years later, now in her early thirties (in Part 2), Jane's sweetness and passivity have caused her to become trapped in childhood patterns. Her mother walks all over her and is even her professional boss, while Jane is dating an actor who takes advantage of her. Her only individual accomplishment is the play she wrote about Michael, "Thank Heaven," which she is now turning into a movie. This also accentuates the creative, or imaginative, part of her nature.

Overall, Jane is an extremely appealing character: an "everygirl", with a tendency to put on weight and towards passiveness, she captures the reader's sympathy. However, it is only with Michael that she is able to realize her true potential. He brings out her more assertive side, which is never cruel but which allows her to stand up for herself. In this sense, he truly is her 'other half.'

Michael

Michael is something of a conundrum in the book. He is part-imaginary friend and part-angel. He eventually becomes human through his love for Jane. We can see inspiration for his character in other creative works: "The Velveteen Rabbit," for example, in which love makes the rabbit real, or "City of Angels," in which a guardian angel falls in love with a human. Nevertheless, Michael has more of a sense of humor about his situation, and often seems just as baffled as the reader regarding questions of his origin. He is kind, but very protective - not just of his children, but also of other characters, particularly women (such as Patty). Moreover, he has a motley list of likes, which include boxing and contemporary singers. He enjoys rich food, which eventually gives him a heart attack when he becomes human.

While Michael changes Jane in subtle ways throughout the narrative, making her more assertive and able to stand up for herself, Jane literally changes Michael. Through his love for her, he becomes human. Though nobody seems to truly understand who the imaginary friends are, it is clear that they are not mortal, for they are never hurt, always have money and access to whatever they need, and do not die. However, once Michael has proclaimed the true extent of his love for Jane, he has become her equal: a human being.



Vivienne

Vivienne is Jane's mother. She appears at first to be the stereotypical controlling mother. She criticizes Jane's appearance, even when Jane is a child, and later discusses her weight, her clothes, her hair, and other aspects of her appearance. A famous producer, Vivienne is very successful in many ways, and her appearance and lifestyle reflect this: she often travels, leaving Jane without a parent present, which may explain Michael's appearance in the first place. However, as the book goes on, she reveals more vulnerability, discussing her own mother, who died very young. In addition, when she is in the hospital, she only wants to see Jane and apologize, confessing her great love for her daughter. Though the character is immensely unappealing at first, Jane eventually comes to terms with the way her mother actually is - versus how her mother wishes to be seen - before she dies.

Hugh

Jane's selfish boyfriend, an actor who will do whatever it takes to get the role of Michael in the upcoming film production of "Thank Heaven."

Colleen

An old friend of Jane's, who has just gotten engaged. She lives in Chicago.

Mary-Louise

Jane's loyal assistant.

Blythe and Martha

Other imaginary friends.

Owen

Michael's neighbor; a constant womanizer.

Claire de Lune

A friend of Michael's, who he meets through Owen.



Patty

A waitress who Owen picks up and mistreats.

Holly

Patty's young daughter.



Objects/Places

St. Regis Hotel

The favorite hangout of Michael and Jane, especially when she is a child. In the restaurant here, they order ice cream sundaes and describe the imaginary lives of the people around them.

Jane's Apartment

Her oasis, and a place that should (in theory) be separate from her life with her mother.

The Metropolitan Museum

A New York museum where Jane meets Hugo for an ill-fated encounter; also one of Jane and Michael's favorite spots.

Nantucket

The site of Jane and Michael's romantic weekend.

Thank Heaven

Jane's play based on her youthful experiences with Michael.

Tiffany's

The shop where Vivienne takes Jane each Sunday.

Rings

Hugo proposes to Jane with a ring from Tiffany's; she eventually buys a ring from the store just for herself.

Pink

A color associated with Vivienne indicating vitality and liveliness. Originally not a part of Jane's life but later incorporated into it.

Hearts

The weak physical point for several characters in the novel, including Jane's grandmother, Vivienne, and Michael himself.

Jane's Birthday Party

A traumatic experience meant as a party for Jane's ninth birthday.



Themes

Imagination

As "Sundays at Tiffany's" deals with the romance between a woman and her childhood imaginary friend, it is not surprising that the power of imagination should emerge as one of the major themes. Imagination is presented throughout the novel as a saving, powerful force and one that is accessible to everyone, though found most often by children in need. The children who receive imaginary friends in the book (Jane, Holly, a young boy with lesbian parents) are all dealing with difficult familial situations, but find they can cope through the presence of their imaginary friends. The line between imagination and reality blurs throughout the story: indeed, when Michael has his heart attack, it is as though the love between he and Jane has literally brought him to life.

The power of imagination is further reinforced by Jane and Vivienne's work in the theater. From the reviews and other characters' commentary, the reader can see how powerful "Thank Heaven" really is; moreover, Vivienne's fame shows how much her imagination has touched the lives of others. Though she makes fun of Jane's imaginary friend, Vivienne is eventually able to see him as she approaches her death, a sign that she is accepting the creative aspects of her life and not fighting so hard for control of reality.

Love

Different kinds of love are also featured within "Sundays at Tiffany's." These include romantic love (of which several examples are given), friendly love, and familial love. Romantic love is the most important and most prevalent throughout the book. Patterson begins by giving several examples of unfortunate pairings: for example, Vivienne's many failed marriages. The narrative voice also has some initial disdain for Jane's father's relationship with a much younger woman, though the second time the reader sees them, years later, they are described in a more sympathetic light. Jane's relationship with Hugo is also toxic, as he tries to use her as much as he can to further his own career, and she admires little about him other than his leading-man good looks. With the relationship between Jane and Michael, however, we finally have a picture of perfect romantic love, in which each partner transforms the other in productive and important ways.

Jane also demonstrates love for her friends as she supports her friend, Colleen, who has just gotten engaged. However, the second most important form of love in the novel is really familial love, as Jane tries to understand her mother, and Vivienne tries to explain that she has only tried to help Jane, who she calls "the love of her life." For many people, this person would be a romantic partner: yet for Vivienne, who has been married numerous times, the only constant in her life has been Jane, who is much more



solid and reliable than she herself is. Therefore, familial love (also incarnate in the story's epilogue with Jane's own family) is presented as an equally important force.

Appearances

Appearances, both real and false, play an important role in the novel. They are best symbolized through Jane's relationship with Tiffany's. As a child, she goes with her mother to the world within the store, which she can see but not touch or possess. As an adult, she is offered access to this world through Hugo, with his paltry proposal and ring from the store. However, Jane eventually finds real value through Tiffany's when she goes to buy a ring for herself. It is not the possession that matters so much, but what that ring means to her: it is a symbol of her growing independence.

Similarly, most adults cannot see the imaginary friends in the book. However, this not only confirms their value in the eyes of their children, but rather increases it, for the imaginary friends can be present when needed and disappear, for all intents and purposes, when they are not, present only to their children. Michael's appearance - first to Jane, then to the rest of the world - shows how little his actual physical form matters, except in terms of mortality. It is his essence, rather than his appearance, that Jane cares about; the reverse is also true, though Michael obviously finds Jane beautiful.

Style

Point of View

The novel alternates between two points of view and usually switches every chapter or every few chapters. The first perspective is Jane's perspective, which is given in the first-person. This creates a strong sense of identification between the reader and the protagonist, allowing the reader to feel as though he or she is literally following the events of Jane's life. The believability of the character is very important here, as the novel deals with the fantastic or the supernatural: for us to believe the events of the story, we must believe Jane completely. Therefore, she must be a reliable character. This is partially established through the use of this first-person voice, but reinforced by the sections told in the third-person and limited point of view, focusing on Michael. Because the book begins with a prologue in this voice, the reader immediately believes in Michael, even when we are told shortly thereafter that he is an imaginary friend. Furthermore, it is this third-person voice that ultimately turns out to be somewhat unreliable, for Michael operates under the mistaken impression that Jane is going to die soon - an impression that the reader thus carries with him or herself from the first page of the novel. The ultimate happy ending is all the more happy for this surprise "mistake" on Michael's part.

Setting

With few exceptions, "Sunday's at Tiffany's" is set in New York City, and takes full advantage of the city's locations. It appears to be set in the present day, with contemporary brands and products mentioned to reinforce this atmosphere. For the most part, Jane stays on the Upper East Side: this is where her mother's apartment is, as well as her own apartment, the St. Regis Hotel, Tiffany's, the Metropolitan Museum, and the area of Central Park where Michael spots her for the first time as an adult. However, Michael himself lives on the west side of the city, in the West Village; he sometimes goes to the diner where Patty works on the Upper West Side. This geographical balance reinforces the balance that his pairing with Jane creates; they need each other to find equilibrium. The pair leave the city to go on a romantic vacation to Nantucket; however, Michael returns early to prevent what he thinks will be Jane's death.

The mythical New York institutions (Tiffany's, St. Regis Hotel, etc.) that Patterson draws upon here end both a familiarity for the reader, who will have undoubtedly come across these locales in other works, if not in real life, and a glamor that they bring with them. Therefore, the combination of such settings allows the novel to provide an atmosphere of mystery and romance.



Language and Meaning

The language of the book changes drastically, depending on whose point of view drives the chapter. When Jane is narrating, she writes almost as though speaking to a good friend or writing in a diary; her voice is informal and often uses slang or made-up words, though these are always understandable to the reader. Her voice is childlike but refreshing and fun, compared to her mother's more formal, slightly antiquated New York high-society diction. On the other hand, Michael's third-person sections are narrated very objectively, reinforcing his actual existence; without an objective style, the reader might be led to question his reality even more so than the events of the narrative already cause them to do. The language throughout the novel is all very simple, without using very much regional dialect at all. This makes sense, given the standard English prevalent in the theater and the amount of traveling Michael has apparently done throughout the country. Finally, the characters' names are of vital importance to understanding them: "Jane" and "Michael" are very common, almost plain names, while "Hugh" has an undoubtedly movie-star quality to it (Patterson even draws upon several famous Hughs, Hugh Jackman and Hugh Grant, in the novel), and "Vivienne" carries glamorous connotations.

Structure

Though a relatively short novel, "Sundays at Tiffany's" has a complex organization. It is divided into three parts, with a prologue and an epilogue. The prologue shows Michael running to the hospital, believing he is on his way to save Jane. Part One, "Once Upon a Time in New York," describes his time with Jane as a child, and begins the alternating pattern of his and her voices. Part Two, "Twenty-Three Years Older, But Not Necessarily That Much Smarter," contains the bulk of the action, and follows the characters up until the point where Michael begins to believe that Jane will die. Part Three, "Candles in the Wind," contains their separation, as well as Vivienne's death and the protagonists' ultimate reunification, demonstrating the frailty of life and the strength of love. The epilogue thus provides a counterpoint to the panicky prologue, a calm and happy family scene, once again at the St. Regis.

The novel is divided into numerous chapters, particularly for a relatively short work. However, the chapters become shorter as the novel goes on, causing the reader to feel a sense of greater urgency as the story develops. Towards the end of the novel, some chapters are only two or three pages long.



Quotes

"Of course I was okay, those Sundays, because I had Michael for company. Michael, who was my best friend in the world, maybe my only friend, when I was eight years old. My imaginary friend" (Chapter 1, p. 11).

"Love means you can never be apart. So we'll never be apart, Jane, because I love you so much" (Chapter 7, p. 36).

"When your own romantic life is falling apart, everyone else's looks fabulous" (Chapter 11, p. 49).

"A shudder shot down my spine. Vivienne Junior. Oh God, say it isn't so" (Chapter 17, p. 76).

"I felt like a stupid, chunky idiot, in a much-too-young stupid pink dress that was now being stained by my tears and mascara" (Chapter 24, p. 108).

"I knew I hadn't seen Michael, of course, but the much more important question was why hadn't I ever been able to forget him" (Chapter 26, p. 116).

"The day he left me, Michael had said I'd never even remember him. He'd been completely wrong about that. I remembered every single thing about him. And this was definitely Michael" (Chapter 34, p. 145).

"If I could take one experience in my life and make it last forever, I'd choose the moment that I saw Michael waiting for me in the reception area of my mother's office" (Chapter 43, p. 173).

"Michael felt so...human, kneeling here in the cathedral. And he wasn't sure if he liked it. But he also wasn't sure that he didn't" (Chapter 55, p. 218).

"She was a grown-up woman, but he loved the innocent, childlike quality she still had" (Chapter 59, p. 233).

"His eyes filled with tears, and then the tears wouldn't stop. People were staring, and a few offered their help. Michael kept running. He definitely knew where he was going now. New York Hospital" (Chapter 72, p. 272).

"You have a heart, Michael. You could have died. You're human, Michael. You are human" (Chapter 81, p. 298).



Topics for Discussion

Can Jane's relationship with Michael be read as a metaphor? If so, in what way? How does the structure of the book reinforce or contradict this reading?

What types of love does the novel present? Is there a hierarchy of importance in these types of love? Give two examples of relationships between characters to support your claims.

How does the use of the theater underscore the narrative's major themes? In what ways is it appropriate that Jane and Vivienne work in this arena? Inappropriate?

Compare and contrast the two actors who play the character of "Michael" in "Thank Heaven," Hugh and Michael himself. In what ways are the characters suited for this role? Did Jane make the ultimately correct choice?

In what ways might New York City be present as a character in this book? How is the city characterized, and how does it aid or hinder the characters on their journeys?

Character growth is an important aspect of this novel: which characters change, and how do they change? Are there "static," or unchanging, characters? Which are more important to the narrative?

Name brands - Kiehl's, Tiffany's, Chanel - come into play throughout the novel. What is the purpose of these brands as far as the narrative goes? Why are they important?