

Michael Lennen

copy to
J. Ted
ed. IML

Oxford.

NO. 152 1/3 YEL

 ESSELTE

10%



HBA & Robert Lucid

1/1/02

Biography of Norman Mailer

Michael Kenyon - agrees

2 Vol -

Vol I: 192 - 1974 - Germans
In Training Green etc

Vol II 1971 - The Mean Sport

All photos at end
cut down Ned + Dick period

Elders:

RA
7/ Jason Epstein
Andrew Wiley

Wicks / LB

Bill Phillips

~~Harry Rockwell~~

+ Michael Kets?

Norton

Stan Lawrence

Bob Weil

Scott Moyers (?)
Wander 12

Jon Karp

Harper

Joe Feltner

~~Cathy Hunking~~

~~John Greenwood~~

FS+G

John Glashman
Galario

Houghton Mifflin

Emma Dalton

Deanne Wemy

Williams, John

From: rlucid@dept.english.upenn.edu
Sent: Wednesday, January 16, 2002 5:08 PM
To: Williams, John
Cc: rlucid@dept.english.upenn.edu
Subject: Re: Nailer Bio

Dear Ike,

Long time no hear. Do me a favor and tell me how my project stands with you.

Thanks,

Bob

According to Williams, John:

>
> This message is in MIME format. Since your mail reader does not understand
> this format, some or all of this message may not be legible.
>
> ----- = NextPart_001_01C0FDC2.63C8725C
> Content-Type: text/plain;
> charset="iso-8859-1"
>
> bob we have indeed finally settled in , the first week was disruted by the
> wedding of the first of our 3 sons to say i do and we were giving the
> wedding in wellfleet the next week on monday i discovered i was representing
> prof. joe ellis in regards to the viet-nam allegations so we are just now
> tuning to making submissions under our new HILL & BARLOW masthead and you
> are one of the top priorities . you willbe hearing from me and brettne bloom
> as we ready the launch. sorry to hear things have been rough at your end
> hope the are now better. ike

>
> -----Original Message-----

> From: rlucid@dept.english.upenn.edu
> [mailto:rlucid@dept.english.upenn.edu]
> Sent: Monday, June 25, 2001 5:54 PM
> To: jwilliams@hillbarlow.com; hdenekamp@hillbarlow.com
> Cc: lucid@dept.english.upenn.edu
> Subject: Nailer Bio

>
>
> Hi Ike and Hope,

>
> I trust that you are approaching the end of the moving process, and
> will soon find time to respond to badgering from the likes of
> me.

>
> I am trying, despite the presence of considerable illness in my
> family, to get on with the book--pushing ahead now deeper into
> Chapter Five (of a projected six.)

>
> When I first turned to you it was in the hope that Chapters (or
> Sections) 1 through 4 could be marketed, and that some sense of
> the value of the property could start to get established. I still

```

> keenly wish for that, though I am far from satisfied with the
> present quality of Chaps 1 through 4. But I think, as they stand,
> they show the essence of what finally will be there.
>
> I hope we can get back into communication on this enquiry fairly
> soon, since working on a project like this is a rather isolated
> project, and having another interested party would really help my
> working day mood.
>
> Of course I also hope that you have experienced Happy Landings
> at your new business base. Perhaps I will see it one day.
>
> Ever the best,
>
>
> Bob
>
> --
> Robert F. Lucid
> Faculty Master
> Gregory College House,
> Professor Emeritus of English
> 108 Van Pelt Manor
> 3909 Spruce Street
> Philadelphia, PA 19104-6004
> 215-898-5231
>
>
>
> *****
> *****
> This electronic mail transmission contains confidential information
> intended only for the person(s) named. Any use, distribution,
> copying or disclosure by any other person is strictly prohibited. If
> you received this transmission in error, please notify the sender
> by telephone (617) 428-3000 or send an electronic mail message
> to postmaster@hillbarlow.com.
>
> *****
> *****
>
> ----- = NextPart_001_01C0FDC2.63C8725C
> Content-Type: text/html; charset="iso-8859-1"
> Content-Transfer-Encoding: quoted-printable
>
> <!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 3.2//EN">
> <HTML>
> <HEAD>
> <META HTTP-EQUIV=3D"Content-Type" CONTENT=3D"text/html;
charset=3Diso-8859-1"
> 1">
> <META NAME=3D"Generator" CONTENT=3D"MS Exchange Server version
5.5.2650.12">
> <TITLE>RE: Nailer Bio</TITLE>
> </HEAD>
> <BODY>
>
> <P><FONT SIZE=3D2>bob we have indeed finally settled in , the first
week wa=
> s disruted by the wedding of the first of our 3 sons to say i do and
we wer=
> e giving the wedding in wellfleet the next week on monday i discovered
i wa=
> s representing prof. joe ellis in regards to the viet-nam allegations
so we=
> are just now tuning to making submissions under our new HILL &amp;
BARLOW =

```



```

> solated </FONT>
> <BR><FONT SIZE=3D2>project, and having another interested party would
reall=
> y help my</FONT>
> <BR><FONT SIZE=3D2>working day mood. </FONT>
> </P>
>
> <P><FONT SIZE=3D2>Of course I also hope that you have experienced
Happy Lan=
> dings</FONT>
> <BR><FONT SIZE=3D2>at your new business base. Perhaps I will see it
one day=
> . </FONT>
> </P>
>
> <P><FONT SIZE=3D2>Ever the best,</FONT>
> </P>
> <BR>
>
> <P><FONT SIZE=3D2>Bob </FONT>
> </P>
>
> <P><FONT SIZE=3D2>-- </FONT>
> <BR><FONT SIZE=3D2>Robert F. Lucid</FONT>
> <BR><FONT SIZE=3D2>Faculty Master</FONT>
> <BR><FONT SIZE=3D2>Gregory College House,</FONT>
> <BR><FONT SIZE=3D2>Professor Emeritus of English</FONT>
> <BR><FONT SIZE=3D2>108 Van Pelt Manor</FONT>
> <BR><FONT SIZE=3D2>3909 Spruce Street</FONT>
> <BR><FONT SIZE=3D2>Philadelphia, PA 19104-6004</FONT>
> <BR><FONT SIZE=3D2>215-898-5231</FONT>
> </P>
>
> <CODE><FONT SIZE=3D3><BR>
> <BR>
>
*****
***=
> *<BR>
> This electronic mail transmission contains confidential
information<BR>
> intended only for the person(s) named. Any use, distribution, <BR>
> copying or disclosure by any other person is strictly prohibited. If
<BR>
> you received this transmission in error, please notify the sender <BR>
> by telephone (617) 428-3000 or send an electronic mail message<BR>
> to postmaster@hillbarlow.com.<BR>
>
*****
***=
> *<BR>
> </FONT></CODE></BODY>
> </HTML>
> -----_NextPart_001_01C0FDC2.63C8725C--
>

```

```

--
Robert F. Lucid
Faculty Master
Gregory College House,
Professor Emeritus of English
108 Van Pelt Manor
3909 Spruce Street
Philadelphia, PA 19104-6004
215-898-5231

```


CHAPTER FOUR

Part one

i

Whenever Norman crossed the Pacific he seemed somehow to be beating against the prevailing winds. His first crossing should have been wintery and oppressive: in December, 1944, The Sea Barb took him out from a ~~stopover~~ San Francisco ~~setting~~ into what he and his pessimistic shipmates feared would be as much as four years of mortal danger and ^{by} destruction. But such had been his interior state that he rose lightly above the oppression and, writing his endless letter to Bea, had seemed almost spring-like in his mood. Now, sixteen months later, his April return crossing on the USS Grant should have been a lark, the scene of a re-birth festival fore and aft; but there is no evidence that he did any celebrating or wrote a word to anyone, and the ship's sergeant of the guard reports that Private Mailer had been a stormy, anger-driven passenger.

Maskovsky's first task, in his unenvied and unadmired assignment, was to sort out the enlisted-man population in his section of the Grant, assigning it to guard duty and other make-work ^{details} ~~tasks~~. But the men had swarmed aboard, seizing their bunks on a first-come first-served basis, and then refused to identify

themselves at roll call. So Maskovsky, who clearly was not a battalion sergeant major for nothing, roused them all out of bed and fell them in on deck, discovered their identities one on one, and assigned them bunks and a duty schedule according to the ship's official rosters. None of the men liked it very much, but neither did any react to this display of authority with Norman's furious anger. Unaware as he was of what had happened the last time Norman had been ordered out of bed by a sergeant, Maskovsky could not understand why his old comrade so violently cursed him out,

(almost as if trying to provoke some kind of disciplinary retaliation. Far from retaliating, however, the puzzled non-com tried to mollify his antagonist with a cushy assignment. Instead of the guard-duty rotation required of almost everybody else, Norman was put ~~for the whole of the voyage~~ in charge of candy-bar distribution[Manso, pp.94-95].

There is no record of how well he accomplished this, the last military assignment of his career, but we do know that on the ten-day crossing Norman addressed himself to the novel-writing task ahead by rereading Anna Karenina[Lennon, *Conversations*, p. 190.]. His reading seems to have screened-out most of the rest of his shipboard experience, but there was one thing he remembered finding quite hard to take. The nakedness of his uniform, in a population where all the other men were decorated with every badge and insignia that their military records allowed, became

intolerable to him.¹ This was confirmed when the ship arrived on April 24 in Seattle, where he went immediately to a supply store and bought an overseas-cap trimmed with the yellow piping that identified the wearer as a veteran of the cavalry[nm interview w/me]. Then he wired Bea ~~from the Puget Sound clearing station at Fort Lawton~~ (his first sentence drawing upon their secret erotica vocabulary, wherein they gave jocular code names to their genitalia):

Tell Juno [that the] Dartmouth Ensign landed in Seattle today with Norman in tow. Thursday we start for Fort Dix. Out of the Army May 3 latest. Will phone from Dix. Get room at Palms starting April 30. Or Pierrepont. I love you Pooch.--Norman

The next day his jam-packed troop train pulled out of Seattle's King Street station and for six days rolled raucously across the continent, while harried Military Police tried to control the drunken, non-stop celebration. It would be the last

¹Four years later, in a discarded section of an early draft of Barbary Shore, Norman recalls the shipboard experience:

"I had to recognize that if I hated the Army I could not very well wear its ribbons and badges for they were intrinsic with it, part of the game to catch you from behind. And so I took off my ribbons before I sailed for home, and went back as one of the very few privates left in the U.S. Army. And there, on the boat, I had my suffering.

I don't think I have ever felt as insignificant in my life. Without my stripes and my colors I was nothing. That fabulous adjustment I had made to the Army had been glued to them, and I tore off the soldier with them. I felt like a rookie on the boat, and I had the same puckerings of inferiority when I passed a man with a Combat Badge. I had thrown mine away with some insight perhaps of the temptation there would be to assume the decorations again, and it was fortunate for I would not have lasted a day if they had been in my barracks bag. I went out of the army naked as I had gone in, but it was without pride."

journey he shared with Maskovsky, who never forgave the way Norman had treated him. On May 2, Norman was discharged at Fort Dix, two years, one month and six days after entering the army, where he was given \$117.91 cash mustering-out and travel money, a discharge certificate, and a "ruptured duck" honorable discharge button for his lapel². Four days later, Bea ~~reported~~ ^{was discharged at} to the naval separation unit in New York City, ~~to be formally detached from active duty in the Waves,~~ and within a month the couple was in North Truro, just outside Provincetown, in a cottage dedicated, at least for the most part, to the making of fiction.

What
was
that
during
this
month?

Before repairing to the Cape, Norman addressed a primary piece of literary business. He had not accepted the William Morris Agency reassignment to another agent, so he went alone to call on someone who, back in August of 1944, he had interviewed in company with Berta. It was Robert N. Linscott, the Random House senior editor who had been the only person in publishing moved by "A Transit to Narcissus" ~~to make Norman an actual offer~~. At the time, Norman had of course declined the small advance and the contract for right of refusal for his first publishable manuscript, but now he carefully laid out his plan for the new novel, asking if Random

2. In accord with standard army practice, his cash payment included only one-third of the total \$300 mustering-out pay due to Norman. He would get the other \$200 mailed to him at home.

It is noteworthy that Norman seems to have persuaded the clerk who typed out the Honorable Discharge certificate to record him as being discharged from the ~~112th Cavalry Regiment~~ rather than from the scene of his final humiliation, the 649th Ordnance Ammunition Company.

Why in a footnote? ⁴ important detail

House might be interested in offering a contract for it. Linscott's ready reply came as ~~an unwelcome, and indeed~~ ^{about} ~~frightening~~ shock: the current publishing wisdom, the editor explained, was that there was no market for war novels. All surveys of the reading public showed that the war was the last thing audiences wanted to ~~encounter in their~~ ^{about} ~~reading~~ and, in the friendliest way, he urged Norman to reconsider his plan [Lennon, Conversations, p. 8]

Norman left Linscott's office thoroughly alarmed, but he did not ~~do the obvious thing: he refrained from turning~~ to any of his other ~~attempts to establish~~ contacts in ~~the world of~~ publishing. Story magazine's Whit Burnett had his own imprint at Lippincott; Edwin Seaver was connected with the I. B. Fischer Company through his Cross-Section annuals and was an officer at The-Book-of-the-Month Club; and Ted Amussen had now risen to a senior position at Rinehart. ~~Despite whatever small differences he may have developed with any of them,~~ All of these people would certainly have been willing to advise Norman, who also might have contacted a more modest publishing player: Barbara's one-time roommate at Radcliffe, Adeline Lubell. She had graduated from Radcliffe in the spring of 1945 at the age of 19, and was now a precocious junior editor at Boston's Little, Brown, and Company, in which capacity she had sent to Norman in Japan a cluster of three self-asserting letters concerning the possibility of reviewing "A Transit to Narcissus" for publication. The letters made it clear that

Barbara's circle at Radcliffe bore a strong resemblance to her original Norman Mailer Admiration Society on Crown Street, and while Norman never sent Adeline the "Transit" manuscript, he answered her letters in a way that showed ~~pointed~~ appreciation ^{of} ~~her obvious personal interest in him.~~

But after his Linscott interview Norman did not try to contact any of these people. It was as if the Random House senior editor ~~John~~ St ~~was at the time~~ a far more prominent publishing figure than anybody else known to Norman ^{had} persuaded him that there really was a consensus in the publishing world ~~concerning~~ ^{about} ~~the undesirability of~~ war novels; one that could be overcome only by ~~the pages of~~ a powerful manuscript.

~~Not that Norman was deciding to write his whole novel on the speculation that, when finished, its manuscript would prove irresistibly publishable. This, after all, was what he had done with "Transit," and the two-year, serial rejection of that novel was painfully fresh in his memory.~~

^{have} Though he was sure that his peace of mind required him to have a contract, ~~he felt that to get one he had to have something to show a potential publisher.~~ So he planned to spend the summer getting as much of his book on paper as he could, and then to negotiate a contract--probably with Little, Brown. ~~based on this sample~~ [nm, Manso, pp. 104-105].

~~Their mission~~ ^{and he} Norman and Bea moved into the Cape Cod cottage in mid-June, where ^{began working} Norman immediately resumed his ~~preparations for composition.~~ His first notebook, headed simply

11 D
War Novel, was dated May 19, [19]--46, and opens with an inventory of ~~selections from~~ his army letters file. ~~Going on from that kind of material,~~ the Harvard engineer now devoted himself for almost a month to blueprinting the project. He started 3X5 card files on each of the twenty initially identified characters, adding cards as ideas about them developed. Soon the ~~tightly packed~~ card-file was six inches thick. He listed the twenty names in a column on twenty sheets of paper, and then assigned each character a sheet listing that character's view of the other nineteen. He drew up chart after chart, diagramming lines of relationship between the characters overall, and within various sub-groupings. In the margins of the charts he would list themes both major and minor, stated and unstated, to show how each character connected to them. He even drew a careful 8.5X11 picture of Anopopei, the "ocarina-shaped" island his Americans were invading, with topographical details ¹⁴⁹that located Mt. Anaka as well as the deployed ~~forces~~ ~~of both sides~~.

Amid these preparations, Bea settled them into their Crow's Nest cottage in North Truro, which they ~~were~~ ²⁰¹renting for forty dollars a week. She formed a strategic alliance with Mr. and Mrs. Barnes, ~~their~~ amiable landlords, who guided her as she scoured the area on her bicycle for basic foodstuffs. Canned goods like tunafish and salmon were especially scarce; there was no butter; and shortening such as Crisco had to be got by special arrangement. Fresh fish and chicken were plentiful, however, and

the larder was enhanced by extravagant packages from both families, who also rented neighboring cottages ~~when they came to~~ ^{visit} in mid-July. Setting a pattern that would last for the rest of his life, Norman successfully separated his social time out from his hours devoted to writing, and enjoyed playing host to a steady stream of guests, including some friends from the army (Jerry LeFrancois, among others). Given the priority of her husband's need ^{for} to obtain a contract, Bea seems ~~largely~~ ^{perhaps} ~~entirely~~ to have put aside her own novel ~~plans~~ for the summer.

Norman took the plunge sometime in the second week of July, with an opening sentence that would remain the same through almost fifteen months of composition, revision, reexamination and rewrite:

" Nobody could sleep. 1)

From there, his little Remington portable typewriter--a mustering-out present from his mother--steadily clattered out better than twenty-five pages a week for the rest of the summer. They recorded ~~the first sections of~~ the first version of how an understrength platoon from a headquarters reconnaissance company, after a sleepless all-night wait, goes ashore as part of an invasion force under the command of a Major General named Cummings to re-capture an obscure, ocarina-shaped little island named Anopopei.

Towards the end of the summer, with almost 200 pages done, Norman and Bea got an invitation to an afternoon tea party at Adeline Lubell's house in Cambridge, and they ~~unhesitatingly~~ took the ferry across Cape Cod Bay to attend. Norman seems to have

True - can you not also focus on character his novels as another pattern (not here, of course)

spent most of the afternoon talking to his attentive hostess, and when she followed up the meeting with a letter offering to review the manuscript for Little, Brown, he was quick to accept. His working text was rough-typed, heavy with strike-overs, but between them Norman and Bea prepared a fairly clean copy of some fifty thousand words on 186 pages, and had it delivered to Adeline early in the first week of September. At this stage Norman was still a little uncertain about the title. ^{His} ~~his~~ very first idea had been to call the book "The Dark Cloud" ^{but} ~~so~~ at the last minute he removed the cover-sheet identifying his novel-in-progress as "The Naked and the Dead." not clean

At first, the manuscript got quick ^{response.} ~~action~~. On September 6 Adeline invited Norman to a meeting with her, where she gave him a copy of her "Trade Editorial Report" ^{on} ~~of~~ his "untitled novel" sample, formally recommending "further consideration" and concluding her single-spaced page of remarks with this:

I think it's one of the best books of men in war I have read, the best from this war, and certainly as good as Hemingway's and Dos Passos's books out of the last war, though less slim and ordered as yet.

Norman immediately supplied her with a two-page outline of the whole novel as he then imagined it, and on September 18th she submitted to her editor-in-chief, Angus Cameron, a second report ^{on} ~~reflecting this author-outline~~. In this report she added more praise, revealed the novel's title and recommended to the Editorial Board that Norman be offered an advance against

royalties and a contract to publish.

At this point, ~~the reviewing of the manuscript decelerated~~ ^{everything slowed.} ~~markedly, and~~ ^I it took ~~about~~ six weeks for negotiations with the conservative Boston house to die gradually down to a dead stop. They were slowed at first by an unenthusiastic outside-reader's report from a profanity-shy Bernard DeVoto, and later by an over-deliberate Editorial Board that, on balance, tended to agree in particular with DeVoto about profanity and in general with Linscott about war novels. The best they were willing to consider was an "option contract" whereby they purchased, with a token advance of perhaps \$250, the right to first refusal of the completed manuscript. Angus Cameron supported Adeline's position and favored a full-scale contract, but ~~he seemed~~ ^{was} unable to turn the others around.

In early September, just after Adeline's first report, Norman and Bea ~~had~~ left the Crow's Nest for a \$75-a-month, two-room Brooklyn Heights apartment at 49 Remsen Street, one street over from the family apartment on Pierrepont. The two passed the time optimistically at first, setting up their new household and working arrangements, but soon ~~they~~ became impatient. In mid-October, with publication negotiations ~~still~~ hanging fire, Norman chanced to bump into Norman Rosten, a successful writer ~~who was a~~ ^{and} ~~close~~ friend of Arthur Miller's and, as a Remsen Street neighbor, a cordial acquaintance of the Mailer family. Norman complained to the older writer (who in later years liked to refer to himself as

"the other Norman") about the delays at Little, Brown, and Rosten mentioned Ted Amussen, his own editor at Rinehart and Company. Norman had no doubt been thinking of Amussen already, and this coincidence pushed him over the line. Retrieving the now slightly longer manuscript of "The Naked and the Dead" from his apartment, the two Normans took it ~~without delay~~ down to Amussen's office.

The Rinehart executive editor ~~had always liked both~~ Norman and his work, and he ~~warmly welcomed this~~ ^{the} opportunity to reconnect ~~with his young friend and to read his manuscript sample~~. Indeed, before doing so he spent the afternoon discussing the novel's overall plan with Norman, who went home and immediately wrote another outline that ~~somewhat~~ expanded the one ~~he had~~ submitted to Little, Brown. ~~As soon as~~ Amussen read the manuscript ^{and} ~~he~~ was convinced ~~and he~~ alternately bullied and begged the project past reluctant editor-in-chief John Selby and through his editorial board [mills, p. 92], even as Norman was, somewhat awkwardly, withdrawing it ~~formally~~ from ~~further~~ consideration at Little, Brown. Then, on November 12, 1946, after a cautionary conference on the dangers of excessive profanity in fiction, Norman, Amussen and Stanley Rinehart signed a contract for the publication of "The Naked and the Dead," the completed manuscript of which was scheduled for delivery by August 1, 1947. The contract provided for a ^{standard} royalty of 10% on the first five thousand copies and ~~15~~ 15% on all copies thereafter, and it offered a generous advance against royalties of \$1,250. This was exactly the kind of fast,

delirious:
rough
Shup-||
Vietnam?
confidence-expressing negotiation Norman had wanted. ~~He zoomed~~
~~exploded him~~ back into production at a pace and with an ease such
as he would never know in writing another of his books.

By this time, Bea had begun her novel as well. Their
apartment would have been too ^{was too} cramped to allow them both to write
there even if Norman had not used up half of it by installing a
photographic darkroom in one of ^{its} the two rooms. ~~that opened out past~~
~~the entryway kitchen~~ [Mills, 86]. So they located a tiny studio-room
for Norman on the third floor of a building ^{one} with a theatrically
flamboyant landlady, just down the block at 20 Remsen Street. The
young couple managed their household on their income from the
federally funded "52/20 Club," under the provisions of which they
each received twenty dollars a week for fifty-two weeks as a
"Readjustment Allowance for Veterans." They aimed to hold aside
their military service savings, so that when their novels were
finished they could go to Paris and register under the G.I. Bill
at the Sorbonne.

Throughout that year, starting early in the fall and
stretching well into the spring, they wintered through the coldest
five months on regional record by bundling themselves into the
blanket-like life of writing. Besides one other, they bonded ~~mere~~
~~the - gone -~~ with family. They would spend most days of the
average week writing, Norman stuck strictly to a Monday-Tuesday,
Thursday-Friday schedule. Evenings were often devoted, at least in
part, to reading sections of manuscript to each other or, in the

case of Norman's work, to his mother. She had discontinued her managerial work with the Sunlight Oil Company--Barney's OPA salary perhaps helping to make this possible--and was working at a business established by her sister Beck after the war had closed down the Long Branch tourist trade. This was an upper west side Manhattan domestic service, supplying nurses and governesses to households by the day, and was called the Miss Baltimore Agency. Eventually, Fan would take it over altogether. Barney came up to New York frequently, the Office of Price Administration having been reduced to a shadow of its former self, but his appointment as Principal Cost Accountant there did not terminate until spring, 1947.

Barbara, along with Bea's sister Phyllis, was in her final semester at Radcliffe, and still skirmishing with her mother over Jack Maher. Bea stayed in close touch with her own parents, as well as with her two sisters. Dave and Anne Kessler were taking a post-war trip to South Africa, from whence telegrams of congratulation had come on the occasion of the Rinehart contract. Fan's sisters Rose, Jenny and Beck, along with Beck's daughter Osie, remained to one degree or another close presences. And Cy Rembar was practicing law in New York, ^{which was} ~~as a way of~~ preparing, ^(him) (though he could not know it) to weld his career to Norman's for the following twenty-five years.

Norman and Bea started out with only a few non-family friends: mostly classmates from college, or vets like Nat Ellis

and Steve Szabo, or people, like Rosten, discovered by Bea during her ~~solitary~~ ten-month residence with Fan on Pierrepont Street, and they would meet some more as the winter descended. But ~~in the absence of the kind of ready-made social structure of Harvard society--the only one, after all, they had ever shared--~~ they were slow to search out new people. Norman's shyness had by no means vanished, and for their leisure they were largely content with each other's company, in which they shared Norman's cooking (Bea was happy to be his permanent K.P.) and his photography hobby, for which Bea often served as model. To be sure, their life together was not without dispute. In fact the marital disputatiousness for which Norman would eventually become famous showed itself, more or less publicly, almost as soon as he got off the train from Fort Dix. Arthur Miller, the Mailer family's Pierrepont Street downstairs neighbor, recalls reacting one afternoon to the sound of a yelling argument in the hall outside his apartment: Thinking violence was about to break out, I opened the door to find a small young man in army uniform sitting on the stairs with a young and beautiful woman whom I recognized as our upstairs neighbor. They went silent on seeing me, so I figured everything was under control and went back into our apartment. Later the young soldier, by now out of uniform, approached me on the street and introduced himself as a writer. His name, he said, was Mailer.³

At Harvard, though they certainly had their disputes as

³Eight years Norman's senior, Miller had his first great success, "All My Sons," just opening on Broadway in that spring of 1946. He recalled that Norman, upon introducing himself, said that he had just seen the performance and that he too could write a play like that: "It was so obtusely flat an assertion that I began to laugh, but he was completely serious...." Timebends, A Life, Grove Press, New York (1987), p. 139.

lovers, Norman and Bea were not especially famous for them. But now, the emotional bruising he brought out of the army, combined with his ~~ritual of~~ immersion into ~~the writing of his~~ ^{the} novel, would have made Norman's adjustment to actual married life problematic even if he had not remained suspicious of Bea's previous private life (he was actively suspicious, and had "started to get uptight" [Manso, p. 98] when she first told him about her friendship with the innocent Norman Rosten). Every evidence indicates, however, that, ~~here at the start,~~ the two felt far more in love with each other than they felt torn by any kind of conflict. They were creating a world they had imagined and re-imagined through two years of individual isolation and mutual waiting. They had yearned for one another, ~~free of outside scrutiny or interruption,~~ ^{and now} and now they could explore the ~~fact of~~ their intensely fantasized intimacy. Just as strongly, they had ^{write --} yearned for the chance to ~~realize a body of work,~~ ^{which would} Bea ~~became~~ ^{on} as caught up in this as Norman ~~that would give a validating outside~~ ^{to} ~~form~~ to their ~~inner~~ feelings about the world and their place in it. Now they had the opportunity to try for that work and that exploration, and the opportunity was what they cared about. They ~~were seizing it, and~~ ^{more} more than anything else they felt happy to be doing so.

Norman later used his third floor Remsen Street studio room as part of the setting for Barbary Shore, so we know what it looked like when he settled down to write The Naked and the Dead there:

A small room, not more than eight feet wide, one had to edge sideways between the desk and the bed to reach the window. The paint was years old and had soiled to the ubiquitous yellow-brown of cheap lodgings....The sash cord was broken, and the window rested in all its weight on two beer cans. ⁴

Here he arranged his blueprints and cards, his typewriter and manuscript copies, and on the desk he lined up four large books. Those long lists of titles dreamed up in Japan had come down to these, and on most working mornings he would get into the mood to start writing by first reading for a little while from one or the other of the four.

His novel's atmosphere, or "overspirit" was intended to be Tolstoyian, so he might read from Anna Karenina. The "slogging style" of The Naked and the Dead ~~came~~ ^{was} ~~consciously~~ from James T. Farrell, so Norman had the Studs Lonigan trilogy volume at hand. His "occasional overrich descriptions" were inspired by Thomas Wolfe, and what he called the rococo of his novel derived from John Dos Passos, so he also had Of Time and the River and U.S.A. ready on the desk. Norman has always freely acknowledged that,

⁴Barbary Shore, Signet, pp. 8-9. The following summer, deep in the process of re-writing, Norman moved from this room to a somewhat larger, dormer-roofed room a floor above it, subletting it from Norman Rosten. Each of these studios cost him four dollars a week.

literarily at least, Naked was ~~obviously~~ and openly derivative. [manso, 101.] Among its other direct sources was his own previous work, and of course the material he had distilled in the army ~~while preparing to write it~~. This latter, too, in the form of his epistolary ^{army} "journal" ~~built up over the army years~~, he kept in his studio.

From its ~~first~~ embryonic conception at Fort Ord in 1944, the central action of Norman's novel had been the story of a small party--a squad, or at most a platoon--of men out in the field on a long patrol. For some time he thought of this narrative as a "novella," and even when he realized that it ~~needed to be~~ ^{would} be of novel-length he persisted in supposing that the novel would be "short." ~~But by the time he was working in his Remsen Street studio~~ ^{Bx} some time in mid-November ~~Norman had committed himself to postponing the patrol until he had provided the reader with a full and particularized context within which its action could be understood~~ [Marcus, in Lennon, p. 83]. This came to mean ^{common} ~~reader needed to know a lot~~ not just about the patrol members, but about the headquarters company from which the platoon goes out on its mission, about the larger brigade and regimental units that contain the company, about the division to which the regiment belongs, and finally about the whole campaign ~~the division is embarked upon~~. The novel grew in conception to be Tolstoyian--which is to say epic--in two complimentary ways: because it fixes on a broad sweep of characters rather than on individual heroes

and villains, and also because it presents itself to the reader not as a part but as the whole of a world.

~~The world of Norman's novel is not, however, all of a piece,~~
~~and from its author's point of view~~ ^{the} ~~the~~ most challenging dimension
was the representation of officers. Norman's ^{army} experience ~~in the~~
~~army~~ did not teach him ~~anything very useable~~ ^{a much} about officers--
whether they were platoon lieutenants or division commanders--and
his axiom in preparing for this novel, long ago instilled in him
by Ted Amussen⁵, was that he must base it on ~~what he had learned at~~
^{knowledge.} first-hand. His intensive, at times almost clinical study of his
fellow enlisted men had provided him with the richest kind of
material, but that fact only threw into relief his problem
regarding officer-characters. He had not ~~studied~~ ^{thought to study} the few officers
with whom he did come into contact--~~apparently he had not even~~
~~considered studying them~~--because army life made him blind to
their human qualities. Fighting to maintain his writer's vision

⁵In Chapter Two, part 4, p. 156, Amussen's letter of March 24, 1943 is quoted. Praising "A Calculus at Heaven" as a great step forward in Norman's writing, he nevertheless offers a warning that Norman would take deeply to heart:

"I worry about your writing only because you have that damned facility to write about things you haven't actually experienced. . . .I'm not saying a writer should only write about things he's seen with his own eyes, [and] felt with his own hands and heart. What I do say is that he must always be sure to be goddamned sure of his values...when he translates them into a character and a situation he understands but has never experienced."

Norman came to believe that "A Transit to Narcissus" failed because its material had been too foreign to him. Amussen, who had called for a work "that would be simple, declarative, [and] more plotted" than "Calculus," must have hated "Transit." Four years later, Norman was belatedly heeding the editor's advice with "The Naked and the Dead."

while in the army, he to an impressive degree succeeded; but his success was not complete, and the measure of its limits is revealed in his vision of officers. As a writer, Norman just couldn't see them; instead of people he saw only representatives of a power system, and he had little choice but to render them that way.

~~Aware as he was of this problem,~~ Norman nevertheless discounted ~~it as~~ ^{this} weakness ^{alone} offset by many strengths, and with his sturdy ~~convain~~ sense of certainty ~~about this book~~ he aimed at the timely execution of a strong first draft. From there he figured to revise his way out of any difficulties ~~that might present themselves~~. Norman had always been a productive writer, and never, as Bea told Hilary Mills, one to wait for the muse to descend [pp.81-81]. Starting in mid-November he would work a full shift--late morning to lunch, after lunch until early evening--four days a week, and on an average working day ~~he~~ produced five to seven pages of typescript. It was the same sizzling pace he had set in the North Truro cottage, and for the following four months he never really broke his stride. Having drawn up his blueprints, ^{followed it,} ~~he proceeded as they directed,~~ ^{be} amending and revising ^{here and there,} his ~~prospectus~~ ^{always} but, pushing ahead with it, all the while perfectly confident ~~that this draft would show him the way to revision.~~ He finished it sometime near the end of March, 1947.

Important though Norman's ~~subsequent rounds of~~ ^S revision ¹ would ~~prove to be~~, the initial form of "The Naked and the Dead" was

surprisingly complete. In length, its 844 typewritten pages proved to be only 91 pages short of the ~~very~~ final draft. Like the final, the first draft broke rather unevenly in two, with the longer first part preparing us for the patrol ~~from several different perspectives~~, while the remaining part ~~takes its dramatic structure from the unfolding stages of~~ ^{focuses on} the patrol itself. The sequence of events in each part, and the ordering of the novel's principal narrative devices are the same as in later drafts, and though names get changed and personal characteristics are later added or deleted, almost all of the novel's characters make their appearance ~~here~~ at the start. So do most of the themes--the ideas about most of the men, the arguments about army life, most of the systems of thought--that are to be found in the published version of The Naked and the Dead; perhaps the only one understated in the first draft concerns the probable postwar career of General Cummings as an anti-Soviet war hawk. Almost all of the other ideas in the novel's final version foliated in the first-draft like the jungle vines of the island setting that--foot by geological foot--remained indispensable to every version of the novel.

110
Although the first draft ~~clearly showed the need for various~~ ^{ed} ~~kinds of revision, it showed more clearly still that~~ it was already a success as a novel. The only question was how good it would finally ~~prove to be~~. Norman knew this. He had written two unsuccessful novels and he knew the difference, even as he heard this judgment echoed by his loyal troop of family auditors, but he

had to have official confirmation. ^{His} ~~Rinehart's~~ contract ~~had~~ called for ~~delivery~~ ^{am} by August 1, ^{delivery} and he was intentionally a full five months ahead of schedule, allowing himself ample time for rewriting. No rewriting was possible, ~~for Norman~~, however, ^{without} ~~in the~~ ~~absence of a full~~ consensus between him and his publisher on the present state of the manuscript. Indeed, part of his reason for wanting a full-commitment contract in the first place was that experience had taught him the need for hard-nosed editorial consultation at just such a crossroad ~~moment as this.~~

Up to this moment there had been little ~~if any call for~~ formal communication with the publishing house; Norman was the author and was writing, Ted Ammusen was the editor and--apart from a few minor conferences--was waiting for something to edit. But in early March, just as the manuscript was nearing completion, Ted shocked Norman by telling him that he had accepted another job and would be leaving Rinehart immediately. The two men had known each other from almost the start of Norman's writing life, and from Norman's point of view Ted's response to the manuscript was critical. So it seemed cold comfort to be told that of course Ted would try to review the first draft, ~~and give the question of its~~ ~~need for revision what attention he could.~~ No more reassuring was it for him to say that he would see to it that Norman's new editor at Rinehart was the best man in the firm, ^{who would faithfully} ~~and that this man would~~ ~~be sure to see the project through in the most faithful way.~~ Norman only knew that a very important brick had been removed from

the protective wall he had so carefully built around his project, and ~~re-ordering the pages of his nearly completed first draft and preparing it for delivery~~ he was ~~both~~ upset and apprehensive.

^{Rinehart's associate editor,}
Ted's successor was William Raney ~~at that time a Rinehart~~
~~associate editor~~ an unmarried Yale graduate who had joined the firm after getting out of the army, ^{who had} ~~and~~ Norman knew, ~~had~~ read and admired his original ~~submitted~~ manuscript sample. Raney took delivery of the full manuscript in the first week of April, promising a fast response, but on the 11th he wrote to Norman:

This is fair warning that it is going to take me longer to read your novel than I had thought. I have it at home and intend to take time off from the office during the day to go through it. I will do my darndest to have a report for you by the first of May.

Norman ~~reacted to this in about the only way he could,~~ resigning ^{ed}
himself to ~~the~~ wait, and ~~trying to rest his mind from the~~ ^{ed} ~~the~~ marathon
~~effort~~ of the past ten months. It says a lot about the ^{held}
~~inescapability~~ of his writer-identity that his idea of recreation
took the form of searching for the subject of his next novel. He
had been becoming ^e more and more political in his thinking over the
course of what had been a politically volatile winter in the
United States, and he thought he might want to follow The Naked
and the Dead with a labor union strike novel.

Outside his studio walls, Norman's winter had indeed been a political one, as the international conflict between the United

Norman wrote Raney a note asking for examples of American labor union novels published in the 1940s, and drew a somewhat unenthusiastic reply that contained a few titles. [wr, May 14, 47]

States and the Soviet Union over the ~~questions of the~~ rehabilitation of Germany and of civil conflict in such places as Greece sharpened rapidly to a sword's point. Just as Norman was getting his bad news from Ted Amussen and turning his manuscript over to Raney, President Truman was delivering an address to Congress which, in the words of Gore Vidal, proclaimed "what would be known as the Truman Doctrine, in which he targeted our ally of two years earlier as our enemy[vf, 245]." The Truman attack upon Russia had been building all winter, as had opposition to it from a large part of the American left, which welcomed the instant rebuttal of Henry Wallace:

Yesterday, President Truman. . .proposed, in effect, that America police Russia's every border. There is no regime too reactionary for us provided it stands in Russia's expansionist path. There is no country too remote to serve as the scene of a contest which may widen until it becomes a world war.[vidal, VF,246]

Norman emerged from ^{! from} ~~the pages of his war novel~~ ^{writing to} into a war-
~~charged historical environment~~ ^{observed the beginning of the Cold War, an event} that would influence him radically ^{influence}
~~his soon-to-be-undertaken~~ ^{manuscript} revisions ¹ of the manuscript. His
first draft had not emphasized what in the final version was to be
one of the novel's most widely remarked themes: its foreshadowing
through General Cummings of postwar, anti-Soviet war-mongering on
the part of America's right wing. As Norman waited for Raney to
return the manuscript, the daily radio and newspapers were
supplying him with what ~~would be the most~~ important material for
its revision. ~~The Cold War itself was being born, and~~ ^U while Norman
rested momentarily from his literary labors he was able to watch

the President setting in motion the series of acts that would bring ~~it fully~~ into being *the rough division of the globe between two superstates.*
Only days after the Truman Doctrine speech, an executive order installed the Federal Loyalty Oath Program, requiring written conformity from all government employees. Again, the deed was denounced by former Vice-President Wallace. In fact, Wallace was to become the voice of conscience for much of the American left in the months that followed, as Congress ^{through} ~~approving~~ the National Security Act ³ created both the National Security Council and the Central Intelligence Agency. Norman's own home-front literary world ³ with its faith in popular-front coalitions and anti-capitalist trade unionism both at home and abroad ³ listened gloomily over the months that followed, as Wallace confirmed its worst fears about the true intention of the Marshall Plan and the North Atlantic Treaty Organization. Our country, he told them plainly, was preparing for World War III. [speech citations]

The inner-conflict dividing the postwar American left/liberal world was symbolized by the division between the Progressive Citizens of America ^{CE} ~~formed~~ in 1946 and committed to the idea of cooperative political action ^{among} ~~between~~ a coalition of ~~American interest groups and splinter parties~~ that included the Communist ^{party} and Americans for Democratic Action, formed in January, 1947. The ^{by far} ADA was ^{by far} the more conservative of the two organizations, listing in its statement of principles a pointed challenge to the PCA: We reject any association with Communists or sympathizers with communism in the United States as completely as we reject any association with Fascists or their sympathizers. [Years, 349]

ADA's goals of extending New Deal programs, protecting civil rights, stabilizing the economy and working for world peace through the United Nations attracted much of liberal America, including mainstream labor leaders and onetime Wallace friend Eleanor Roosevelt.

Norman and Bea, however, and their little circle of literary/political friends, some of them met at discussion-group meetings of the Progressive Citizens of America⁷, scorned such timid failure to fight back against the launching of the cold war. That conflict could only be averted, they felt, through an active exploration of common cause among the great WWII allies-- communist, socialist and capitalist-- and, with the PCA, they began to incline toward the idea of a 1948 third-party presidential candidacy for Henry Wallace. Norman Rosten joined the Mailers as active participants in Brooklyn meetings where the formation of a national Progressive Party was being debated, as did Cy Rembar and his legal associate Abe Glasser, later a famously defiant victim of the House Unamerican Activities Committee⁸ investigations. ~~Indeed, Norman and Bea associated with few people (except the elders in their own families) whose politics were not at least compatible with this kind of concern.~~

⁷Norman's sister remembers that though both she and Bea took the PCA meetings quite seriously, Norman was more ambivalent. He was in substantial political sympathy with the group, but he was repelled by the boring, colorless drone of its meetings, and often ridiculed their ineffectiveness.

Sensitive to the threat of a third party, President Truman denounced the idea early on, and in doing so included Henry Wallace in what Truman called the "American Crackpot Association, along with "the actors and artists in immoral Greenwich Village." [vidal, vf, p. 246] The President had a ~~fixed~~ point. The artistic community in postwar America, especially in New York, sheltered an inner ~~fortress~~ of unqualified political radicalism, and even those in the community who did not consider themselves particularly political took that radicalism for granted. This was true of the couple who were perhaps the Mailers' closest friends: Millicent Brower and her husband Harvey Anhalt, who, though Wallace supporters in 1948, were primarily interested in show business. Following her ^{undergraduate} correspondence with Norman ~~when an undergraduate at Rutgers' Douglass College, Millie~~ ^{who changed} ~~having changed the spelling of~~ her name from "Brauer" ~~was~~ ^{is} trying to establish a career as a professional actress in New York ~~and after Bea's transfer to the Naval Base there the couple had afforded her frequent sanctuary~~ ^{relief} from the stresses of life with Fan on Pierrepont Street.

Their modest apartment on the west side of midtown Manhattan was often the destination when Norman and Bea would cross the great bridge into the city. Sometimes they were the only guests, and Bea amusedly noted in her commonplace notebook that one night, when she and Norman had brought over ~~for their friends' inspection~~ a set of nude studies of themselves that Norman had taken ~~and~~

~~developed in his darkroom~~, Millie scrutinized the picture of Norman as if trying to infer what kind of lover he was. However, their ~~hospitable~~ hosts would have other guests, and the Mailers met there most of the few new people they got to know that winter. Their only other regular place of call was a charming house in the Village itself, on Leroy Street, where almost every Saturday night a kind of open-house, b.y.o.b. party was given by the popular author Rowland Barber (The Night They Raided Minsky's) and his wife Graeme. They had a Scott and Zelda air about them, and when Millie and Harvey brought the Mailers there for the first time they were happy to enlist as regulars.

Leroy Street in the Village and Millie and Harvey's place on the West Side were the only party scenes from this period that legend has preserved, except for a New Year's Eve party given by Barbara on Pierrepont Street, ~~to close out 1946~~. She gave the party partly to celebrate her own mid-year graduation from Radcliffe, but enough of her classmates and the family's friends were writers that it became something of a literary party as well. Alison Lurie, Barbara's Radcliffe classmate, came with William Gaddis as her date, and she remarked Norman's great good humor amidst the

⁸Actually, Millie may just have been registering surprise. One of the few things Norman had been celebrated for in the army was the size of his sexual member, and reactions in the barracks shower-room of "Holy Jesus, look at that!" were common, he reported to Bea. He was particularly pleased by the folkloric analysis of his 112th RCT mess sergeant, who seriously told him: "You would have been a big man if so much of you hadn't gone into cock." [nb 20oct45]

generally dour literary company. His Rinehart contract made success in this crowd already, according to Barbara, and perhaps his guest-of-honor position helped account for his upbeat mood that evening. [manso, 108]

There is no surviving report on how Bea enjoyed the party, but she told Hilary Mills that as this period went along she was becoming increasingly aware of "a lack of confidence in myself.[88]" Though both she and Mills are quick to recall that this was a mood "common to many married women at the time," it seems doubtful if many married women had to undergo ~~quite the~~ *what Ben did.* ~~change in situation that was Bea's~~. While she was separated from her husband her centrality to him had been so great and his feelings for her so intense, that their reunion could change their situation only to her ~~disadvantage~~ disadvantage. Norman's fantasies about her as a photographic model, like his fantasies about her as a sexual partner, would necessarily fall short of realization as he tested them in real life⁹. She continued to encourage him and believe in him, but as more and more people started to do the same, she simply became less of a necessity than ~~she had been~~ before. What she did have that was new, however, and that promised to restore at least a measure of parity to the relationship, was her own novel-in-progress.

⁹Norman would remark in a letter written six months later to Fig Gwaltney [ca. Aug. 20, 1947]: "I've been married too long. The trouble with marriage is people are basically too uninteresting to be forced to live the rest of their lives together."

Bea had started writing sometime after they moved from Cod to the Remsen Street apartment in early September. Norman would go to his studio in the morning she would clean up the bedroom/parlor, put up her card-table of a desk, and address herself to her narrative about life in the Waves. She had a strict calendar and as a writer ~~she~~ was productive enough, so that her first draft was ~~actually~~ completed and ready for a publisher's review at least a month before Norman's ~~perhaps even earlier~~. Of course it was a shorter manuscript by far, measuring 253 pages to Norman's 844, but slender as it was, it was not too short to be regarded as at least a substantial first pass at ~~the completion of~~ a ~~proper~~ novel. She was calling it "Sand Against the Wind," a title that makes no striking sense in terms of the novel's content. But perhaps she chose her title from a feeling about her present personal situation, in which the sand of her own proud presence was in danger of being blown away by the winds of change. What she needed was something to anchor her firmly back into place, and she must have known that this novel could be it.

7
maybe

The novel features five Waves ranging in age from early twenties to early thirties, stationed at the Norfolk Naval Base, where the action starts in the fall of 1944 and extends through to the following spring. The five women are all junior officers, four of them single and living in dormitory-like quarters on the edge of the base golf course, mostly two to a room. They maintain a kind of collegial-friendship relationship with one another as they

do their jobs--which we glimpse only in passing--and devote themselves primarily to the development of various romances with men both present and absent. There is a certain parallel to Norman's novel in that Bea's, too, is trying to present in fiction the experience of a group of people, acknowledging their individuality while asking the reader to take them in as a whole. The problem here, however, is the absence of any kind of ^{significant} action to unify the disparate situations of the people. In the absence of a ~~patrol, or of some other group~~ ^{enterprise} ~~development to pull them all in and~~ for the reader to fix upon, the novel can ~~only~~ ^{only} present a ~~kind~~ ^{and not particularly} of gallery of individual heterosexual situations, ~~often less than~~ ^{res.} compelling ~~in themselves--whose juxtaposition might somehow~~ produce a total effect more engaging than the sum of its parts.

~~No effective pattern of juxtaposition emerges, however, and~~
The truth is that the novel never ~~even begins to~~ ^{get} off the ground. It rests ~~fragmentedly~~ there, concluding with the announcement of the death of Franklin Roosevelt on March 12, 1945. ^{let} the most Bea-like of the characters says that it is as if her own father has died ~~without showing even the promise of possible~~ coalescence. The main characters evidently are based in part upon women Bea had served with, ~~importantly so in the case of the~~ ⁵ ~~married fellow-Wave, with whose marriage Bea had become partly~~ ~~involved--~~ but no composite picture of life in the Waves emerges. Indeed, the fact that they are working for the navy rather than some large corporation is not dramatically noticeable, and we

certainly get no idea ~~individually or collectively~~ of
ever chose to volunteer for military service in the fi
The novel doesn't even serve the purpose of telling us any
much about its author. Norman's continuing suspiciousness
regarding Bea's social life during his absence might well have
been sufficient to subdue any impulse Bea felt toward the
confessional¹⁰.

Perhaps they were hoping for some magic editorial advice when
Norman turned the manuscript over to Ted sometime in February of
1947, hazarding the comment that he thought it "wasn't bad" [Mills,
94]. The editor's written reaction to the manuscript is not in the
record. Bea told Hilary Mills that although he had suggested
various revisions, she ~~had been unwilling~~ ^{didn't want} to go on ^{re-written} with the
~~project~~. He could not have been too encouraging. For the novel to
be salvaged it would have to have been ~~re-planned~~ almost from
scratch, ~~and a great part of what had already been written almost~~
~~surely could not have been used~~. Bea seems to have expressed no
great disappointment, at least not outwardly. Maintaining an all-
business air, she replied to Amussen's return of her manuscript by
giving him three short stories ~~that she had written it is not~~
~~exactly clear when~~ and asking him to obtain an opinion on their
suitability for the "true confession market. [ta ltr]" Muted though

¹⁰In this respect, the novel bends over backwards to avoid
giving rise to husbandly suspicion. The most Bea-like of the
characters, for example, is presented as a twenty-seven year old
virgin, much concerned with retaining this state.

her expressions of disappointment may have been, however, the disappointment itself must have gone deep. Years later, Norman would say:

<< If it took ten torpedoes to sink the battleship of our marriage,
the failure of that novel delivered the first two. >> [rfl int]

iii

Norman received Bill Raney's report on the first draft of "The Naked and the Dead" in early May, and was at the same time pleased and disappointed. He was pleased because he had been looking for a vote of confidence from his publisher, and he absolutely got that. Raney was clearly "in love with the book, [rfl int]" and regarded it as a sure success almost as it was. The text of his critique has not survived, but as Norman remembers it his idea of revision was limited primarily to modifying Norman's quite modest attempts at seeing how far he could go in the matter of harsh language or ~~unconventional representations of~~ behavior. Norman himself knew, however, that the novel needed much more serious reconsideration than that. Having all along intended to revisit the characterization of officers in the novel, he had--ever since giving Raney the first draft--been thinking about how he should proceed with revisions in this regard. Most importantly,

he had done this thinking while reacting with greater and greater horror to the campaign, as he saw it, being waged by both political parties to condition the American people ~~for the~~ ^{to} ~~beginning of~~ a third world war against the Soviet Union. He became convinced of the truth of his perception, and he remembers that the power of it ignited "this nerve right in the pit of my stomach." It was a nerve that would drive and guide the whole revision of his present novel, and would, in the long run, have a profound effect upon the shaping of his next.¹¹

As revised, The Naked and the Dead¹² is in large part a

¹¹It is important to note the form taken by Norman's heightened political awareness. His conviction that militarists in the United States were trying to provoke a third world war was not based upon recent study, extensive reading or sophisticated radical analysis. A measure of this would come later, but in these years, Norman's radicalism, however much it agreed with sophisticated radical analysis, harked back to early 1946, when he identified the reversal of government policy in discharging veterans from active service as proof that officers in high places were dangerously irresponsible power-merchants. He distrusted the government at this point in exactly the way that he had distrusted it--and the army along with it--over a year earlier, and for more or less the same reasons.

Norman came out of the army filled with a smoldering G. I. hatred of higher authority, ^{and} he was re-creating it in the pages of his manuscript, and when public events took their turn in 1947 he came alive to them in this old and comfortable context. The revisions in his novel followed consistently from this, just as, a year later, his work with Henry Wallace was consistent with it. When drafting a 1948 speech for Wallace to deliver to veterans in the radio audience, Norman went straight back to the 1946 discharge-controversy as proof of the promise-and-betrayal treachery of the Truman administration.

¹² Such critical analysis of Naked as does appear here is especially indebted to Donald Pizer's superb treatment of the novel in his Twentieth-Century American Literary Naturalism. An Interpretation (Southern Illinois University Press, 1982), pp. [90]-114.

novel about the nature of power, and its first major section
~~offers~~^{is} a study of how power is ~~brought to bear~~ brought to bear by
two of the book's major figures. They are Major General Edward
Cummings and Sergeant Sam Croft, two authoritarians who never even
meet in the course of the narrative, but who divide between them
the ~~two power structures that~~ attempt to control the novel's core
population. Norman was dissatisfied with his initial
representation of both figures, but his deepest reservations
concerned Cummings, whose role as divisional commander
problematically removed him from the sphere of platoons, patrols,
and everyday enlisted-man life. This, after all, was in great part
the life of The Naked and the Dead, as it had been that of its
author ~~and~~ Norman's solution to the problem of how to include its
commanding general in its representation was ^{to} connect him through
a bridging figure.

From the start, that figure was conceived as a young second
lieutenant who would act as the general's aide, a privileged
position in which he could both learn and communicate
things about General Cummings that the novel's readers would need
to understand. As an officer, the lieutenant could also be used
to establish ^{and contrast} the ~~broad presence of an~~ officer-world in the
novel ~~in opposition to~~ ^{with} the enlisted-man world ~~with its~~
~~thematically important contrasting characteristics and systems of~~
~~value~~. And finally, such a figure could move across the two
worlds, physically joining that of the enlisted-man as Sergeant

Croft's platoon commander, and in that capacity could lead the long patrol that stood as the heart of the novel's second-half action.

Norman's first ~~draft~~ attempt at this character ^{had} ~~had been~~ named Lieutenant Robert Brook, ~~and it~~ had been close to a complete failure. Most of the characters in the novel were based, at least in part, on models from life, but since the lieutenants Norman knew in the army seem not to have been potential characters to him, he had not tried to use them. Having no model for Brook, the author's original inspiration had been to use a version of himself instead. After all, he had thought about going to officer candidate school, ~~why not present a character who was like the officer he would have become if he had gone to OCS?~~ So an officer rather like himself, but without the hidden identity of novelist, served Norman as model for his initial lieutenant-figure. The problem was that this produced a figure who, however interesting from an autobiographical point of view, was ^{Somewhat} ~~wholly~~ unsuitable for the novelistic purposes at hand.

Imagining himself as an officer, Norman could only conceive of a howling failure; a man who had all of the flaws and weaknesses his creator had discovered in himself as an enlisted man, but worsened by the ~~unpleasant~~ humiliating conformities of commission and preparation for command. Desperately insecure, Lieutenant Brook yearns above all to be liked; but feeling somehow driven to live a life of "integrity," he stands off from his

fellows and is widely disliked for his apparent unapproachability. Norman used F. Scott Fitzgerald's title "All the Sad Young Men" to Bea[] in identifying Brook, and this is the stereotype that comes through most strongly in the first draft. Aimless, uncertain, horribly other-directed, the diminutive Brook is drenched in self-pitying ~~and~~ and writes constantly to his absent wife (whom he has married just out college) for comfort. Take away his secret identity as an artist, and add the self-indulgence of hiding behind an officer's commission, and this was apparently how Norman saw himself. In the cool light of revision, fortunately, he ~~also~~ saw that Brook was ~~not even close to being~~ strong enough to fill the character-role in this novel, and ~~so he~~ dropped him ~~altogether.~~

In his place was created Lieutenant Robert Hearn, Brook's opposite in almost every way. Unmarried, he prides himself on his stoic hardness both of head and heart--his sex life is a long series of carelessly discarded women--and he casts an equally cold eye on the capitalist world's selfishness and stupidity. Born into privilege, he ~~has~~ learned through his father (as well as through his Harvard classmates and his postgraduate money-making in advertising) what the swindle is all about, but he is neither revolutionary nor artist as a result. Rather he is an isolated island of a person: physically tough and aggressive, he is determined to retain personal integrity by rejecting ~~the society~~ anyone whose personal standards do not measure up to his own.

We can easily understand how the General, himself a social and intellectual snob, might choose Hearn as an aide (a choice that, in the case of the wretched Brook, was totally inexplicable.) Apart from a few superficial points of similarity in background, the hulking Hearn and the diminutive Brook resemble each other only in their rejection of the morality of institutional power.

Since Brook had been such a social gnome of a character, Norman could not use him to establish the existence of an officer-society in the novel. But Hearn, ~~for better and for worse~~, is a plausible ~~social~~ presence among his officer peers, permitting Norman to ^{make} ~~insert~~ two important additions to the book's first major section. The broadest is a ~~new~~ chapter of sixteen manuscript pages, depicting the officers from the general's headquarters company on a Sunday afternoon recreational outing at the beach [pp. 236-52, N&D]. Under Hearn's stony, ironic gaze they are depicted as being for the most part a sorry, self-serving lot (the General absents himself ~~from their company~~), and only two of them are taken seriously enough to have ascertainable real-life models. The first of these is Lieutenant Colonel Conn, ⁵ a racist, red-faced, reactionary social-climber, ⁵ who is based upon the commanding officer who took away Norman's stripes in Chosoi the previous spring[]. The other is introduced through another new character, Lieutenant Thomas Wakara, a Nisei-American ^{who} ~~serving in the~~ ²³ ~~General's division~~ as a translator. Wakara has recovered from the corpse of a officer in the Japanese army a journal, the

philosophical contents of which are derived from Norman's postwar conversations in Japan with an ex-kamikaze officer[].

1? not
noted
ember

More pointed in Norman's revision than this officers-as-
~~leisure class chapter~~, is ^{secret} ¹³ his addition of a scene that ~~initially~~
establishes Lieutenant Hearn's relationship with General Cummings.
~~in the case of~~ ^{with} Brook, Norman ~~had~~ used the device of a war
correspondent who first interviews the general and then interviews
his aide, an experience that leads the correspondent to conclude:
"This boy here is going to get a lot of bloody noses" [ms. 81]. In
the revision, Norman drops the war correspondent along with Brook,
and instead has Hearn ^{personally} get into a ~~physical~~ fight at table
during officer's mess. This altercation arises when the hard-nosed
second lieutenant is infuriated by the salacious, facistic racism
that Lieutenant Colonel Conn regularly dispenses ~~as dinner table~~
~~conversation~~. Reckless of ~~the demands of~~ military courtesy, Hearn
~~proceeds to~~ ^sinsult this senior officer in public, and only the
intervention of an intrigued General Cummings prevents the
situation from exploding. When Cummings calls his aide to his tent
for a sympathetic conversation shortly afterward, ~~we are~~
~~introduced to~~ the two men ^{move into a} ~~in the context of their~~ perfectly
believable, if somewhat mysterious ~~past~~ relationship.

The revision works well, since it seems the most natural
thing in the world for a self-conscious sophisticate like the
General to have picked an aide whose youth, education,
intelligence and left-wing politics identify him as a sort of

potential pupil cum debating opponent. In the first draft, Cummings derives most of his ~~power identity~~^{strength} from his here and now authority in the army, but in the second we become more aware of his potential postwar identity. Hearn is at first conscious only of the ~~immediate power of the General in the campaign~~^{General's}, and finds the role of being the older man's confidante not unwelcome, since he really does want to understand ~~more about~~^{control} the General's command ~~of strategy and tactics~~, his "unique ability to extend his thoughts into immediate and effective action." [nd 77]

The second draft develops ~~he~~^t the General's deeply reactionary historical posture. ~~He~~^h tells Hearn "You're a fool if you don't realize this is going to be the reactionary's century, perhaps their thousand-year reign." [85] ~~in a way that was not possible in the first draft.~~^{In the first draft} There the General toys with reactionary speculation concerning postwar America, but now ~~fueled~~^{we} by Norman's newly developed alarm that war hawks ~~are indeed~~^{are} taking ~~over postwar~~^{far from} American policy, the second draft presents the Cummings character ~~directly~~ as a scheming proto-fascist with a specific postwar agenda. Hearn is so conscious of the here and now of the General's authority as to discount, at first, his long-range thinking about power:
The General might even have been silly if not for the fact that here on this island he controlled everything. It gave a base to whatever he said. As long as Hearn remained with him, he could see the whole process from the inception of the thought to the tangible and immediate results the next day, the next month. That kind of knowledge was the hardest to obtain, the most concealed in everything that Hearn had done in the past, and it intrigued him, it fascinated him. [nd 85]

This first main section of the novel is called "Argil and Mold,"
potter's terms, and ~~for both himself and for us~~ Hearn identifies
the General as this island world's Master Potter. ~~Only~~ ^{and adroitly} slowly ^{does}
the second draft use ^S Hearn to draw out the General's sinister
postwar ambition.

As the campaign goes forward, at first ~~very~~ successfully, the
relationship between the two men develops, and in doing so it
illuminates the General still further. They have "the easy tacit
friendship that many generals had with their aides," [173]; they
have "other moments when they were much closer," but they ^{are} also ^{at odds,}
~~have a persistent antagonism between themselves,~~ and Hearn
couldn't find "the bone on which all this was grafted." The
intimacy and the antagonism is partly the result of ^{the interruption of} their mutual
admiration ~~being almost systematically interrupted~~ by
disagreements concerning the appropriate use of power. The General
angers Hearn by explaining that the army's power over men is
exercised through the operation of a fear-ladder: "when you're
frightened of the man above you and contemptuous of your
subordinates" [176]. Hearn does not want to be associated with a
tyrant, however effectively he commands his division, and lost in
this dilemma he is slow to see what finally becomes obvious: the
General's most powerful pull into his relationship with his aide
is that of homoerotic attraction.¹³

¹³The first draft had made much of Cummings' homosexuality,
representing it as wholly suppressed, but it is less overt than
later drafts in linking it to his reactionary political
propensities.

What might be called the background of the General's homosexuality is explained in "The Time Machine" flashback into his earlier life, ~~and Norman~~ ^{ten} (rewrites a good deal of ~~this~~ in the second draft) ~~as well~~, but basically we learn that it is a truth that he conceals from others and in various ways hides from himself. He virtually confesses it to Hearn, however, revealing in the process an almost shocking self-pity that ^{repels} ~~drives~~ the younger man ~~away~~ even more than ~~does~~ the homosexuality ~~itself~~. Their relationship begins to ^{sour} ~~get bad~~ at the same point and in concert with the breakdown of the ^{campaign's} forward progress, ~~of the campaign, and~~ ^{then} ~~when~~ Hearn ^{and} reacts with defiance against a series of calculated slights from his superior, ~~he~~ precipitates a climactic confrontation. Cummings' power has been a subject often discussed between them, but when the General actually exercises it against Hearn--going so far as to threaten a court martial--he pushes his aide onto the fear-ladder and forces him to renounce his own independence, to "crawfish" as Hearn puts it, ~~in order to escape these consequences.~~ Now utterly repulsed by the General, Hearn leaves his position as aide, ^{and is} ~~demoted down to an~~ ^{this new} assignment that ~~will~~ ^S allow him to function, for the rest of his time in the novel, as the foil for its other most potent manipulator of power.

Sergeant Sam Croft has, during the weeks of the Hearn-

Norman would not become fully conscious of how his own homophobia is revealed in his characterization of General Cummings for some years. He discusses it in 1959, in Advertisements for Myself, where he reprints his 1955 essay "The Homosexual Villain."

Cummings confrontational drama, been engaged in a power-struggle of his own. His adversary has been neither Hearn nor ^{anything related} the ~~macrocosmic model of the campaign as a whole~~ which, between them, have transfixed the General-- but rather the under-strength Reconnaissance Platoon of the General's Headquarters Company. This group, in various combinations, has occupied the reader far more than has the Cummings-Hearn interplay, and ^{by} as the end of the first main section of the novel, ~~draws to a close~~, the group has been brought almost entirely under Sergeant Croft's personal control. None of its members required replacing and few of them needed much ^{any figure} in the way of revision in the novel's second draft. The platoon has followed Croft through a series of ^{tough} formative experiences, combat and otherwise, and while it ^{still} contains ^{no recalcitrants} a ~~stubbornly resistant member in the form of~~ Private Red Valsen, it is nonetheless almost ready to ~~become~~ ^{the} as it proceeds upon ~~its~~ long patrol--the central focus of The Naked and the Dead.

^{ed} Rather ^{a narrative bridge-figure} like Cummings, as a ~~power-imposing character~~ Croft has need of a ~~bridging or catalysing figure~~ to make him available to the reader, someone ^{outside} beyond the ~~group presence of~~ the platoon, ~~itself~~. When Norman's second draft created Hearn, and sent him on patrol with the platoon in Brook's stead, a richly ~~productive~~ conflict is set up ~~in the novel~~ that would reach all the way into Croft, bringing forth an identity far more radical than had emerged from Cummings. The General was a power-imposer of an essentially social, and thus artificial sort: his fear-ladders and

also leader

while Cumming
does not
this is
the
contrast

his
earth-
is
fuzzy

tactical manipulations were the product of an institutional military tradition that was as unnatural, in Norman's eyes, as the homosexuality that so intimately accompanied it. But Croft, under the pressure imposed by his conflict with Hearn, casts aside even his own military training and his commitment to its rules--rules which heretofore have perfectly suited his needs. The playing out of the patrol transforms him: at first he ~~is a man who~~ seeks to execute the General's intelligence probe assignment and find out if a certain pass is protected by enemy soldiers. When the pass proves to be heavily secured, however, Croft becomes possessed by the vision of an alternate mission, not ordered by the General and not relevant to the campaign. Croft wants to lead the men ~~on a climb~~ up Mt. Anaka, ~~itself~~, and in this way take up both the challenge with which the mountain fires him and to satisfy ~~an~~ ^{his deep} ~~emerging need in himself for expressions of omnipotence.~~ ^{Eastern desires.}

Driven by his infuriated response to the superhuman power of nature, no longer concerned with any semblance of military mission, Croft burns to take his men up the steep face of Mount Anaka for essentially the same reason that Ahab burned to take his crew into the waters of the great White Whale.

Norman needed a Lieutenant to command the platoon who could ~~oppose~~ ^{oppose} ~~impede~~ Croft's design in such a way as to test the Sergeant; to force him to choose between his military obligation to his assignment and his obsession with the mountain. In the first draft Brook is so distracted by the way he appears in the eyes of the

Footnote
Behind Horns
article "The Presence
of Billy-Dick in
INATD

men that he effectively commits suicide, recklessly braving a mountain pass that Croft has warned him is full of Japanese troops, and leaving the astonished Sergeant to do as he pleases with the platoon. But Hearn, less preoccupied with his performance as platoon commander, is not so accommodating, and Croft is able to get to the mountain only by arranging for the Lieutenant's death. He does this by lying to him about the ~~presence of~~ Japanese troops in the pass, so that when Hearn starts to lead the men forward he is trapped and killed. A court martial inquiry--which, in the absence of anyone to call for it, never takes place-- would certainly have charged Croft with murder.

In the wake of Hearn's death, both Croft and Cummings fail to achieve their ends through the exercise of their power. Croft and his exhausted platoon are defeated by the mountain, driven down from its almost-achieved summit by a hive of hornets (exactly like the one that Norman described to Bea in his spring, 1945 letter from Luzon.¹⁴) Cummings' campaign^{is} wholly unaffected by the platoon's patrol^{and} is accidentally brought to a successful conclusion in the General's absence, under the leadership of the bumbling Major Dalleson. These developments are not significantly altered in the changes between the first and the second drafts, though of course Hearn's reflections on his experience with the General are products of that revision. The Lieutenant recognizes

¹⁴See the letter of May 14, 1945, quoted at length in Chapter Three, Part 2, pp. ____.

that the General's perverse manipulations of power must be resisted, but until the war is over his plan is to confine himself to a personal gesture: when he returns the platoon from the patrol, he intends to resign his commission.¹⁵ In the same vein, Private Red Valsen, the closest man in the platoon to being Croft's moral adversary, reflects in the revision that though one man alone cannot repel such power, men joined together might find a way.¹²¹⁶

Norman completed his revision in late June, just about the time Bea was getting her letter from Ted Amussen returning the three stories she had asked him to evaluate for the true confession market. Writing on June 24 from his office at Reynal & Hitchcock, Ted apologized for the long delay and quoted at length "the words of a master" on the subject of this market's requirements:

[The three stories] really don't come close, I'm afraid. They all lack drama, depend entirely upon accident, and make no point about

¹⁵In attributing to Hearn the intention of resigning his commission, Norman is of course recalling his own attempt to turn in his stripes in Chosoi. The difference, though, is that Hearn's self-demotion is ~~conceived of as~~ part of a radical political conversion to an anti-fascist position. While Norman, at the time he created Hearn in 1947, clearly was experiencing a similar conversion, there is no evidence that he identified himself that way in Chosoi in 1946. Then he was simply, if profoundly, in temperamental revolt against the ~~unendurable~~ authoritarianism of the army.

¹⁶ Presumably, Norman was conscious of the resemblance between this perception of Red's and the "One man alone ain't got no bloody fucking chance" conclusion of Harry Morgan in Hemingway's To Have and Have Not.

human behavior.

By this time Bea had, at least for the moment, stopped thinking of herself as any kind of writer; she simply filed the correspondence and continued with a refresher course she was giving herself in French. For his part, Norman had done everything he could think of to improve his manuscript, and had indeed improved it greatly, but ~~he~~ was still dissatisfied with the end result.

At this crucial juncture, with his August 1 deadline little more than a month away, the good fortune that had accompanied him throughout this whole project favored Norman again. Charley Devlin, an impoverished fledgling writer friend of Rosten's, also had a room at 20 Remsen Street. Norman had become friendly with the somewhat older Devlin over the course of the winter, impressed by what Norman saw as his sophisticated command of radical politics,¹⁷ as well as his ~~apparently searching~~ literary insights. So, near the end of June, when his house-mate expressed an interest in reading it, Norman gave him the now-revised manuscript and was pleased to note that Devlin dropped everything to give it his immediate attention. Before the first of July, the two sat down to discuss the novel, and Norman knew immediately that he had found the editorial consultant that Rinehart had been unable to supply.

¹⁷Devlin was not a Communist Party member, but was deeply sympathetic to its aims and methods, and shared with Norman the conviction that the cold-war crisis developing around them was the result of a virtual conspiracy from the right to bring about the third world war.

Devlin liked the ^{novel} ~~manuscript~~. He ^{had} ~~very~~ acknowledged that it was much better than his own ~~novel in progress~~ but he was sharply critical of Norman's style. He criticized the book's mechanical imagery, its lack of a feel for the figurative, and explained to Norman that his excessive use of the word "very" as an intensifier was not just a problem in itself, but was symptomatic of a serious stylistic insensitivity. Norman was delighted. ~~He now recognized that it was his book's style had been bothering him, and~~ ^{He} recognized also that Devlin's ~~extraordinarily~~ acute editorial sensitivity was just what the novel needed ~~for its final revision~~. On the spot, Norman offered him the job of editorial consultant, and Devlin agreed that for fifty dollars a week he would spend the month of July going through the novel with Norman page by page, advising and guiding him as he revised.

It is almost impossible to follow in the surviving manuscripts the footsteps of this revision, ~~as it was carried out~~. Its ~~presumably delicate~~ details are buried in the bulkier changes wrought by Norman's second-draft rewrite; but Norman became persuaded that this revision, in combination with the one that preceded it, pushed the book over the line and into the realm of real distinction.¹⁸ He concluded this finally, no doubt, after the

¹⁸He told Steven Marcus in 1964, in The Paris Review, that if the novel had been published without the rewrites "the book would have been considered an interesting war novel with some good scenes, no more." After them, "If you look at the book you can see that the style shifts, that the parts about Cummings and Hearn are written in a somewhat more developed vein. Less forceful, but more articulated." [Lennon, conversations, pp. 80-81]

book's publication and enthusiastic reception, but--once reached--the conclusion could not have been more influential upon him as a writer. For the first time, at least in any serious way, he connected artistic success with the formation of political thought. If the embracing of an idea like the one that had converted him just before his revision could have such an effect upon his work, and if the criticism of such an openly Marxist analyst as Devlin could have given the book its final push across the line into real excellence, then it was plain that a more thoughtful contemplation of current political radicalism as literary catalyst was called for. From this time forward, and especially for the next five years, political events, ideas and people would hold a special interest for Norman as he searched out the road his on-going literary career should follow.

But
Devlin
gives
him
only
stylistic
advice:
no?

Norman's preparation on the manuscript ran well past August 1. He cut, pasted and inserted inter-linear revisions right through August and well into September before the harried Rainey succeeded in getting the manuscript away from him, dog-eared, wildly repaginated and slashed with strikeover as it was. Before it could be copy-edited for a compositor it clearly needed to be re-typed, but they didn't tell Norman this. *At any rate, Norman*

~~feared that if he got involved in that process he might start re-~~
~~writing all over again. What actually tore his attention away was~~
~~the fact that he had to do something about~~ *had no more time for the novel; he*
was preparing to leave the

country for a year. He and Bea had a first class steamship cabin-- thanks to the congratulatory Uncle Dave-- on the ~~Cunard Line's~~ Queen Elizabeth, sailing out of New York for Southampton on October 3. They were scheduled to spend a week in London before proceeding by boat-train to Paris, where they both--as GI Bill of Rights students--had been admitted into the Sorbonne's Cours de Civilisation Francaise as candidates for one or another of its Certificat de Langue Francaise.

#

end Part One, Chapter IV

Bob,
Nothing in
carrying
Ridges-Goldstein
Wilson?

Name: Norman Kingsley Miller
Height: 5 feet, 8 1/2 inches
Hair: Brown
Eyes: Blue
No distinguishing marks on features
Place of Birth: Long Beach, N.Y.
Date of Birth: Jan. 31, 1923
Occupation: Writer

CHAPTER FOUR

Part Two

i

When citizens of the United States were travelling together as married couples in 1947, the Department of State issued passports to husbands only. Thus, when the Mailer passport was issued on July 7th, 1947, Bea's name and photograph were included, but only Norman had to sign it and only he was afforded a few lines of biographical description¹. Besides this document, though, France required applicants for a student visa to produce proof from a French landlord that French residence had been established, a condition which might have proved difficult for the couple except for the fact that a family representative had unexpectedly preceded them to Paris, and was able to act on their behalf.

Norman's father had not remained unemployed for long

1

Name: Norman Kingsley Mailer
Height: 5 feet, 8 1/2 inches
Hair: Brown
Eyes: Blue
No distinguishing marks on features
Place of birth: Long Branch, N.J.
Date of birth: Jan. 31, 1923
Occupation: Writer

following his three¹ year sojourn with the OPA: two months before his return from Washington, D.C. he was engaged by the firm of Loeb and Troper, an American-based organization of internationally established Certified Public Accountants, which was engaged in auditing and maintaining the books of the American Joint Distribution Committee². He flew to Paris in late July⁹ 1947, from where he corresponded with Bea in early August concerning ~~the location and documentation of a Paris residence for their scheduled October arrival~~ [b>b8/7;8/11/47]. Showing a side ~~we~~ seldom revealed to his family, Barney not only arranged for accommodations at the modest Hotel de l'Avenir, 65 Rue Madame, in Paris's 6th Arrondissement, but instructed Bea on the safest tactics for smuggling in cartons of cigarettes, and went on to provide her ^{the name of} with a black market banker who would supply the couple with francs at a better exchange rate than the banks.

The dark side of Barney's identity had remained submerged for a ~~remarkable and unprecedented length of~~ ^{long} time, and the hopeful consensus of family was that his ways had mended. If so, the mend was only temporary; and in the light of later developments it is more likely that when residing ^{alone} in Washington D.C., ~~freed from the obligations of stealth and thus able to pick and choose his~~

²The Committee, "an organization involved in the resettlement of people displaced by the war" according to Norman's sister Barbara, apparently arranged for Barney to be hired by Loeb and Troper. Uncle Dave Kessler probably was responsible for the connection. At this time the main European headquarters of the Committee was in Warsaw.

action. Barney had found a level of play ~~sufficiently demanding to~~
~~satisfy him but also~~ where he could hold his own. At this point it
had been a good four years since gambling losses had got him into
trouble, ^{and} ~~and~~ two more years would pass before he started getting
into it again, ^{so} this was a genuine green period in the
cultivation of his secret garden. Until the first week of
September, over a month before Norman and Bea's arrival, he ~~would~~
~~be agreeably situated in Paris,~~ ^{was} residing at the Grand Hotel, Place
de l'Opera, while training at the local offices of Loeb and
Troper for his auditing assignment at the Warsaw ^gheadquarters of
the American Joint Distribution Committee.

Norman ~~for his part, remained true to his tradition of~~
~~crossing the ocean against the notional current; starting on~~
~~October 3, he began by having~~ ^{had} an unhappy time on the Queen
Elizabeth. Despite the fact that ~~his dreams of finishing his novel~~ ^{he had ed}
on schedule and ^{was} embarking on his first European adventure, ~~had come~~
~~true~~, he flirted with sea-sickness, disliked the largely British
first-class passengers, hated the food ("all cabbage and boiled
meat called roast beef"), ^{and} was made uncomfortable by the fact
that they were "travelling like officers."³ The truth was that both
the Mailers felt out of place on the ship; Norman's social shyness

³About half-way through the composition of The Naked and the Dead, Norman had begun a correspondence with Fig Gwaltney, who had returned to his Arkansas home. Some details about the crossing come from Norman's shipboard letter to his old army friend. Subsequent letters written to Gwaltney throughout the European year are a valuable source of information. [Seuss, acknowledge personally, as well as the dissertation].

brought back his old reclusiveness, so that mealtimes, quite apart from the quality of the food, were an agony of silence. The last two or three of the six-day voyage were lightened considerably, however, thanks to a gregarious group of American Rhodes Scholars who drew the lonely couple into a "pallier" society. [nm>fan6oct47].

In London their hotel was, again thanks to Uncle Dave, Park Lane's toney Grovsnor House; they travelled up to Oxford to visit one of Norman's South African cousins; and ~~they called on friends~~ ^{a few later took} ~~of friends for a few days before taking~~ a boat-train to Paris on October 15. Norman was sobered by the situation of the people of London:

After a while you get a scared kind of tight feeling. There's no place you can go to get a good meal. And the whole thing extends to many sections of the economy. There's nothing to be had, and the gray days, the gray city...and the lines, the drabness weigh on you. There's no joy at all in London. [n,mm>fan 14Oct1947]

~~This picture, of course, was only a snapshot taken on the fly, but even in such short compass~~ ³ ~~The British, who on the ship had seemed~~ so off-putting, were now impressive:

Actually the thing that surprises me and elicits my admiration is that the British haven't gone hog-wild. Just the fact that the anti-semitism is within bounds is amazing. And they do seem strong, capable of a lot of attrition. [ibid]

Paris resembled London in many ways, and its beaten-down air of defeat made Norman long for America "and all its ballsy kind of noise and size and excitement. [fig,,11nov47]" But Barney had located them well: The Hotel de l'Avenir at 65 Rue Madam was

close to the Boulevard St. Michelle, ~~and to the Luxembourg Gardens, which is to say that it was handy to~~ ^{and} the Sorbonne itself. Their rent for the one-room "apartment" was about a dollar a day (the black market rate brought them 266 francs to the dollar) and they lived on a total of four dollars a day including shows, movies, cafes and restaurants, ^{eating out} ~~(at this stage they ate and drank out every night.)~~ As full-time G.I. Bill students they each received a living allowance of ninety dollars a month, and soon they began considering a move to more commodious living quarters. ~~Certainly they felt that~~ ^{They were able to} they could afford this trip without disturbing much, if any, of their military years' nest-egg.

The Sorbonne's Course De Civilization Francaise was an almost frankly commercial enterprise, launched by the once-proud institution as a way of raising desperately needed American G.I. Bill of Rights dollars, and during the Mailers' November 2, 1947-February 21, 1948 one-term session, well over five hundred ex-G.I.s were enrolled. A class in the French language was required--indeed, the certificate to be awarded was "De Langue Francaise"--along with classes in literature, history and philosophy. But the commercial intention of the program was so blatant and the standards so reduced, that Norman later said that it "had about as much to do with French Civilization as an American high school program in Home Economics had to do with the Civilization of the United States." [nm/rw] Speaking of the thoroughgoing corruption of the whole operation, Norman described--not without a certain

admiration--the textbook scam, in which students paid new-book prices for battered old volumes, but were given receipts reimbursable from the G.I. Bill administration for much more expensive purchases.

Bea actually applied herself to the course, ~~having resumed the study of French some months earlier in anticipation~~ and her notable linguistic facility quickly proved its value. Norman was immensely struck by the elderly, physically handicapped instructor of his French class, Mlle. Denise[?], a woman fanatically passionate on the subject of the integrity of her language, ~~she conveyed to him a sense of how rarely such feelings~~ ^{and he noted} about the English language were to be found among American speakers, ~~but he~~ made no remarkable progress with French itself, ^{however}. Though he had studied the language at Boy's High and, for a year, at Harvard, and in a pinch could read it with some accuracy, he could not bring himself to ~~attempt speaking~~ it at all. "It was," he said, "as if a hand was gripping my mouth and throat, throttling all sound," and he would pace the freezing streets ~~this winter threatened to be as bad as the year before~~ silently conjugating irregular verbs. [nm/rw]

At first, the principal day-to-day problem faced by the young couple was social loneliness. Though they would get to know their fellow-students, and before long would find a society in which they could actually flourish, their early isolation led Norman to advise the newly-married Fig Gwaltney:

If you ever come over you better take every address that people give you, no matter how stupid they may seem, because when you get here you suddenly discover that you know very few people after all, and if Uncle Henry has got a French grandmother you sure enough end up going to see her. [nm>fig11nov47]

But even before Norman passed this wisdom along to his friend, he had begun to break out of such isolation. On November 2, just before classes began, he went to the busy American Veteran's Administration office and, as he wrote to his mother and sister, met a Harvard classmate: Damn if I didn't meet Mark Linenthal. Much falling on backs, and it turns out he's here for the year also. We went with him to where he's living, and met Alice, his wife, who seemed a hell of a nice dame. [nm>fan/b2nov47].⁴

The newly married Linenthals--he a literary academician, she a talented fiction writer--evidently liked the Mailers, who for their part were almost pathetically grateful to have found them. They spent the whole of that day together, drinking red wine, eating French bread and shooting the breeze. They're living with an impoverished French painter whose only words of English would get mother very annoyed. But as a result of the evening I know how to swear in French now. I have arrived. [ibid]

The two couples made up a regular foursome--rather in the manner

i 'Linenthal, class of 1943, had been Norman's colleague on the Advocate, was now a graduate student in English at Harvard, and had come to Paris after the recent close of the first Harvard University Salzburg Seminar, organized by F.O. Matthiessen, where he had acted as Alfred Kazin's teaching assistant. Mark would go on to become a poet and a professor of poetry at San Francisco State. His young bride, just graduated from Radcliffe, would become one of the better known women writers of her generation, publishing under the name of Alice Adams.

of

the Mailers' New York friendship with Millie and Harvey--and ate together in restaurants almost every night. Alice had known Barbara at Radcliffe and, between them, the Linenthals seemed to know half the students at and around the Sorbonne, especially the considerable contingent from Harvard.

~~Long before his novel began being commercially advertised,~~
much of Norman's Parisian identity derived from the forthcoming publication status of The Naked and the Dead. He was no doubt reassured by this, but his deeper concern was with finding the subject for his next novel. Almost as soon as he arrived he began trying to crack open an avenue of approach to this project, but without a proper place to write, and with his mind distracted by so many new experiences, his early efforts were not encouraging.

~~Norman's consequent~~ ^{His} anxiety helps account for his edgy impatience with ~~the pace of~~ ^{slow} his manuscript's movement through the Rinehart production machinery. The book's forward motion had been slowed, of course, largely because its author, who had relied upon the typist pool at the Sunlight Oil office, had left Bill Rainey with a disorderly manuscript that had to be retyped. ^{It took} ~~Weeks~~ ^{to type and proof read the 935-page} ~~before this had been done and the 935 page product~~ ^(manuscript) ~~had been~~ ^{proof read by its editor.} ~~In consequence the production of~~ ^{the novel} galley-proof was delayed past the first of the year. Since an early-May publication date has been established, and transatlantic mailing of large packages was confined to surface-mail, Norman

found himself unable to revise his novel ~~at all~~. He had never before seen a book through publication and consequently had no established practice, but the prospect of being completely unable to reexamine the novel on its way to becoming an irrevocable final text was one that he found hard to accept.

On the other hand he was receiving a steady stream of reassuring mail from his publisher, climaxing in some news of real importance. He had met the firm's president, Stanley Rinehart, ^{when} ~~in the context of~~ signing the original contract. He had never met him since, however, and there ~~had certainly been no evidence thus far to indicate~~ ^{who no} that Rinehart had ~~ever actually~~ ^{him} read any of ~~the~~ ^{it} ~~novel~~ beyond the original 186-page sample ~~shown to him by Ted Amussen~~. But now, in late November of 1947, Rainey exultantly wrote to Norman about an editorial conference that, he said, "has made me giddy." Rinehart had just read the whole of the final typescript, and, Bill said, he insists that we do this book B-I-G. He is famous for remaining anonymous, but says he will send a circular to the trade (the people who buy books to sell to people, schlemiel) over his signature, sort of reminiscing about his days as a publisher, going back to his George H. Doran days when he worked on "Three Soldiers" by Dos Passos. They did (a) revolutionary things, publishing a book in which words like BASTARD and SON-OF-A-BITCH appeared, and he is going to say, "Here it is, boys, a great book, in the great tradition, a realistic novel but more than that."⁵

? check

What Rinehart's enthusiasm really meant, of course, was that he

⁵When The Naked and the Dead was published, Stanley Rinehart in fact did circulate a substantial letter to the trade of the kind Rainey describes. Its text, under a "To the Reader" heading, filled both flaps of the final dust jacket.

intended to promote his new novelist with a full-scale marketing effort. He suggested as much on December 29, in a warmly ~~personal~~ ~~first~~ letter to Norman, ~~written to close out the old year.~~

A little over a month before the arrival of 1948, the Mailers had moved from their Hotel to a real apartment: it was at 11 Rue Brea, in the same Left Bank district, and it cost them only twenty-four dollars a month. Its layout of tiny rooms--a living room, den, bedroom and kitchen--was large enough for entertaining their gradually growing social circle, and there was adequate space for Norman's writing privacy. It even included a piano for Bea[h95]. For housekeeping, they hired a chambermaid from their hotel,

somewhat to Norman's embarrassment [manso [110], but they decided to go native in the area of personal hygiene, as Hilary Mills reports:

The bathroom only had a toilet and a sink; the bathtub was in the kitchen. Bea remembers that the first time she and Norman tried to take a bath together they almost suffocated. French water heaters were then operated by gas, which had the tendency to rob the air of oxygen. Bathing in Paris was so precarious that people either did not bathe at all or they went to the public baths once a week, as did Mailer and Bea. [h95]

Sequestered in his den with his typewriter, Norman searched through a variety of possibilities for his second novel. He sent home for what he called The Gilroy Letters: those nine long letters he had written in October, 1944, about his hitch-hiking trip from Fort Ord to Gilroy, California, with Jerry LeFrancois. The letters had consciously been written as fiction-material, and

he asked his sister to send them airmail in the hope that they might be useful to him immediately. Though Norman's writing time was built firmly into his weekly schedule, his efforts would produce little of substance until well after the ~~first of the~~ ^{beginning of 1949.} ~~year.~~ Bea was putting her time productively into the Sorbonne program, but from Norman's point of view the most fruitful dimension of their lives was the social.

Bea began doing some cooking after they moved to the Rue Brea, but they still went out almost every night, either "searching for Sartre" while bar-hopping the famous cafes the philosopher was known to frequent ^{the} Flore, the Deux Magots, the Brasserie Lipp, the Closerie des Lilas and the Dome, (they never found him) ^{or} going to parties ~~in the few French and many~~ ^{Courtesy of} American digs they came to know through the Linenthals and others. ^{including} at the Sorbonne. Most of the Americans were veterans, ^{among them} Norman's old army friend Steve Szabo, enrolled in some G.I. Bill program or other, ^{the majority.} and ~~most~~ ^{and most of these were} took the view that they were travelling on a lark. As Norman would say years later: "We were all there for the same reason: because we felt that our government owed us a year in Paris." [wilb]

The universally suspicious attitude of the educated veteran toward the military was redirected toward the government, and served as a common bond in a population where the prevailing political sentiment was more or less the Mailers' own. Certainly Norman's credentials as a novelist-about-to-be-published lent

~~significant~~ authority to his Progressive Citizens of America point of view. ~~And even among those who did not identify with his~~ ^{But} ~~politics,~~ his literary standing in the community ^{strong and was further} was authenticated by ~~the respect he got from the~~ two Americans who, amidst all these vacationing countrymen, laid serious claim to the title of expatriate.

Harold Kaplan was in Paris as the European editor of the Partisan Review, in whose pages his then-famous story "The Mohammedans" had been published the year before ^{He had} and ~~he~~ made it known that he ~~had~~ left America for good. So had Stanley Geist, the brilliant Harvard graduate whose Bowdoin Prize essay on Herman Melville had been gratefully acknowledged by F.O. Matthessen in his 1941 American Renaissance. Both Kaplan and Geist ^{were} ~~tended to~~ cultivate ^{ing} European literary and political cognoscenti, and openly condescended to most of the young Americans around them. But they seemed to concede at least a little something to Norman's accomplishment (they would concede a great deal more before long) offering him a measure of respect that he warmly welcomed.

It would take a ~~little~~ while, however, for the Mailers to settle fully into the social world they had been so happy to discover, partially because they were preoccupied with trying to schedule a get-together with Barney in Warsaw. The long-range family plan for the year was for Fan and Barbara to come to France in the spring, and Norman ^{with Fan's encouragement} ~~urged forward by his mother~~ wanted to go to Warsaw and arrange with his father a plan for a full family

reunion. When, in November, he filed an application for a visa at the Polish embassy it seemed to be ignored, and Barney had no better luck in being allowed by the Poles to visit the couple in Paris. The three of them therefore ~~formed the alternate~~ ^{ned} plan of meeting in ^{Geneva} Switzerland over ~~the~~ New Year's holiday ~~nominally at the Leeb and Troper office in Geneva~~ ⁵ where they could ~~and~~ enjoy a change of scenery while planning their springtime reunion.

They succeeded in rendezvousing in Geneva shortly after Christmas. Barney flew as far as Zurich, while the young people survived the crush of third-class rail accommodations all the way, and in some respects the trip worked well. They repaired to a ski-resort outside Geneva, where Barney rested while Norman and Bea enjoyed the skiing. Forgetting that they had originally discovered the sport in New Hampshire four years earlier, Norman now wrote to

Fig:

The best thing was skiing for the first time in our lives. We didn't learn how to turn on the damn things so we'd climb a hill until our legs gave out, and then very cautiously we'd turn around, aim ourselves like a goddam howitzer at a gap between people at the foot of the hill and then take off like a bat out of hell. It's really a thrill--to use an old gag of my cousin's--it's better than football even if it isn't as good as fucking. Also we didn't learn how to stop, but what's a wet ass or two. [fig5Jan48Paris]

They were so keen that they resolved to invest in boots and pursue the sport further. But Norman was not keen on Switzerland itself, whose ~~gross~~ ^{gross} and self-congratulatory prosperity, after London and Paris, deeply offended him. He evidently complained about the tourist-gouging prices so relentlessly that Barney, who by

contrast was enjoying the good-living⁶, criticized what he called Norman's parsimony. [fig5jan; to fan 2jan; to fan5jan.]

~~Barney's criticism was delivered with enough sharpness, it seems, and was combined with various other, more traditional complaints--~~ ^{also criticized his sons} ~~Norman's carelessness about his health, his dress, his long hair--~~ ^{and Norman was stung by these} ~~as to have been read by his son as a real rebuke.~~ ^s For the first time, ~~Norman~~ ^{he} was seeing his father as a figure of prosperous authority, ~~not to say sovereign independence,~~ and the unfamiliarity of both the setting and the experience was having its effect. Barney's son, perhaps from this point onward, began consciously to cultivate more respect for his father ~~stable~~ ^{as} in letters to Fan ~~and was less dignified~~ ^{and was less dignified} ~~the tone of condescension that had been audible beneath the heartiness of his military correspondence.~~ ^{then in} Their working understanding concerning the reunion with Fan and Barbara was that Barney would try to get some kind of furlough from his Warsaw assignment. It might even be possible, the coolly self-confident Senior Accountant⁷ suggested, for him to persuade

⁶There is some evidence to indicate that Barney returned regularly to Geneva that winter, on business for Loeb and Troper.

⁷Barney was not a Certified Public Accountant, but earlier in 1947--perhaps after joining Loeb and Troper--he had applied to the New York Board of Certified Public Examiners for a CPA Certificate, in accord with the terms of a recently passed law allowing accountants over the age of 40 to claim certification on the basis of experience in the field. His employers ordinarily hired only CPAs, and there is little reason to doubt his claim that his position with them was a relatively prestigious one. It would be well over twenty years, however, before his efforts to receive this kind of formal recognition from the State of New York would be successful. X

the Committee and/or Loeb and Troper to transfer him back to their Paris offices in time for the arrival of his wife and daughter. In any case, he thought it likely that he could get the firm to bear the cost of their round-trip steamship passage.

On January 2, ~~just before returning their separate ways from Geneva, the three of them wired home a joint birthday greeting to~~ Norman and Bea ~~then~~ made their crushed way back to Paris, there to join the Linenthals in an adventure that gave them ideas for one of their own. Mark and Alice had bought a new (1947) Nash automobile for a ^{trip} ~~pilgrimage sojourn~~ to Spain and Portugal, where they planned to recoup their costs by selling the car "to some wealthy Fascist" [n>barney10jan48], and the four of them drove out

the sixty miles for a visit to Chartres Cathedral: Despite the fact that it's winter the fields in France are mostly green, and you pass over miles of pleasant country with the green and brown fields, the brown-gray forests stripped of leaves, and the dull blue sky with a weak sunlight. The towns we passed through were charming, small and very old with winding walls, and delicate colors. It felt like Europe, which Paris so far has not felt like, and it gave us a welcome relief from the easy monotony into which days can fall in Paris. [ibid]

The friend-filled social world that had developed for them in Paris over the past month or so had erased one kind of discomfort. The day after the much-enjoyed Chartres drive, a Sunday, Steve Szabo dropped by their apartment for a visit, as did a young woman named Luska Stark, who had been in Czechoslovakia over the holidays and told them all about it. Then Norman and Bea walked back over to their old hotel to chat for awhile with Ginette Thierry, their chambermaid friend (and part-time employee) ~~Norman~~

~~noting that such conversations were "about the only time I speak French now."~~ before going on to join Steve in town for a concert. Afterwards, Bea prepared them a simple dinner. It was a weekend that might, with a few modifications, have been spent by Jake Barnes and his friends. Despite the pleasantness of such moments, however, Norman confessed to his father; ^{his discomfort} ~~a continuing,~~ [↑] ~~indeed a growing cause for deeper discomfort.~~ "I am hoping to settle down and do some decent work," he said. "Tomorrow I'll take a whack at it."

Prior to the first of the year, Norman had tried to get himself writing again by assuring people at Rinehart that he already had.[] When these efforts turned out to be false starts he no doubt felt all the more pressure, so it must have been a special relief to find that within the next week he was writing on an almost heroic scale. As he reported to his mother on January 18:

I now have two first chapters for two different novels. I wonder if I shall finish either of them. As I said to someone or other, I'm going to end up writing a sentence for one manuscript and then a phrase for the other. But I'll give you reports if they come to anything.

One of these projects was a story depicting a rather Hearn-like man in a Hollywood bar, talking with both his wealthy wife and a young woman who ~~because she~~ had been denounced by the House Unamerican Activities Committee ~~has just been~~ ^{and consequently} fired from her studio screenwriter's job. HUAC's late-fall, 1947 report on "Communist infiltration" of the movie industry must have been the

talk of the American community in Paris, as it was of the increasingly beleaguered left/liberal community in the United States. For some not-obvious reason, Norman called this manuscript "The Brute of Darkness." At about the same time as this writing, "The Gilroy Letters" arrived by air mail, but though Norman went over them and took a few notes, ^{nothing came of them.} ~~they never evolved into a project of their own.~~ The second manuscript mentioned in his letter to his mother turned out to be the major writing project of his year-abroad: a two-draft, sixty-four page, five-chapter typescript called "Mrs. Guinevere," the first version of Barbary Shore.

If Norman's writing was shifting into gear, so was the production schedule of The Naked and the Dead, and as it did his concern increased. Informing Norman that the manuscript was now in galley proof and that a set was being surface-mailed immediately, Bill acknowledged that he and others at Rinehart had subjected the text to some substantive editing:

The "naughty" parts gave us all a headache. You will note obvious deletions but they are very negligible and have in no way hurt your book....The deletions have been in small portions--words and a very few two and three-line obscenities we knew would prevent our sending it through the mails. In other words, we haven't taken large chunks of narrative out; it is just as you wrote it. [br7jan48]

Norman received this ~~unfortunately worded~~ information with ~~suspicious~~ dismay, and evidently replied that he expected to be

given the opportunity to restore ~~any~~ deletions, ^{if he chose.} that he disapproved ~~of~~. For the moment, however, he fixed most of his attention in his Rinehart correspondence on a different question. He had begun what would be the life-long practice of trying to interest his publishers in the fiction manuscripts of his friends: in this case the suppliant authors were Charley Devlin, Fig Gwaltney and, most recently, Alice (Booth) Adams, wife of Mark Linenthal. ~~Now, as letters to him from the Rinehart office make clear,~~ Norman continued solicitous on behalf of manuscripts submitted by all three. [rainey>nm 1/20/48]

Amidst these other matters, the question of the academic program at the Sorbonne began to require some attention. Good standing in the program, after all, was prerequisite to the Mailers being paid a total of \$180 a month ~~in living expenses, so they had some incentive not to flunk out.~~ Bea was in no danger of this, but Norman feared that he was, having attended few classes besides French language, and having prepared even less of the material contained in the course textbooks. There was a second four-month session of the program ~~scheduled for March-June, 1948-~~ that required successful completion of the first session, but they had already half-decided to forego that, along with the income it would provide, in favor of a season of travel. Yet if Norman flunked now, it might ³ they thought, disqualify him for later use of the G.I. Bill (each of them was entitled to a full four years of coverage ¹¹) Norman felt that he should do something

to preserve, if possible, his line of credit as a future G.I. Bill recipient.

The only effort either of them could think of in this regard, however, was that of special appeal to the authorities; so, though with little hope of succeeding, Norman went to the program's director:

"Sir," he recalls saying, "I have tried very hard all year to learn French. I always went to the classes...."

"Ca va, ca va." the director replied. "We will give you a special test."

When, in mid-February, the "special test" was offered, Norman found that it was being taken by most of the people in the program--all of whom had made the same special plea--and that it was being offered in a "Oui" or "Non" format. One question he recalls was:

Vous voulez cette parlez du Francais? Recommendez: oui, non?

Norman remembers that everyone passed the language test, and his own Certificat De Langue Francaise scores him as having earned an apparently respectable total score in course work of 23 (vingt trois) out of a possible 40, broken down into written and oral accomplishment: Ecrit 10 (dix), Oral 13 (treize.) It turned out to be ^{his} the last formal academic program ⁸ ~~he would ever undertake.~~⁸

⁸Norman's version of these events was recalled in 1996, in his conversation with Richard Wilbur, Paris Review, etc.

In 1982, Bea recalled for Hilary Mills a quite different version of this history, in which Norman and all but eight others dropped out of the program altogether (she being one of the eight.) Perhaps she meant that only eight people finished the requirements for some higher-level, actually respectable academic certificate.

In Norman's first letter to his father after the Switzerland trip, he mentioned ~~somewhat surprisingly~~ that Bea had "been working a little on a novel of her own." [n>b10jan48] ^{Earlier,} Back in the States, ^{it seemed} ~~her actions indicated~~ ^{writing,} that she had given up on ~~herself~~ in this regard, and in fact she told Hilary Mills, many years later, that after her first-novel draft had been rejected she decided that "I really didn't want to be a writer. I found out how hard it was." [p.94] Nevertheless, this second effort produced a quite substantial beginning: 23 typescript pages, subdivided into five sections, it is called "My Name is Rachel Greene," which is the answer the heroine gives to the Ellis Island admissions officer when she arrives there with her three children as part of a boatload of Russian Jewish immigrants. Rachel is evidently modelled on Bea's grandmother, who settled in Massachusetts with relatives, and the book was apparently to be a kind of roots novel.

The project came to nothing. ~~Bea had been right in the first place about her potential for becoming a fiction writer--but one wonders what impelled her to give it a second try at just this time.~~ Although we don't know the answer, we do know that this was just about the same time that Norman came home from a visit to the Paris lodgings of a young French couple of their acquaintance and

confessed to Bea that he had spent the afternoon in bed with his host and hostess. He explained that they had been moved to do this by a combination of the extraordinary cold, on the one hand, and the also extraordinary libidinousness--unprecedented in his experience-- of the young man and woman in question.

Bea was very upset. [rflintl/98] Whether or not this was what caused her to turn again to her fiction, it must have made her reflect on the ^{change in Norman from the time before he} ~~kind of distance that now separated her from her husband compared to the earlier kind, when Norman~~ would fill his overseas letters with the most passionate affirmations not only of desire but of lifelong monogamous faithfulness. She would have been able to measure the gradual, and after all inevitable cooling of this ardor since their reunion; and Norman's continued adherence to the code of candor at any cost must have ^{also} made her aware of his ^{old idea that for} ~~parallel return to the point of view that had made~~ ~~them quarrel as pre-marital lovers. Then he had argued that for~~ him, and probably for both of them, casual dalliance with others was ^{something} ~~a future certainty~~ they would have to accept if they were to stay together. It was on these grounds that he had resisted her talk of marriage. When his own thoughts later turned to it, they of course were not caused by any changing of this view. It was just that he saw reasons for marriage that overrode all other considerations.

While Norman was, at this moment in Paris, far from ready to start thinking of terminating his marriage, he clearly was well

past the point of believing that monogamous constancy was a prerequisite for its continuation. How much he had departed from that constancy up to this time is hard to determine (the episode with the French couple may well have been memorable because it was his first threesome, not his first adultery.) But there is no doubt that from this time forward--and especially in the forthcoming post-publication circumstances that would change everything so drastically--the honeymoon for Norman and his Beatrice was altogether over.

That said, they still had much to ~~draw~~^{keep} them together, ~~and keep them engaged.~~ They remained social fledglings, and they supported each other ~~readily~~ against a ~~largely~~ strange and threatening world. They were in Europe for the first time, were of like minds concerning the political and economic state of that continent, ~~indeed, of all continents--~~ and having decided to discontinue the Sorbonne program, they looked forward to a spring and summer of adventurous ~~exploration together through travel.~~^{travel.} (They had already decided to emulate Mark and Alice by getting their own car.) And most of all, the two young people sensed with growing excitement the approaching denouement of a drama ~~they had begun together~~ when they married and entered military service in 1944. The book they had only dreamed of then was actually on its way, and when it emerged on May 6th in New York they would ~~be positioned to~~ monitor ~~the course of~~ its reception from a doubly insulated vantage-point. Not only would they be in Europe, but they would be on a carefully

scheduled family-reunion touring excursion. Thus if the book should come under critical attack they would be both distanced from it and among friends; while if by some wonderful chance it should instead be praised and perhaps even sell well, they could celebrate the victory en famille.

If, therefore, the Paris winter had been made a little colder at 11 Rue Brea by Norman's report to Bea of his afternoon's adventure, there was ~~still much for them as a couple to move on to~~. As he had during his early days with Bea in Cambridge, Norman took up painting for a short while⁹--and this may have been intended as a gesture in the direction of re-bonding with his wife. In Bea's case gesture of bonding may have taken the form of those weeks spent writing at her manuscript. In any case, Norman soon gave ~~up on the~~ painting and, after working briefly on two manuscripts at the same time, settled exclusively into the composition of what he was calling "Mrs Guinevere." He has since suggested [Advfm] that his problem in finding a viable project for his second Rinehart novel was complicated by the fact that he had no postwar, returning-veteran experience to write about. Instead of getting to know postwar America at first hand, ~~as most of his fellow veterans had done~~, he buried himself in a writing studio for fifteen months and more, completing his ~~Naked and the Dead~~

⁹In a mid-February letter to Fig Norman recorded: "We've got exams coming up at the Sorbonne this Saturday and if I pass I'm going to transfer to art school, just to be able to see lots of nekid women as Bea says. But I wish I were a painter. It's not the worst way to spend one's life."

*committed
as he always
has been to writing,
not converting
his years to
a new regimen*

*69
regimen: painting,
photography, film,
journalism, politics
and punditry*