

THE ARTIST AS CENSOR:

J. P. DONLEAVY AND

THE GINGER MAN

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The reader who has already made the acquaintance of Sebastian Dangerfield, Kenneth O'Keefe and their rowdy Dublin cronies in J. P. Donleavy's immensely funny first novel, The Ginger Man, via the original, unexpurgated and entirely above-ground Olympia Press edition, must be singularly unimpressed by Delacorte's recent advertisements that it has finally published the "first complete, unexpurgated edition of the internationally acclaimed 'underground' novel."<sup>1</sup> Particularly, since for several years there has been an unexpurgated British paperback edition available. In the rhetoric made famous by the professional boxing promoter, Seymour Lawrence means only that for \$5.75 the American reader may at last have easy access to a novel that in one form or another has been making the rounds for the better part of ten years.

The American publishing history of this book is an interesting, if distressing, one. The first U.S. edition was brought out in 1958 by McDowell, Obolensky, with an introduction by Arland Ussher and a note on the copyright page indicating it to be a "revised" edition; but neither Mr. Ussher nor any of the original American reviewers saw fit to advise the unwary purchaser that the book was first published in Paris by the Olympia Press and that the revisions were entirely concerned with the so-called pornographic aspects of the novel. The situation is further complicated by the subsequent paperback edition of the Berkley Publishing Corporation which contains the words "complete" and "unabridged" stamped on the cover. Naturally, what was meant was the "unabridged" version of the revised edition! Berkley, several years later, struck a further blow at the curious reader who might have heard of a missing chapter in the American version, by revising the chapter organization. If nothing else, then, the several available versions of the Donleavy novel will enable the student of American social mores to study in some detail the aspects of human behavior which a writer and publisher have assumed are likely to prove offensive to the general reading public.

The Ginger Man is the chronicle of six months in the life of Sebastian Balfe Dangerfield, an American studying at Trinity College, Dublin, in 1948 under the G.I. Bill. He is an angry, rebellious, Navy veteran, twenty-seven years of age, tied to a wife and infant daughter whose very presence tor-

ment him, living on a meagre allowance of the G. I. Bill, housed in squalor, often going without adequate food and with no hope for the future unless he can manage to finish his studies and pass the law exams. But he drinks instead of working, pawns his books and carefully avoids all academic contact with the College. During the course of his adventures, Dangerfield has affairs with three very different women: Chris, an English laundress; Lily Frost, an Irish-Catholic boarder; and Mary, an Irish girl of intense sexual vitality. As a result of a series of wild parties, Dangerfield's wife departs for England, leaving him with two leases and Miss Frost. Using money provided by the young Mary, he moves to London, where she joins him. They are parted by a quarrel, only to be reunited at a Christmas Eve party, the novel closing with Dangerfield wending his way to Mary's flat early Christmas morning.

It is understandable that a novel dealing with a man described by one critic as "reeling, lurching, boozing, wenching," will contain episodes and language likely to offend numerous readers. In the course of readying the first Anglo-American edition for market, the author made over one hundred changes in the text, ranging from the usual euphemistic substitutions to the deletion of an entire chapter; in every case, the changes are related to the effort to make the book less offensive to the general reader. None of the changes seems to have been made for reasons of style, character development or any other purely literary purpose. A small number of the deletions are concerned with the well-known problem of the offensive four-letter word; the majority are actually involved with exhibitionism, various forms of sodomy and other departures from "normal" behavior. In short, any sexual behavior which veers from what is considered to be the norm in terms of position, preparation, partner and type is deleted or made extremely less explicit in the "revised" edition of the book.

A careful reading of both versions of The Ginger Man reveals that the revised edition conforms rather carefully to the general tone of acceptable sexual practices in the United States among members of what Alfred Kinsey has described as the grade-school educated group. His figures suggest that the more educated the individual, the more willing he or she is to experiment in sexual technique since the actual copulation becomes more-or-less secondary to the whole emotional experience. Kinsey's interviews indicated that the individuals with grade-school educations will feel unnatural about seeing their sexual partner naked or in a different position, scoff at the stimulation of the female breast, for example, as "for babies," scorn involved sexual foreplay as unnecessary for male ejaculation and the resultant fertilization of the female and, in general, demonstrate a point of view that is not far removed from that of the middle ages.

What appears to be the case with the publication of the "revised" edition of the novel is a conscious attempt to conform to what the author and publisher believed to be the established norms of sexual behavior. But what

is indicated in the Kinsey findings is that these are merely the established overt norms of the bottom half of our society, that of the grade-school educated; that, in fact, the readers who would be most likely to buy the book are themselves the individuals most likely violating the taboos of American sexual behavior; that the very elements the author had deleted from the "revised" edition for fear of offending are those which are part of the covert, or normal, sexual life of the majority of educated Americans. As a novel, then, the revised edition of The Ginger Man is hampered by the strictures of the very type of society its author originally sought to ridicule.

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The most extraordinary deletion made by the author is the complete elimination of an entire chapter.<sup>2</sup> In brief, this chapter concerns an excursion made by Dangerfield into Dublin and his trip home. On his way to the train station, he stops off at a butcher shop, purchases some liver and then hurries off to catch his train. On route, he pauses briefly in the men's room of the station and dashes off when he sees that his train is about to depart--completely forgetting to button up. This fact is not readily apparent to him or to the reader, but the passengers in his third-class compartment soon become aware of his oversight and attempt to bring it to his attention. In fact, the humor of this chapter revolves around his interpretation of their strange (to him) antics. The first awareness that he has that all is not right is when a "little man" across the aisle persists in staring right at him; this is followed by a startled gasp from a female passenger, who thenceforth holds a book in front of her face in what Dangerfield considers to be an extremely myopic manner. Since she is attractive, he suspects the nasty little man of pinching her. In an attempt to ignore the strange goings-on, Sebastian loses himself in the obituary section of the Dublin newspaper, only to be routed by the voice of the little man: "I say there, I say there. There are women present." Sebastian ignores this outburst and it is repeated, at which point he begins to engage in an imaginary mental battle with the little man, planning what to do if he should become violent. Meanwhile, another man, this one with a red nose, huddles in a corner of the compartment, practically doubled up with laughter. To Dangerfield, they are all lunatics. The little man persists in his obtuse efforts to get Dangerfield to button up, but this only leads to a threat to break the man's jaw if he doesn't mind his own business. (Sebastian is convinced at this point that they are criticizing his lack of gloves.) It is just at this point of impending violence that the red-nosed man, via hand signals, acquaints Dangerfield with his appearance, whereupon he bolts from the car in panic, forgetting his liver in the process. A call reminds him of his absentmindedness; he retrieves the meat, and dashes out again with a bawdy remark trailing him concerning his general forgetfulness that day.<sup>3</sup>

Although there are several long passages deleted from the novel, this is the only instance in which a full chapter has been censored.<sup>4</sup> It is curious, since the adventure on the train could hardly be considered offensive to Americans literate enough to want to purchase the novel in the first place. The other deletions made by Donleavy, however, are concerned with subjects about which many Americans might be likely to find fault due, mainly, to the deeply rooted concepts held with respect to what actually constitutes a normal sexual relationship.

Kinsey notes that within American culture there is some variety in the types of coital positions used and that these usually have some reference to the class or educational level of the individual involved. In general, the accepted position is male over prone female, but in 35 per cent of the histories of college-level males interviewed, there had been a record of intercourse with the female in a position above that of the male. Although this percentage is reduced to only 17 per cent in the case of grade school level males, it still can be argued that such a technique has been utilized by around 25 per cent of the adult male population at frequent or infrequent intervals in their pre-marital, marital or extra-marital relations.<sup>5</sup> Interestingly enough, Kinsey reports in his study of the female that, among the women born before 1900, some 16 per cent reported they had never tried any position except the one with male above, but only 6 per cent of the females born between 1920 and 1929 reported that their coitus had been so confined.<sup>6</sup> However, it is this common variant position which is most often found in ancient Greece and Rome and it is also the common (perhaps dominant) position in ancient Peru, India, China and Japan. Americans, however, seem always to have thought of this position as a perverted one; that the woman is somehow taking over the male role, and distorting the cherished image of the submissive female who must be aroused before she will join actively in the sexual union.

With this in mind, it becomes of great interest to examine some of the deletions made by Donleavy with respect to the human anatomy and sexual positions in The Ginger Man. In each case, they depict the female as aggressor, and with the sole exception of Dangerfield's brief encounter with the waitress Catherine outside of a Dublin pub ("and she put her hand between his legs"<sup>7</sup>), they are all in connection with his affair with Mary, the Irish girl with the tremendous, if not fully explored, vitality in things sexual. She is first initiated into the world of heterosexual relations by Sebastian, but it is not long before she is taking the initiative. Most of these incidents are changed for the revised edition.<sup>8</sup>

Havelock Ellis argues that whatever gives satisfaction to both sides is "good and right" and even "in the best sense normal" provided that no physical harm comes to the individuals involved. Questions of aesthetics are unimportant here, as far as Ellis is concerned, and should not concern the lovers, provided that the desire to deviate from the so-called norm arises

spontaneously and is approved by both.<sup>9</sup> Certainly Miss Frost's decision to turn her back to Sebastian, dictated as it was by her inhibitions and motivated by considerations other than physical, is in every sense normal. Donleavy does, in all fairness, give most of this sense in the revised edition, with only direct reference to "buttocks" and the less aesthetic aspects of anal-intercourse deleted. Neither omission interferes with the full understanding and interpretation of the text or the characters involved and can be seen even as an attempt to improve the general stylistic tone of this chapter.

One of the more interesting deletions made by Donleavy comes in connection with Dangerfield's affair with Chris, a young English girl working in a Dublin laundry. Chris is not inexperienced in the sense that Mary is, but she seems to share the same strong sex drive; Sebastian replies to her query that she is "more creative" than his wife in bed. They engage in the standard sexual performance, permitted in the revised edition, followed by a fellatio-cunnilinctus experience which is partially deleted. It is still evident to the reader of the revised edition what has occurred, although the actual physical details (mostly sense impressions) are now left to the imagination.<sup>10</sup>

If the author was concerned with offending his readers, it is worth noting that Kinsey estimates that "In marital relations oral stimulation of male or female genitalia occurs in about 60 per cent of the histories of persons who have been to college, although it is in only about 20 per cent of the histories of the grade school level." He goes on to speculate that because this is an area of much taboo, there probably has been a great deal of cover-up on the part of his informants, and the true statistics would actually be much higher. Kinsey also indicates that in about 47 per cent of the cases in which the male has a cunnilinctus experience, the female engages in fellatio. "The frequencies of such contacts range from a single experimental instance to regular and abundant elaborations of oral techniques in connection with nearly every sexual relation."<sup>11</sup>

It is obvious from a reading of even the revised edition of The Ginger Man that we have here an elaborated oral technique. Yet, the actual dual-oral genital contact is made in a large percentage of the case histories of the upper-level, contrary to existing laws, religion, morality and social taboos which forbid all such contact. It does not matter whether they occur between partners of the same sex, of differing sexes, in or out of marriage; it is true, though, that law-enforcement occurs most often in connection with extra-marital experience. (However, a number of sources cite instances of children having observed such action by their parents, with the result that gossiping neighbors have had the parents tried and jailed for offenses against the public morals.) Although such social disapproval is not limited to America, there is a good deal of documentation from around the world (Greece, Rome, India, Japan, Peru, Bali) that such oral stimu-

lation is not everywhere considered a perversion, but is, in fact, an accepted form of sexual behavior in many societies. Even in America, the marriage manuals endorse it, but not without some reservations for fear of offending the more inhibited readers.

The problem of the homosexual in our society (male and female) has been handled at length in other studies, and there is no need to go into an extended discussion here, except to indicate that for reasons best known to himself, the author of The Ginger Man has eliminated whole passages referring to homosexual behavior on the part of his characters. Most of these deletions are in regard to one character, Kenneth O'Keefe, a wild frustrated American who provides the book with much of its humor. He is a shanty Irishman with a Harvard degree who has never known a woman despite his many desperate attempts. He is as unsuccessful in Ireland as he had been in America and leaves for France to better his luck. From France, he writes to Dangerfield, and it is in these letters that we get the overt references to O'Keefe's behavior with a young male student, which are deleted in the American edition. ("He comes to my room at night and teases me by turning off the light and then wrestling with me in the dark.") But O'Keefe is as unsuccessful in establishing a homosexual relationship as he had been in his heterosexual attempts. ("and I gave that up because it wasn't getting me anywhere and was driving me crazy.")

There are other references to homosexual behavior that are deleted in the revised edition, whether used in the actual sense of describing a situation or as an obscenity. For example, "bugger" or forms thereof, is deleted in expression such as "Well bugger you" and in a reference to Plato teaching his boys while "buggering them in the bushes." O'Keefe's laments to Dangerfield that as "much as blowing is classically significant, I don't find it a substitute for the real thing and to complicate matters, I don't even know what the real thing is," is of course eliminated in the revised edition. Dangerfield's frank admission that "the likes of me, Kenneth, get it rectally from all manner of men" is deleted, this doing great harm, incidentally, to the structure of the novel since this passage goes on to proclaim that the "professional classes take exception and it is among this class that I would take up my place but they want to make mock of me and drive me out, rip my privates away and put them on a public pole with a sign, Dangerfield is dead." Here, then, is the best articulated statement as to Sebastian Dangerfield's own reaction to his society and a sensible acknowledgement on his part as to its reaction to the likes of him.<sup>12</sup>

A number of the censored passages are concerned with the nudity of either female or male; in particular the observation of or comment on the genitalia of the sexual partner. As Kinsey points out in his study of the female, such fear of the human body is an almost universal human condition and that "the strictly orthodox Jewish code has forbidden nude coitus for some 2000 years."<sup>13</sup> Donleavy chooses to delete in the revised edition of

The Ginger Man references to the size of Mary's breasts ("You've got big ones"), allusions to the "nipple" and to "tits" (preferring teats), descriptions of the location of the vagina ("up there between the legs"), to "nates," and finally to the act of manual stimulation of the clitoris. More numerous than the references to the female anatomy are allusions to the male sexual organs, most of which are deleted in the revised edition. These allusions include both the obvious slang usages and even the vague but textually obvious references to the location of the organs in question. There are seven deletions of words or phrases dealing with the male testes or scrotum, ranging from "bullocks" to "balls" and one to pubic hair.<sup>14</sup>

With respect to voyeurism there are only three instances of intentional or accidental peeping that are cut. The first is a casual reference by Dangerfield that his neighbors may come watch his romantic activities through "any window." Then Chris, the Dublin laundress, admits that she once saw her mother and father making love when she was seventeen years old. In another section, Mary, Sebastian and Marlarkey observe an Irish friend and an unidentified blond in "congress" in a darkened room, and the men laugh uproariously when the cot breaks and the couple is thrown to the floor.<sup>15</sup>

Several other types of sexual activity generally considered to be perverted in America are recorded in the Olympia Press and Delacorte editions and left out of the Obolensky, McDowell printing of The Ginger Man. Dangerfield's remark that he would like to get an elderly woman in bed and Mary's observation that film people, men and women alike, were trying to get her in bed are deleted. Masturbation among men, an almost universal habit one would assume from reading Kinsey ("Ultimately, between 92 and 97 per cent of all males have masturbatory experiences")<sup>16</sup> and women ("about 62 per cent of all females")<sup>17</sup> is still objectionable in works of literature, at least judging by the changes made in The Ginger Man. The Delacorte edition has O'Keefe abandoning homosexuality in favor of satisfaction "by hand as usual" while engaged in writing a "Beginner's Guide to Masturbation."<sup>18</sup>

Normal sexual relations, those of the type condoned by law and church in America which are consummated without any "unnatural" preliminary activities, are not censored in the revised edition, although on two occasions the author feels obligated to delete references to sexual encounters which directly elucidate the intensity of the emotional experience. One is a remark made to Dangerfield that he has been having too much intercourse with Miss Frost so that "she can barely crawl to work in the morning," while the other concerns Dangerfield's self-appraisal after a period of several days with Mary in London. He feels drained and compares this feeling of satisfaction with the life of his youth when it was much more difficult to achieve the satisfaction that he has now, satisfaction which he is almost trying to escape. He thinks of himself as a man "who reveled in

saucy escapades and perversions until it brought about his death at ninety-seven."

There are, quite naturally, some deletions in the area of what might be called "obscene" language. As in the case of other novels, too numerous to mention, which have been censored in this manner, the deletions revolve around the use of certain four-letter words of traditional Anglo-Saxon origin. The lament, "I'm hounded fuckless through the streets" becomes "I'm hounded through the streets, which is not really what O'Keefe means to say at all. He is obsessed by the fact of his virginity. In two instances the usage is amended to the less offensive "screw" so that we have "told me to go screw myself" and "have plenty to drink and screw" in the revised edition.

There are a wealth of deletions concerned with bodily functions, mainly those of urination and excretion. But flatuation, toilets, and all references to armpits come under the heavy pencil of the author-censor, as well. These range from O'Keefe's fervent assertion that in his house as a child, it was so crowded that when "someone farted . . . you could smell it in every room," to the admission by Percy that he "hosed the shit off the toilet seats in Iveagh house." (This becomes, "I keep the floors spotless . . . .") His further admission that he "drink[s] anything that's going and hump when I can" is untouched in the revised edition. It can be argued that the expression, "I'm going to kick the living shit out of you," loses something of its force as ". . . kick the living bowels out of you."<sup>2</sup> On two occasions, toilet habits are used in the Olympia Press edition to criticize the British and the Irish. Dangerfield's criticism of the British is that they use the sinks in France (and at home) for urinals and have taught this nasty habit to the Irish. The Irish he complains further have urinated on the walls of the College and have even hit the Junior Dean of Trinity College on the head with a bag of excrement. In the British fashion, Donleavy generally uses "arse" instead of "ass" for buttocks, but elects to censor out both versions in the revised text. "Don't you want a bit of arse" (addressed to his wife) becomes "Don't you want a bit?" and O'Keefe's lament for "my first piece."

In terms of attitude, the novel is not so much immoral as amoral; and it is possible to argue that it is areligious as well. Certainly the Catholic clergy (although not attacked directly) comes in for its share of disparaging comment. So too, there are various references to the Catholic aversion to birth control (Dangerfield's comic attempts to purchase contraceptives) and the insistence on the part of the local priests that they interfere in the sexual lives of the Dublin Catholics. Most of Miss Frost's inhibitions are based on her sure knowledge that she will have to confess to a priest eventually and there will be a lot of questions which she will find difficult to answer. She is also bothered by the realization that her neighbors and parents will learn of her "sin." She is not so much guilty or remorseful as she



is fearful of the embarrassing questions and the danger to her reputation (which has been sullied once before.)

The majority of the anti-clerical remarks are left unchanged in the revised edition, unless there is an element of direct sexual reference. Thus, when Dangerfield tells Mary that everybody would be "fucked to death" if it were not for the Legion in Ireland, "Archbishops as well," the revised edition deleted "And every nun pregnant."<sup>21</sup> Dangerfield's speculations about what sorts of questions the priest will ask Miss Frost are altered seriously. References to "between the legs" or "other departures" as remarks made by an imaginary priest and a blasphemous imaginary dialogue between Miss Frost and Jesus are omitted.<sup>22</sup>

### III

In general, then, the changes made by Mr. Donleavy to get the book published in the United States correspond to those elements Professor Kinsey found so repellant to the lower-educated group in his interviews. That the book should have to be bowdlerized in such a fashion in order to be published is a tribute to the timidity of publishers in the post-war period. That it could be published in its entirety in 1965 is also indicative of the great strides that America has made in the last several years in its efforts to remove all arbitrary restraints from the writer of fiction.

The temptation, however, to applaud Delacorte for making available for general American consumption an unabridged version of The Ginger Man must be somewhat tempered by the knowledge that we have waited an embarrassingly long while for this publication and that during this time other publishers and other writers have risked reputations, money and even personal liberty in the fight to loosen the hold of the censor on the American mind.

And what of Mr. Donleavy? Certainly, one can understand his frustration at being unable to find either a British or American publisher; perhaps one can even understand his willingness to "edit" the text to meet the demands of publisher and censor at the expense of his own art. But the smug and belittling attitude taken towards the so-called bigoted audience such as he displayed in his essay on the Dublin performance of the play version of the novel suggests that he had best reexamine his own motives and actions. Because, despite all that we hurl at the censor in the way of abuse, we have to admit to the general sincerity of his intentions. In fact, it is this sincerity (generally lacking in the publication history of The Ginger Man) which is so frightening about the censor.

The liberal writer and the "bigoted censor" generally have in common a sincerity; more particularly, a preoccupation with the type of values inculcated into the youth of the nation. The university professor who refuses his children permission to watch certain violent programs on television has much in common, indeed, with the laborer who suspects that a

book which describes activity not a normal part of his own life ought not to be made available to his children. Both agree as to the value of the mass media and literature in the molding of character and the shaping of values, even if they disagree as to the methods.

Mr. Donleavy has made himself quite clear, both in the pages of The Ginger Man and elsewhere, as to what he thinks of the hold of superstition, religion and outmoded taboos on the human mind. And we should be grateful that at long last we have available for libraries and personal enjoyment, the complete version of his much applauded novel. Yet, it might be well to ask at this point, who expurgated The Ginger Man in the first place and for what reasons? Who is really responsible for the ten-year delay in bringing the "complete" novel to the attention of the general American reader?

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Footnotes:

<sup>1</sup> The advertisement which appeared, among other places, in the New York Review of Books shows a brooding Donleavy aside a text which reads: "The first complete, unexpurgated edition of the internationally acclaimed 'underground' novel. The Ginger Man by J. P. Donleavy. \$5.75, now at your bookstore A Seymour Lawrence Book Delacorte Press." On the front cover of the dust jacket the blurb reads "The only Complete and Unexpurgated Edition." The inside front cover admits to the existence of the Olympia Press edition and to the British paperback.

<sup>2</sup> Original, 88-92; Revised, 78. For purposes of illustrating suppressed passages from the Olympia Press edition, the citation "Original" will refer to pages in it and "Revised" to pages in the expurgated edition. Page numbers underlined indicate that the entire word, phrase or passage has been eliminated. In a quotation from the original edition, words in italics are blocked out of the expurgated edition even if the rest of the quote is kept intact. Occasionally when quoting a complex passage, parentheses will be used to indicate material contained in the revised but not in the original edition. All page references to "Original" are to the Paris edition.

<sup>3</sup> Dangerfield recounts the story successively to the women in his life in Original, 92, 100 and 236. References in the Revised should have been on 78, 84 and 207.

<sup>4</sup> Other long deletions are references of O'Keefe's attempts at homosexual relationships and an incident of voyeurism.

<sup>5</sup> Alfred C. Kinsey, et al., Sexual Behavior in the Human Male (Philadelphia, 1948), 374.

<sup>6</sup> Alfred C. Kinsey, et al., Sexual Behavior in the Human Female (Philadelphia, 1953), 363.

<sup>7</sup> Original, 161; Revised, 139. See also Original, 168-169; Revised, 146:

" . . . I want everything, all of it."

"I don't want you to use those things anyway, I want it the way it is. Go ahead."

" . . . Don't break it off altogether."

"Please, do it to me."

See also Original, 169; Revised, 146:

"I like the feel of it. I've never felt it before. Is it poison?"

"It's great for sore throats."

"Cod."

"I've touched myself with it."

"I've kissed it."

"My stout."

"It's not poison, sure."

"Easy, Mary. That can hurt."

See also Original, 291; Revised, 257:

" . . . and Mary you've got me pinned right here on the bed. With your lust. Stuck on it. And twisting with your eyes full of black fire . . . ."

See also Original, 294; Revised, 260:

Mary pulled across the curtains. I can see them outlined. Says she likes to wear tight things. Every time I take off my trousers you give a gasp.

<sup>8</sup> See for example, Original, 291; Revised, 257:

"Just love me. And I want children because you'll love them. And I could get a job. I won a prize for acting once. (I'll feed you great meals.) I want to rub them all over your chest. Isn't that what men like?"

"Love it."

"and I used to think that I could feed you with them."

"Would you feed off me?"

"Good God, Mary."

"O can't tell you."

"Tell me. I'm only joking. I'll feed off you."

"I guess it's (Lots of spuds) because you're thin. I want it (to love you) something awful. Is that awful? (I like love so much.) And that night I wanted it so much.

"It (C) can be hard to get at times."

"But you'll give me as much as I want (love me)."

"Do the very best I can, Mary."

"I read you can sit up on it."

"There's that all right."

"And get it from the back."

"And that too."

"I'm so excited."

"Perhaps there is even someone somewhere getting it from all sides."

(O) R(r)ound Mary.

<sup>9</sup> Havelock Ellis, Psychology of Sex (New York, 1944), 349-350.

<sup>10</sup> Original, 87; Revised, 76-77:

It's such a (This) long pleasant night. I hope I can remember this when I am suffering. Her (All) gentle fingers. Sweet substance of girl, alone and damp and loving me and moveing over me, over and over, covered safely with her heart (,) and each other's thighs, my head gone away, tickling, teasing, curling hairs and hood of smells and flesh and salt taste like swimming. I live in such a house of cracked concrete. I rode to town on a crazy trolley to Trinity (,) with the rest of them and now bury my head in the roundwhite pincers of a strangers thighs . . . .

Chris's willowly fingers dug into his thighs and hers closes over his ears and he stopped hearing (T) the soup sound of her mouth and felt the brief pain of her teeth (.) nipping the drawn foreskin and the throb of his groin (.) pumping the teeming fluid into her throat, stopping (H) her gentle voice (,) and dripping from her chords that sung the music of her lonely heart. Her hair lay athart in clean strands on his body and for the next silent minute, he was the sanest man on earth, bled of his seed, rid of his mind.

<sup>11</sup> Alfred C. Kinsey, Male, 577. See also Kinsey, page 361, "oral stimulation of the female genitalia by the male (in 54 per cent) and of the male genitalia by the female (in 49 per cent)."

<sup>12</sup> Kinsey, Male, 623, has disclosed that "at least 37 per cent of the male population has some homosexual experience between the beginning of adolescence and old age."

<sup>13</sup> Alfred C. Kinsey, Female, 366. See also Kinsey, Male, 366-367:

This intercourse with clothing on is not a product of the inconveniences of the lower level home, nor is it dependent upon the difficulties of securing privacy in a small house, as too many sociologists have gratuitously assumed. It is primarily the product of the lower level's conviction that nudity is obscene. It is obscene in the presence of strangers, and it is even obscene in the presence of one's spouse. Some of the older men and women in this group take pride in the fact that they have never seen their own spouses nude.

<sup>14</sup> A variety of references to the penis are excluded as well. Yet, Kinsey's figures (Male, 366-67; Female, 365) indicate that the inhibition concerning the exhibition of one's genitalia to a member of the opposite sex in the art of love is fast disappearing in America.

<sup>15</sup> Kinsey, Female, 652-664, and G. U. Hamilton, A Research in Marriage (New York, 1929) 456 argue that there are few heterosexual males who would not take advantage of the opportunity to observe heterosexual pleasure and that some 20 per cent of American females had actually engaged in such vicarious activity.

<sup>16</sup> Alfred C. Kinsey, Male, 339.

<sup>17</sup> Alfred C. Kinsey, Female, 142. And 58 per cent in the sample had "masturbated at some time to the point of orgasm."

<sup>18</sup> There are also three deleted references to animal contact although Kinsey suggests that "one male in twelve or fourteen" has had sexual experience with animals and about 4 per cent of the females in his sample. Male, 339; Female, 502-509.

<sup>19</sup> Forms of the verb are used seven times in the 323 pages of the Olympia Press edition.

<sup>20</sup> Interestingly enough in the Original, 26, Revised, 22, the sentence "O'Keefe broke the toilet bowl in that house" becomes "O'Keefe broke a toilet in that house."

<sup>21</sup> Revised edition has "screwed."

<sup>22</sup> Original, 237; Revised, 208:

. . . start asking questions was it alone and about marriage and did he? Between your legs my child. And what other departures were there and did he do that too. Yes. He did. Lilly I will make all this suffering up to you. I am no cheap chicken myself. Corporation law and fixing treaties between the nations should pull a lot of weight up there. I'll tell him, Mr. Jesus, I knew Lilly and if you knew Lilly as I know Lilly. Well. You wouldn't have minded having a bit yourself, now would you? Not at all. Jesus and I have been through a great deal together. And I tell you Lilly, he would roar with laughter and say, why my dear child you laid with the ginger man? Great. Don't worry about it. What's apiece of arse between friends so long's you both get a good chunk. Get a few of these self-centered people down there, efficient but finicky who don't get much themselves who try to put the lid on lads like Dangerfield.