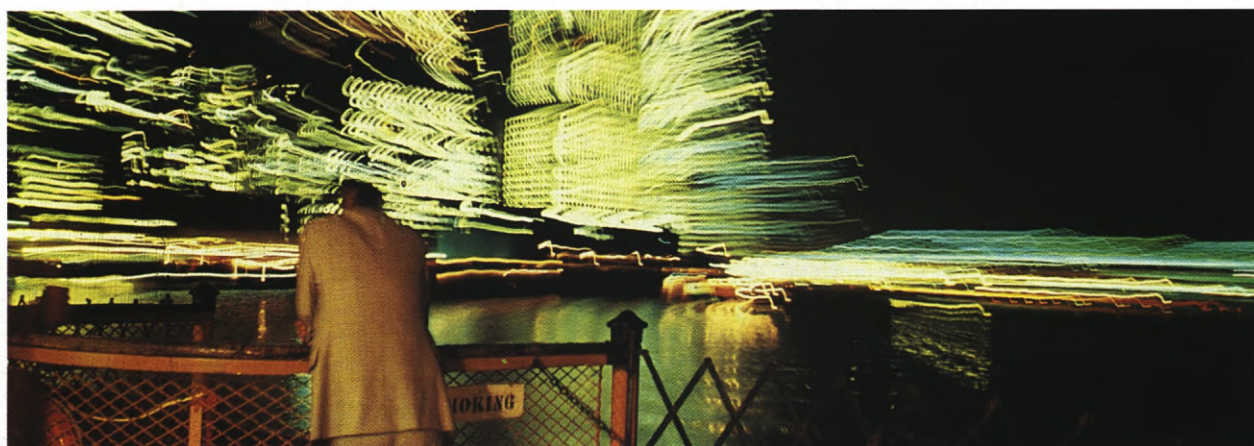


HARPER'S



STALKING THE BILLION-FOOTED BEAST
A Literary Manifesto for the New Social Novel
By Tom Wolfe

EAST-WEST RELATION
Summit on First Avenue
By Robert Stone

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STALKING THE BILLION-FOOTED BEAST

A literary manifesto for the new social novel
By Tom Wolfe

May I be forgiven if I take as my text the sixth page of the fourth chapter of *The Bonfire of the Vanities*? The novel's main character, Sherman McCoy, is driving over the Triborough Bridge in New York City in his Mercedes roadster with his twenty-six-year-old girlfriend, not his forty-year-old wife, in the tan leather bucket seat beside him, and he glances triumphantly off to his left toward the island of Manhattan. "The towers were jammed together so tightly, he could feel the mass and stupendous weight. Just think of the millions, from all over the globe, who yearned to be on that island, in those towers, in those narrow streets! There it was, the Rome, the Paris, the London of the twentieth century, the city of ambition, the dense magnetic rock, the irresistible destination of all those who insist on being *where things are happening*—"

To me the idea of writing a novel about this astonishing metropolis, a big novel, cramming as much of New York City between covers as you could, was the most tempting, the most challenging, and the most obvious idea an American writer could possibly have. I had first vowed to try it in 1968, except that what I had in mind then was a nonfiction novel, to use a much-discussed term from the period. I had just written one, *The Electric Kool-Aid Acid Test*, about the psychedelic, or hippie, movement, and I had begun to indulge in some brave speculations about nonfiction as an art form. These were eventually recorded in a book called *The New Journalism*. Off the record, however, alone in my little apartment on East Fifty-eighth Street, I was worried that somebody out there was writing a big realistic fictional novel about the hippie experience that would blow *The Electric Kool-Aid Acid Test* out of the water. Somebody? There might be droves of them. After all, among the hippies were many well-educated and presumably, not to mention avowedly, creative people. But one, two, three, four years went by, and to my relief, and then my bafflement, those novels never appeared. (And to this day they remain unwritten.)

Tom Wolfe is a contributing editor of Harper's Magazine. He is currently at work on a new novel.

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Meantime, I turned to the proposed nonfiction novel about New York. As I saw it, such a book should be a novel of the city, in the sense that Balzac and Zola had written novels of Paris and Dickens and Thackeray had written novels of London, with the city always in the foreground, exerting its relentless pressure on the souls of its inhabitants. My immediate model was Thackeray's *Vanity Fair*. Thackeray and Dickens had lived in the first great era of the metropolis. Now, a century later, in the 1960s, certain powerful forces had converged to create a second one. The economic boom that had begun in the middle of the Second World War surged through the decade of the Sixties without even a mild recession. The flush times created a sense of immunity, and standards that had been in place for millennia were swept aside with a merry, rut-boar abandon. One result was the so-called sexual revolution, which I always thought was a rather prim term for the lurid carnival that actually took place.

Indirectly, the boom also triggered something else: overt racial conflict. Bad feelings had been rumbling on low boil in the cities ever since the great migrations from the rural South had begun in the 1920s. But in 1965 a series of race riots erupted, starting with the Harlem riot in 1964 and the Watts riot in Los Angeles in 1965, moving to Detroit in 1967, and peaking in Washington and Chicago in 1968. These were riots that only the Sixties could have produced. In the Sixties, the federal government had created the War on Poverty, at the heart of which were not alms for the poor but setups called CAPs: Community Action Programs. CAPs were something new in the history of political science. They were official invitations from the government to people in the slums to improve their lot by rising up and rebelling against the establishment, including the government itself. The government would provide the money, the headquarters, and the advisers. So people in the slums obliged. The riots were merely the most sensational form the strategy took, however. The more customary form was the confrontation. *Confrontation* was a Sixties term. It was not by mere coincidence that the most violent of the Sixties confrontational groups, the Black Panther Party of America, drew up its ten-point program in the North Oakland poverty center. That was what the poverty center was there for.

Such was the backdrop one day in January of 1970 when I decided to attend a party that Leonard Bernstein and his wife, Felicia, were giving for the Black Panthers in their apartment at Park Avenue and Seventy-ninth Street. I figured that here might be some material for a chapter in my nonfiction *Vanity Fair* about New York. I didn't know the half of it. It was at this party that a Black Panther field marshal rose up beside the north piano—there was also a south piano—in Leonard Bernstein's living room and outlined the Panthers' ten-point program to a roomful of socialites and celebrities, who, giddy with *nostalgie de la boue*, entertained a vision of the future in which, after the revolution, there would no longer be any such thing as a two-story, thirteen-room apartment on Park Avenue, with twin grand pianos in the living room, for one family.

All I was after was material for a chapter in a nonfiction novel, as I say. But the party was such a perfect set piece that I couldn't hold back. I wrote an account of the evening for *New York* magazine entitled "Radical Chic" and, as a companion piece, an article about the confrontations the War on Poverty had spawned in San Francisco, "Mau-mauing the Flak Catchers." The two were published as a book in the fall of 1970. Once again I braced and waited for the big realistic novels that were sure to be written about this phenomenon that had played such a major part in American life in the late 1960s and early 1970s: racial strife in the cities. Once again the years began to roll by, and these novels never appeared.

This time, however, my relief was not very profound. I still had not written my would-be big book about New York. I had merely put off the attempt. In 1972 I put it off a little further. I went to Cape Canaveral to cover the launch of *Apollo 17*, the last mission to the moon, for *Rolling*

Stone. I ended up writing a four-part series on the astronauts, then decided to spend the next five or six months expanding the material into a book. The five or six months stretched into a year, eighteen months, two years, and I began to look over my shoulder. Truman Capote, for one, had let it be known that he was working on a big novel about New York entitled *Answered Prayers*. No doubt there were others as well. The material was rich beyond belief and getting richer every day.

Another year slipped by . . . and, miraculously, no such book appeared.

Now I paused and looked about and tried to figure out what was, in fact, going on in the world of American fiction. I wasn't alone, as it turned out. Half the publishers along Madison Avenue—at that time, publishing houses could still afford Madison Avenue—had their noses pressed against their thermopane glass walls scanning the billion-footed city for the approach of the young novelists who, surely, would bring them the big novels of the racial clashes, the hippie movement, the New Left, the Wall Street boom, the sexual revolution, the war in Vietnam. But such creatures, it seemed, no longer existed.

The strange fact of the matter was that young people with serious literary ambitions were no longer interested in the metropolis or any other big, rich slices of contemporary life. Over the preceding fifteen years, while I had been immersed in journalism, one of the most curious chapters in American literary history had begun. (And it is not over yet.) The story is by turns bizarre and hilarious, and one day some lucky doctoral candidate with the perseverance of a Huizinga or a Hauser will do it justice. I can offer no more than the broadest outline.

After the Second World War, in the late 1940s, American intellectuals began to revive a dream that had glowed briefly in the 1920s. They set out to create a native intelligentsia on the French or English model, an intellectual aristocracy—socially unaffiliated, beyond class distinctions—active in politics and the arts. In the arts, their audience would be the inevitably small minority of truly cultivated people as opposed to the mob, who wished only to be entertained or to be assured they were “cultured.” By now, if one need edit, the mob was better known as the middle class.

Among the fashionable European ideas that began to circulate was that of “the death of the novel,” by which was meant the realistic novel. Writing in 1948, Lionel Trilling gave this notion a late-Marxist twist that George Steiner and others would elaborate on. The realistic novel, in their gloss, was the literary child of the nineteenth-century industrial bourgeoisie. It was a slice of life, a cross section, that provided a true and powerful picture of individuals and society—as long as the bourgeois order and the old class system were firmly in place. But now that the bourgeoisie was in a state of “crisis and partial rout” (Steiner’s phrase) and the old class system was crumbling, the realistic novel was pointless. What could be more futile than a cross section of disintegrating fragments?

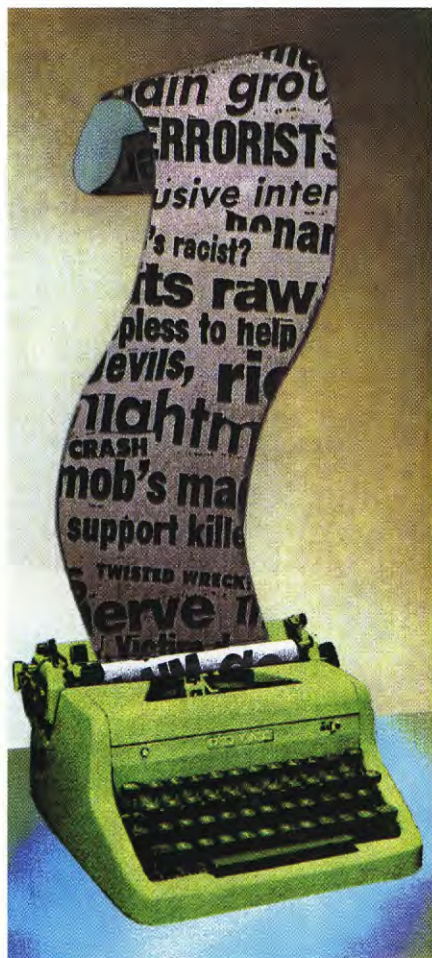
The truth was, as Arnold Hauser had gone to great pains to demonstrate in *The Social History of Art*, the intelligentsia have always had contempt for the realistic novel—a form that wallows so enthusiastically in the dirt of everyday life and the dirty secrets of class envy and that, still worse, is so easily understood and obviously relished by the mob, i.e., the middle class. In Victorian England, the intelligentsia regarded Dickens as “the author of the uneducated, indiscriminating public.” It required a chasm of time—eighty years, in fact—to separate his work from its vulgar milieu so that Dickens might be canonized in British literary circles. The intelligentsia have always preferred more refined forms of fiction, such as that longtime French intellectual favorite, the psychological novel.

By the early 1960s, the notion of the death of the realistic novel had caught on among young American writers with the force of revelation. This was an extraordinary turnabout. It had been only yesterday, in the

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1930s, that the big realistic novel, with its broad social sweep, had put American literature up on the world stage for the first time. In 1930 Sinclair Lewis, a realistic novelist who used reporting techniques as thorough as Zola's, became the first American writer to win the Nobel Prize. In his acceptance speech, he called on his fellow writers to give America "a literature worthy of her vastness," and, indeed, four of the next five Americans to win the Nobel Prize in literature—Pearl Buck, William Faulkner, Ernest Hemingway, and John Steinbeck—were realistic novelists. (The fifth was Eugene O'Neill.) For that matter, the most highly regarded new novelists of the immediate postwar period—James Jones, Norman Mailer, Irwin Shaw, William Styron, Calder Willingham—were all realists.

Yet by 1962, when Steinbeck won the Nobel Prize, young writers, and intellectuals generally, regarded him and his approach to the novel as an embarrassment. Pearl Buck was even worse, and Lewis wasn't much better. Faulkner and Hemingway still commanded respect, but it was the respect you give to old boys who did the best they could with what they knew in their day. They were "squares" (John Gardner's term) who actually thought you could take real life and spread it across the pages of a book. They never comprehended the fact that a novel is a sublime literary game.

All serious young writers—*serious* meaning those who aimed for literary prestige—understood such things, and they were dismantling the realistic novel just as fast as they could think of ways to do it. The dividing line was the year 1960. Writers who went to college after 1960 . . . *understood*. For a serious young writer to stick with realism after 1960 required contrariness and courage.

Writers who had gone to college before 1960, such as Saul Bellow, Robert Stone, and John Updike, found it hard to give up realism, but many others were caught betwixt and between. They didn't know which way to turn. For example, Philip Roth, a 1954 graduate of Bucknell, won the National Book Award in 1960 at the age of twenty-seven for a collection entitled *Goodbye, Columbus*. The title piece was a brilliant novella of manners—brilliant . . . but, alas, highly realistic. By 1961 Roth was having second thoughts. He made a statement that had a terrific impact on other young writers. We now live in an age, he said, in which the imagination of the novelist lies helpless before what he knows he will read in tomorrow's newspaper. "The actuality is continually outdoing our talents, and the culture tosses up figures daily that are the envy of any novelist."

Even today—perhaps especially today—anyone, writer or not, can sympathize. What novelist would dare concoct a plot in which, say, a Southern television evangelist has a tryst in a motel with a church secretary from Babylon, New York—Did you have to make it *Babylon*?—and is ruined to the point where he has to sell all his worldly goods at auction, including his air-conditioned doghouse—*air-conditioned doghouse*?—whereupon he is termed a "decadent pompadour boy" by a second television evangelist, who, we soon learn, has been combing his own rather well-teased blond hair forward over his forehead and wearing headbands in order to disguise himself as he goes into Louisiana waterbed motels with combat-zone prostitutes—Oh, *come on*—prompting a third television evangelist, who is under serious consideration for the Republican presidential nomination, to charge that the damning evidence has been leaked to the press by the Vice President of the United States . . . while, meantime, the aforesaid church secretary has now bared her chest to the photographers and has thereby become an international celebrity and has gone to live happily ever after in a castle known as the Playboy Mansion . . . and her erstwhile tryst mate, evangelist No. 1, was last seen hiding in the fetal position under his lawyer's couch in Charlotte, North Carolina . . .

What novelist would dare dream up such crazy stuff and then ask you to suspend your disbelief?

The lesson that a generation of serious young writers learned from Roth's lament was that it was time to avert their eyes. To attempt a realistic novel

with the scope of Balzac, Zola, or Lewis was absurd. By the mid-1960s the conviction was not merely that the realistic novel was no longer possible but that American life itself no longer deserved the term *real*. American life was chaotic, fragmented, random, discontinuous; in a word, *absurd*. Writers in the university creative writing programs had long, phenomenological discussions in which they decided that the act of writing words on a

page was the real thing and the so-called real world of America was the fiction, requiring the suspension of disbelief. *The so-called real world* became a favorite phrase.

New types of novels came in waves, each trying to establish an avant-garde position out beyond realism. There were Absurdist novels, Magical Realist novels, and novels of Radical Disjunction (the novelist and critic Robert Towers's phrase) in which plausible events and plausible characters were combined in fantastic or outlandish ways, often resulting in dreadful catastrophes that were played for laughs in the ironic mode. Irony was the attitude supreme, and nowhere more so than in the Puppet-Master novels, a category that often overlapped with the others. The Puppet-Masters were in love with the theory that the novel was, first and foremost, a literary game, words on a page being manipulated by an author. Ronald Sukenick, author of a highly praised 1968 novel called *Up*, would tell you what he looked like while he was writing the words you were at that moment reading. At one point you are informed that he is stark naked. Sometimes he tells you he's crossing out what you've just read and changing it. Then he gives you the new version. In a story called "The Death of the Novel," he keeps saying, à la Samuel Beckett, "I can't go on." Then he exhorts himself, "Go on," and on he goes. At the end of *Up* he tells you that none of the characters was real: "I just make it up as I go along."

The Puppet-Masters took to calling their stories *fictions*, after the manner of Jorge Luis Borges, who spoke of his *ficciones*. Borges, an Argentinian, was one of the gods of the new breed. In keeping with the cosmopolitan yearnings of the native intelligentsia, all gods now came from abroad: Borges, Nabokov, Beckett, Pinter, Kundera, Calvino, García Márquez, and, above all, Kafka; there was a whole rash of stories with characters named H or V or K or T or P (but, for some reason, none named A, B, D, or E). It soon reached the point where a creative writing teacher at Johns Hopkins held up Tolstoy as a master of the novel—and was looked upon by his young charges as rather touchingly old-fashioned. As one of them, Frederick Barthelme, later put it, "He talked Leo Tolstoy when we were up to here with Laurence Sterne, Franz Kafka, Italo Calvino, and Gabriel García Márquez. In fact, Gabriel García Márquez was already *over* by then."

By the 1970s there was a headlong rush to get rid of not only realism but everything associated with it. One of the most highly praised of the new breed, John Hawkes, said: "I began to write fiction on the assumption that the true enemies of the novel were plot, character, setting, and theme." The most radical group, the Neo-Fabulists, decided to go back to the primal origins of fiction, back to a happier time, before realism and all its contaminations, back to myth, fable, and legend. John Gardner and John Irving both started out in this vein, but the peerless leader was John Barth, who wrote a collection of three novellas called *Chimera*, recounting the further adventures of Perseus and Andromeda and other characters from Greek mythology. *Chimera* won the 1972 National Book Award for fiction.

Other Neo-Fabulists wrote modern fables, à la Kafka, in which the action, if any, took place at no specific location. You couldn't even tell what hemisphere it was. It was some nameless, elemental terrain—the desert, the woods, the open sea, the snowy wastes. The characters had no backgrounds. They came from nowhere. They didn't use realistic speech. Nothing they said, did, or possessed indicated any class or ethnic origin. Above

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all, the Neo-Fabulists avoided all big, obvious sentiments and emotions, which the realistic novel, with its dreadful Little Nell scenes, specialized in. Perfect anesthesia; that was the ticket, even in the death scenes. Anesthetic solitude became one of the great motifs of serious fiction in the 1970s. The Minimalists, also known as the K-Mart Realists, wrote about real situations, but very tiny ones, tiny domestic ones, for the most part, usually in lonely Rustic Septic Tank Rural settings, in a deadpan prose composed of disingenuously short, simple sentences—with the emotions anesthetized, given a shot of novocaine. My favorite Minimalist opening comes from a short story by Robert Coover: "In order to get started, he went to live alone on an island and shot himself."

Many of these writers were brilliant. They were virtuosos. They could do things within the narrow limits they had set for themselves that were more clever and amusing than anyone could have ever imagined. But what was this lonely island they had moved to? After all, they, like me, happened to be alive in what was, for better or for worse, the American century, the century in which we had become the mightiest military power in all history, capable of blowing up the world by turning two cylindrical keys in a missile silo but also capable, once it blew, of escaping to the stars in spaceships. We were alive in the first moment since the dawn of time in which man was able at last to break the bonds of Earth's gravity and explore the rest of the universe. And, on top of that, we had created an affluence that reached clear down to the level of mechanics and tradesmen on a scale that would have made the Sun King blink, so that on any given evening even a Neo-Fabulist's or a Minimalist's electrician or air-conditioner mechanic or burglar-alarm repairman might very well be in Saint Kitts or Barbados or Puerto Vallarta wearing a Harry Belafonte cane-cutter shirt, open to the sternum, the better to reveal the gold chains twinkling in his chest hair, while he and his third wife sit on the terrace and have a little designer water before dinner. . .

What a feast was spread out before every writer in America! How could any writer resist plunging into it? I couldn't.

In 1979, after I had finally completed my book about the astronauts, *The Right Stuff*, I returned at last to the idea of a novel about New York. I now decided the book would not be a nonfiction novel but a fictional one. Part of it, I suppose, was curiosity or, better said, the question that rebuked every writer who had made a point of experimenting with nonfiction over the preceding ten or fifteen years: Are you merely ducking the big challenge—The Novel? Consciously, I wanted to prove a point. I wanted to fulfill a prediction I had made in the introduction to *The New Journalism* in 1973; namely, that the future of the fictional novel would be in a highly detailed realism based on reporting, a realism more thorough than any currently being attempted, a realism that would portray the individual in intimate and inextricable relation to the society around him.

One of the axioms of literary theory in the Seventies was that realism was "just another formal device, not a permanent method for dealing with experience" (in the words of the editor of the *Partisan Review*, William Phillips). I was convinced then—and I am even more strongly convinced now—that precisely the opposite is true. The introduction of realism into literature in the eighteenth century by Richardson, Fielding, and Smollett was like the introduction of electricity into engineering. It was not just another device. The effect on the emotions of an everyday realism such as Richardson's was something that had never been conceived of before. It was realism that created the "absorbing" or "gripping" quality that is peculiar to the novel, the quality that makes the reader feel that he has been pulled not only into the setting of the story but also into the minds and central nervous systems of the characters. No one was ever moved to tears by reading about the unhappy fates of heroes and heroines in Homer, Sophocles, Molière, Racine, Sydney, Spenser, or Shakespeare. Yet even

the impeccable Lord Jeffrey, editor of the *Edinburgh Review*, confessed to having cried—blubbered, boo-hooed, snuffled, and sighed—over the death of Little Nell in *The Old Curiosity Shop*. For writers to give up this power in the quest for a more up-to-date kind of fiction—it is as if an engineer were to set out to develop a more sophisticated machine technology by first of all discarding the principle of electricity, on the grounds that it has been used ad nauseam for a hundred years.

One of the specialties of the realistic novel, from Richardson on, was the demonstration of the influence of society on even the most personal aspects of the life of the individual. Lionel Trilling was right when he said, in 1948, that what produced great characters in the nineteenth-century European novel was the portrayal of “class traits modified by personality.” But he went on to argue that the old class structure by now had disintegrated, particularly in the United States, rendering the technique useless. Again, I would say that precisely the opposite is the case. If we substitute for *class*, in Trilling’s formulation, the broader term *status*, that technique has never been more essential in portraying the innermost life of the individual. This is above all true when the subject is the modern city. It strikes me as folly to believe that you can portray the individual in the city today without also portraying the city itself.

Asked once what three novels he would most recommend to a creative writing student, Faulkner said (or is said to have said): “*Anna Karenina*, *Anna Karenina*, and *Anna Karenina*.” And what is at the core of not only the private dramas but also the very psychology of *Anna Karenina*? It is Tolstoy’s concept of the heart at war with the structure of society. The dramas of Anna, Vronsky, Karenin, Levin, and Kitty would be nothing but slow-moving romances without the panorama of Russian society against which Tolstoy places them. The characters’ electrifying irrational acts are the acts of the heart brought to a desperate edge by the pressure of society.

If Trilling were here, he would no doubt say, But of course: “class traits modified by personality.” These are substantial characters (*substantial* was one of Trilling’s favorite terms) precisely because Russian society in Tolstoy’s day was so clearly defined by social classes, each with its own distinctive culture and traditions. Today, in New York, Trilling could argue, Anna would just move in with Vronsky, and people in their social set would duly note the change in their Scully & Scully address books; and the arrival of the baby, if they chose to have it, would occasion no more than a grinning snigger in the gossip columns. To which I would say, Quite so. The status structure of society has changed, but it has not disappeared for a moment. It provides an infinite number of new agonies for the Annas and Vronskys of the Upper East Side, and, as far as that goes, of Leningrad. Anyone who doubts that need only get to know them.

American society today is no more or less chaotic, random, discontinuous, or absurd than Russian society or French society or British society a hundred years ago, no matter how convenient it might be for a writer to think so. It is merely more varied and complicated and harder to define. In the prologue to *The Bonfire of the Vanities*, the mayor of New York delivers a soliloquy in a stream of consciousness as he is being routed from a stage in Harlem by a group of demonstrators. He thinks of all the rich white New Yorkers who will be watching this on television from within the insulation of their cooperative apartments. “Do you really think this is *your* city any longer? Open your eyes! The greatest city of the twentieth century! Do you think *money* will keep it yours? Come down from your swell co-ops, you general partners and merger lawyers! It’s the Third World down there! Puerto Ricans, West Indians, Haitians, Dominicans, Cubans, Colombians, Hondurans, Koreans, Chinese, Thais, Vietnamese, Ecuadorians, Panamanians, Filipinos, Albanians, Senegalese, and Afro-Americans! Go visit the frontiers, you gutless wonders! Morningside Heights, St. Nicholas Park, Washington Heights, Fort Tryon—*por qué pagar más*! The Bronx—the Bronx is finished for you!”—and on he goes. New York and practically

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every other large city in the United States are undergoing a profound change. The fourth great wave of immigrants—this one from Asia, North Africa, Latin America, and the Caribbean—is now pouring in. Within ten years political power in most major American cities will have passed to the nonwhite majorities. Does that render these cities incomprehensible, fragmented beyond the grasp of all logic, absurd, meaningless to gaze upon in a literary sense? Not in my opinion. It merely makes the task of the writer more difficult if he wants to know what truly presses upon the heart of the individual, white or nonwhite, living in the metropolis in the last decade of the twentieth century.

That task, as I see it, inevitably involves reporting, which I regard as the most valuable and least understood resource available to any writer with exalted ambitions, whether the medium is print, film, tape, or the stage. Young writers are constantly told, "Write about what you know." There is nothing wrong with that rule as a starting point, but it seems to get quickly magnified into an unspoken maxim: The only valid experience is personal experience.

Emerson said that every person has a great autobiography to write, if only he understands what is truly his own unique experience. But he didn't say every person had *two* great autobiographies to write. Dickens, Dostoyevski, Balzac, Zola, and Sinclair Lewis *assumed* that the novelist had to go beyond his personal experience and head out into society as a reporter. Zola called it documentation, and his documenting expeditions to the slums, the coal mines, the races, the *folies*, department stores, wholesale food markets, newspaper offices, barnyards, railroad yards, and engine decks, notebook and pen in hand, became legendary. To write *Elmer Gantry*, the great portrait of not only a corrupt evangelist but also the entire Protestant clergy at a time when they still set the moral tone of America, Lewis left his home in New England and moved to Kansas City. He organized Bible study groups for clergymen, delivered sermons from the pulpits of preachers on summer vacation, attended tent meetings and Chautauqua lectures and church conferences and classes at the seminaries, all the while doggedly taking notes on five-by-eight cards.

It was through this process, documentation, that Lewis happened to scoop the Jim Bakker story by sixty years—and to render it totally plausible, historically and psychologically, in fiction. I refer to the last two chapters of *Elmer Gantry*. We see Elmer, the great evangelist, get caught in a tryst with . . . the church secretary (Hettie Dowler is her name) . . . who turns out to be in league with a very foxy lawyer . . . and the two of them present Elmer with a hefty hush-money demand, which he is only too eager to pay. . . . With the help of friends, however, Elmer manages to turn the tables, and is absolved and vindicated in the eyes of humanity and the press. On the final page, we see Elmer on his knees beside the pulpit on Sunday morning before a packed house, with his gaze lifted heavenward and his hands pressed together in Albrecht Dürer mode, tears running down his face, loudly thanking the Lord for delivering him from the vipers. As the book ends, he looks toward the choir and catches a glimpse of a new addition, "a girl with charming ankles and lively eyes. . . ."

Was it reporting that made Lewis the most highly regarded American novelist of the 1920s? Certainly not by itself. But it was the material he found through reporting that enabled Lewis to exercise with such rich variety his insights, many of them exceptionally subtle, into the psyches of men and women and into the status structure of society. Having said that, I will now reveal something that practically every writer has experienced—and none, as far as I know, has ever talked about. The young person who decides to become a writer because he has a subject or an issue in mind, because he has "something to say," is a rare bird. Most make that decision because they realize they have a certain musical facility with words. Since poetry is the music of language, outstanding young poets are by no means

rare. As he grows older, however, our young genius keeps running into this damnable problem of *material*, of what to write about, since by now he realizes that literature's main arena is prose, whether in fiction or the essay. Even so, he keeps things in proportion. He tells himself that 95 percent of literary genius is the unique talent that is secure inside some sort of crucible in his skull and 5 percent is the material, the clay his talent will mold.

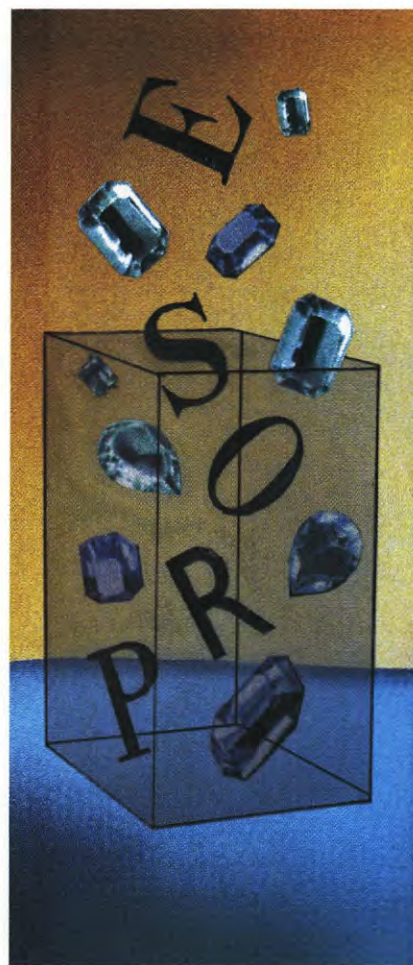
I can remember going through this stage myself. In college, at Washington and Lee, I decided I would write crystalline prose. That was the word: *crystalline*. It would be a prose as ageless, timeless, exquisite, soaring, and transparently dazzling as Scarlatti at his most sublime. It would speak to the twenty-fifth century as lucidly as to my own. (I was, naturally, interested to hear, years later, that Iris Murdoch had dreamed of the same quality and chosen the same word, *crystalline*, at a similar point in her life.) In graduate school at Yale, I came upon the Elizabethan books of rhetoric, which isolated, by my count, 444 figures of speech, covering every conceivable form of wordplay. By analyzing the prose of writers I admired—De Quincey, I remember, was one of them—I tried to come up with the perfect sequences of figures and make notations for them, like musical notes. I would flesh out this perfect skeleton with some material when the time came.

Such experiments don't last very long, of course. The damnable beast, material, keeps getting bigger and more obnoxious. Finally, you realize you have a choice. Either hide from it, wish it away, or wrestle with it. I doubt that there is a writer over forty who does not realize in his heart of hearts that literary genius, in prose, consists of proportions more on the order of 65 percent material and 35 percent the talent in the sacred crucible.

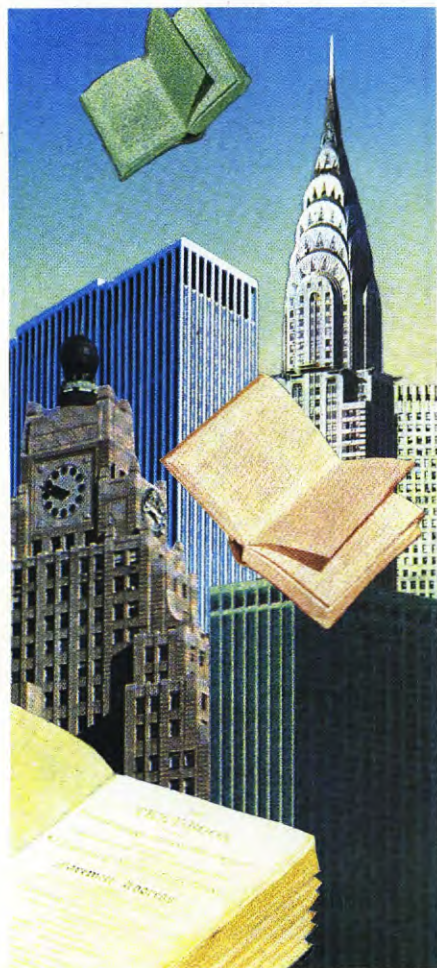
I never doubted for a moment that to write a long piece of fiction about New York City I would have to do the same sort of reporting I had done for *The Right Stuff* or *Radical Chic & Mau-mauing the Flak Catchers*, even though by now I had lived in New York for almost twenty years. By 1981, when I started work in earnest, I could see that Thackeray's *Vanity Fair* would not be an adequate model. *Vanity Fair* deals chiefly with the upper orders of British society. A book about New York in the 1980s would have to deal with New York high and low. So I chose Wall Street as the high end of the scale and the South Bronx as the low. I knew a few more people on Wall Street than in the South Bronx, but both were terrae incognitae as far as my own experience was concerned. I headed forth into I knew not exactly what. Any big book about New York, I figured, should have at least one subway scene. I started riding the subways in the Bronx. One evening I looked across the car and saw someone I knew sitting there in a strange rig. He was a Wall Street broker I hadn't seen for nine or ten years. He was dressed in a business suit, but his pants legs were rolled up three or four hitches, revealing a pair of olive green army surplus socks, two bony lengths of shin, and some decomposing striped orthotic running shoes. On the floor between his feet was an A&P shopping bag made of slippery white polyethylene. He had on a dirty raincoat and a greasy rain hat, and his eyes were darting from one end of the car to the other. I went over, said hello, and learned the following. He and his family lived in the far North Bronx, where there are to this day some lovely, leafy Westchester-style neighborhoods, and he worked on Wall Street. The subways provided fine service, except that lately there had been a problem. Packs of young toughs had taken to roaming the cars. They would pick out a likely prey, close in on his seat, hem him in, and ask for money. They kept their hands in their pockets and never produced weapons, but their leering, menacing looks were usually enough. When this fellow's turn came, he had capitulated, given them all he had—and he'd been a nervous wreck on the subway ever since. He had taken to traveling to and from Wall Street in this pathetic disguise in order to avoid looking worth robbing. In the A&P shopping bag he carried his Wall Street shoes and socks.

I decided I would use such a situation in my book. It was here that I began to run into not Roth's Lament but Muggeridge's Law. While Mal-

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colm Muggeridge was editor of *Punch*, it was announced that Khrushchev and Bulganin were coming to England. Muggeridge hit upon the idea of a mock itinerary, a lineup of the most ludicrous places the two paunchy, pear-shaped little Soviet leaders could possibly be paraded through during the solemn business of a state visit. Shortly before press time, half the feature had to be scrapped. It coincided exactly with the official itinerary, just released, prompting Muggeridge to observe: We live in an age in which it is no longer possible to be funny. There is nothing you can imagine, no matter how ludicrous, that will not promptly be enacted before your very eyes, probably by someone well known.

This immediately became my problem. I first wrote *The Bonfire of the Vanities* serially for *Rolling Stone*, producing a chapter every two weeks with a gun at my temple. In the third chapter, I introduced one of my main characters, a thirty-two-year-old Bronx assistant district attorney named Larry Kramer, sitting in a subway car dressed as my friend had been dressed, his eyes jumping about in a bughouse manner. This was supposed to create unbearable suspense in the readers. What on earth had reduced this otherwise healthy young man to such a pathetic state? This chapter appeared in July of 1984. In an installment scheduled for April of 1985, the readers would learn of his humiliation by a wolfpack, who had taken all his money plus his little district attorney's badge. But it so happened that in December of 1984 a young man named Bernhard Goetz found himself in an identical situation on a subway in New York, hemmed in by four youths who were, in fact, from the South Bronx. Far from caving in, he pulled out a .38-caliber revolver and shot all four of them and became one of the most notorious figures in America. Now, how could I, four months later, in April of 1985, proceed with my plan? People would say, This poor fellow Wolfe, he has no imagination. He reads the newspapers, gets these obvious ideas, and then gives us this wimp Kramer, who caves in. So I abandoned the plan, dropped it altogether. The *Rolling Stone* readers' burning thirst, if any, to know what accounted for Assistant D.A. Kramer's pitiful costume and alarming facial tics was never slaked.

In one area, however, I was well ahead of the news, and this lent the book a curious kind of alter-life. The plot turns on a severe injury to a black youth in an incident involving a white couple in an automobile. While the youth lies in a coma, various forces close in on the case—the press, politicians, prosecutors, real estate brokers, black activists—each eager, for private reasons, to turn the matter into a racial Armageddon. Supreme among them is Reverend Bacon, a Harlem minister, a genius at handling the press who soon has the entire city throbbing to the young man's outrageous fate. In the book, the incident casts its shadow across the upcoming elections and threatens to cost the white mayor City Hall.

The Bonfire of the Vanities reached bookstores in October of 1987, a week before the Wall Street crash. From the start, in the press, there was a certain amount of grumbling, some of it not very nice, about my depiction of Reverend Bacon. He was a grotesque caricature of a black activist, grotesque or worse. Then, barely three months later, the Tawana Brawley case broke. At the forefront of the Brawley case appeared an activist black minister, the Reverend Al Sharpton, who was indeed a genius at handling the press, even when he was in the tightest corners. At one point the *New York Post* got a tip that Sharpton was having his long Byronic hair coiffed at a beauty parlor in Brooklyn. A reporter and photographer waited until he was socked in under the dryer, then burst in. Far from throwing up his hands and crying out about invasion of privacy, Sharpton nonchalantly beckoned to his stalkers. "Come on in, boys, and bring your cameras. I want you to see how . . . a real man . . . gets his hair done." Just like that!—another Sharpton media triumph, under the heading of "Masculinity to Burn." In fact, Sharpton was so flamboyant, the grumbling about Reverend Bacon swung around 180 degrees. Now I heard people complain, This poor fellow Wolfe, he has no imagination. Here, on the front page of every

newspaper, are the real goods—and he gives us this little divinity student, Reverend Bacon.

But I also began to hear and read with increasing frequency that *The Bonfire of the Vanities* was “prophetic.” The Brawley case turned out to be only one in a series of racial incidents in which young black people were, or were seen as, the victims of white brutality. And these incidents did, indeed, cast their shadow across the race for mayor in New York City. As in the prologue to the book, the mayor, in real life, was heckled, harassed, and shouted down by demonstrators in Harlem, although he was never forced to flee the podium. And perhaps these incidents were among the factors that cost the white mayor City Hall. But not for a moment did I ever think of *The Bonfire of the Vanities* as prophetic. The book only showed what was obvious to anyone who had done what I did, even as far back as the early Eighties, when I began; anyone who had gone out and looked frankly at the new face of the city and paid attention not only to what the voices said but also to the roar.

This brings me to one last point. It is not merely that reporting is useful in gathering the *petits faits vrais* that create verisimilitude and make a novel gripping or absorbing, although that side of the enterprise is worth paying attention to. My contention is that, especially in an age like this, they are essential for the very greatest effects literature can achieve. In 1884 Zola went down into the mines at Anzin to do the documentation for what was to become the novel *Germinal*. Posing as a secretary for a member of the French Chamber of Deputies, he descended into the pits wearing his city clothes, his frock coat, high stiff collar, and high stiff hat (this appeals to me for reasons I won’t delay you with), and carrying a notebook and pen. One day Zola and the miners who were serving as his guides were 150 feet below the ground when Zola noticed an enormous workhorse, a Percheron, pulling a sled piled with coal through a tunnel. Zola asked, “How do you get that animal in and out of the mine every day?” At first the miners thought he was joking. Then they realized he was serious, and one of them said, “Mr. Zola, don’t you understand? That horse comes down here *once*, when he’s a colt, barely more than a foal, and still able to fit into the buckets that bring us down here. That horse grows up down here. He grows blind down here after a year or two, from the lack of light. He hauls coal down here until he can’t haul it anymore, and then he dies down here, and his bones are buried down here.” When Zola transfers this revelation from the pages of his documentation notebook to the pages of *Germinal*, it makes the hair on your arms stand on end. You realize, without the need of amplification, that the horse is the miners themselves, who descend below the face of the earth as children and dig coal down in the pit until they can dig no more and then are buried, often literally, down there.

The moment of The Horse in *Germinal* is one of the supreme moments in French literature—and it would have been impossible without that peculiar drudgery that Zola called documentation. At this weak, pale, tabescent moment in the history of American literature, we need a battalion, a brigade, of Zolas to head out into this wild, bizarre, unpredictable, Hogstomping Baroque country of ours and reclaim it as literary property. Philip Roth was absolutely right. The imagination of the novelist is powerless before what he knows he’s going to read in tomorrow morning’s newspaper. But a generation of American writers has drawn precisely the wrong conclusion from that perfectly valid observation. The answer is not to leave

the rude beast, the material, also known as the life around us, to the journalists but to do what journalists do, or are supposed to do, which is to wrestle the beast and bring it to terms.

Of one thing I am sure. If fiction writers do not start facing the obvious, the literary history of the second half of the twentieth century will record that journalists not only took over the richness of American life as their domain but also seized the high ground of literature itself. Any liter-

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any person who is willing to look back over the American literary terrain of the past twenty-five years—look back candidly, in the solitude of the study—will admit that in at least four years out of five the best nonfiction books have been *better literature* than the most highly praised books of fiction. Any truly candid observer will go still further. In many years, the most highly praised books of fiction have been overshadowed in *literary terms* by writers whom literary people customarily dismiss as “writers of popular fiction” (a curious epithet) or as genre novelists. I am thinking of novelists such as John le Carré and Joseph Wambaugh. Leaving the question of talent aside, Le Carré and Wambaugh have one enormous advantage over their more literary confreres. They are not only willing to wrestle the beast; they actually love the battle.

In 1973, in *The New Journalism*, I wrote that nonfiction had displaced the novel as American literature’s “main event.” That was not quite the same as saying that nonfiction had dethroned the novel, but it was close enough. At the time, it was a rash statement, but *como Fidel lo ha dicho*, history will absolve me. Unless some movement occurs in American fiction over the next ten years that is more remarkable than any detectable right now, the pioneering in nonfiction will be recorded as the most important experiment in American literature in the second half of the twentieth century.

I speak as a journalist, with some enthusiasm, as you can detect, a journalist who has tried to capture the beast in long narratives of both nonfiction and fiction. I started writing *The Bonfire of the Vanities* with the supreme confidence available only to a writer who doesn’t know quite what he is getting into. I was soon plunged into despair. One very obvious matter I had not reckoned with: In nonfiction you are very conveniently provided with the setting and the characters and the plot. You now have the task—and it is a huge one—of bringing it all alive as convincingly as the best of realistic fiction. But you don’t have to concoct the story. Indeed, you can’t. I found the sudden freedom of fiction intimidating. It was at least a year before I felt comfortable enough to use that freedom’s advantages, which are formidable. The past three decades have been decades of tremendous and at times convulsive social change, especially in large cities, and the tide of the fourth great wave of immigration has made the picture seem all the more chaotic, random, and discontinuous, to use the literary clichés of the recent past. The economy with which realistic fiction can bring the many currents of a city together in a single, fairly simple story was something that I eventually found exhilarating. It is a facility that is not available to the journalist, and it seems more useful with each passing month. Despite all the current talk of “coming together,” I see the fast-multiplying factions of the modern cities trying to insulate themselves more diligently than ever before. However brilliant and ambitious, a nonfiction novel about, say, the Tawana Brawley case could not get all of New York in 1989 between two covers. It could illuminate many things, most especially the press and the workings of the justice system, but it would not reach into Wall Street or Park Avenue, precincts even the resourceful Al Sharpton does not frequent. In 1970 the Black Panthers *did* turn up in Leonard Bernstein’s living room. Today, there is no chic, radical or otherwise, in mixing colors in the grand salons.

So the doors close and the walls go up! It is merely another open invitation to literature, especially in the form of the novel. And how can any writer, in fiction or nonfiction, resist going to the beano, to the rout! At the end of *Dead Souls*, Gogol asks, “Whither art thou soaring away to, then, Russia? Give me an answer!” Russia gives none but only goes faster, and “the air, rent to shreds, thunders and turns to wind,” and Gogol hangs on, breathless, his eyes filled with wonder. America today, in a headlong rush of her own, may or may not truly need a literature worthy of her vastness. But American novelists, without any doubt, truly need, in this neurasthenic hour, the spirit to go along for that wild ride. ■