

**THE PSEUDOHISTORY OF WILLIE STARK,
OR THE BURDEN OF PROOF. OR THE GREAT BRAIN OPERATION.**

In All the King's Men,¹ Robert Penn Warren invested great effort and skill to "capture" the reader. The copyright page Printing History, which may be regarded as an integral part of any book, suggests that many, many readers were "captured." If you wanted to know exactly how many, you might inquire of the publishers, who, if they give out the information at all, might give it out accurately or inaccurately. (Publishers have their own reasons and causes for accuracy and inaccuracy.²) If you wanted to check up on the publishers, you might ask Robert Penn Warren. If he is unable or unwilling to answer, you might subpoena his income tax returns³ from which, with suitable knowledge of the Internal Revenue Code and of Warren's royalty contracts, if any, and of his other fiscal circumstances and of algebra, you might or might not discover how many copies of All the King's Men were sold,⁴ and then you might devise a formula (possibly with the aid of market research sampling techniques) to tell how many readers there were per copy sold of this book and then, out of the totality of these readers, how many were "captured" and of these, how many stayed "captured" how far through the book. This whole inquiry would be a research problem considerably beyond the great, demonstrated

skills of Jack Burden, the research man, the narrator, and the rival protagonist of All the King's Men.

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JACK BURDEN.

To get him you take the preceding paragraph with its emphasis on facts and the difficulties of ascertaining facts, and it is a peculiar paragraph. Or might be peculiar because on another occasion we have seen the round-about ways the author of this paper might use, and the things in the paragraph keep coming at and at you, and if you don't take a few deep breaths and slap yourself hard on the back of the neck, you'll come to just at the moment when that author has sneaked in an argument which seems to make some sense. Or doesn't seem to make much sense when you really stop to think about it. But you wake up in time (the way you did on the Duchesse de Guermantes paper), and some sober-sided scholar within you will look up and say, "Lawd God, hit's a-nudder one done done hit!"^{4A} Then a few days later you tell the girls at the Registrar's office, and they mark the spot with a B or less.

That was the way it was the time I submitted the Duchesse de Guermantes paper. Or would have been if you had submitted that paper's grade to the girls at the Registrar's office.

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In All the King's Men Robert Penn Warren relies heavily on a conversational or dialogic device to "capture" the reader. The device has two main elements: one is the use of the first person narrator; the other is the use by the narrator of the second person pronoun "you."

The use of the pronoun has itself two elements: one is the usage of "you" in which the narrator is not addressing any particular reader or readers;⁶ the second is the usage as if the narrator were talking to each particular reader. Please contrast the following specimens, one for each usage:

First: "MASON CITY. To get there you follow Highway 58... You look up the highway and it is straight for miles, coming at you, with the black line down the center coming at and at you..."⁶

Second: "For one thing, she could think about all that had happened since she... had married a red-faced and red-necked farm boy with big slow hands and a shock of dark brown hair coming down over his brow (you can look at the wedding picture which has been in the papers along with a thousand other pictures of Willie)..."⁷

Warren is exceedingly skillful in interweaving the two usages of "you" to create the illusion of a dialogue between the narrator and the reader. He maintains the device throughout the novel, but he relies less heavily on it after Chapter One -- i. e., after he has successfully established the illusion.⁸

Certainly the dialogic device is part of Warren's great skill and effort to "capture" the reader. In addition it coincided harmonically with Warren's (and the narrator's) portrayal of Willie Stark. When we first get to experience Willie Stark's political magic,⁹ it is in the crowded drugstore in Mason City, and the first words Willie utters in the novel are uttered in that drugstore, and they are, "How you making it, Malaciah?" This question is addressed to a particular person in the crowd. A little later, outside the drugstore and now on the steps of the courthouse, Willie says to the huge crowd gathered, "And I didn't come here to ask you to give me anything, not even a vote.... *** I'm not even going to ask you to vote for me. To tell the God's unvarnished and unbuckled truth, I don't have to ask you... But it looks like they got to put up with me a spell longer. And you have. Before you get shet of me. So you better just grin and bear it. It's not any worse'n boils. Now, is it?"

One function of the first person narrator in All the King's Men is to enable the author to carry on the illusion of a dialogue with the reader, and this function is especially significant because All the King's Men portrays Willie Stark as a masterful politician whose political skill depends largely on the crucial lesson, which he has learned agonizingly, that a politician dare not talk at people but must talk directly to or with them, individually and collectively, as though in dialogue.¹⁰

A Digression on Method

I am always in danger of being misunderstood. I have been told that I write inductively. I remember my excitement when first I learned the technique of proof by induction in mathematics. Perhaps nowadays in my writing I unconsciously mimic that mathematical method, but I have discovered that many persons feel tricked, or feel that there must be something wrong, when an argument is made inductively.

Therefore I will try to tell you at the outset what I am up to. I am using a dialogic mode in order to coincide harmonically with the method of Robert Penn Warren and with the method of Jack Burden and with the method of Willie Stark in All the King's Men. I am also using this mode because I think it will help me to communicate with you.

Now I think it will be helpful to you and me both if I prestate my argument instead of springing it on you inductively.

First, the narrator fills a rhetorical capacity for the author in the author's dealing with the reader, and the narrator can be analyzed functionally in this capacity. Second, the narrator is a character in the story and can be analyzed functionally in this capacity. Although the difference between the first thing and the second is surely obvious, I

would call your attention, first, to a Tyger, ¹¹ which can be studied from the standpoint of it in relationship to its creator and, second, to a Grecian Urn, ¹² which can be studied without any regard whatsoever to the potter who turned it. ¹³

1. The Author's Rhetorical Usage of Jack Burden. Or the Burden of Proof.

Warren uses Burden dialogically with the reader, and this use has reasons and consequences. Since now I warn you that I will be inductive in demonstrating the reasons and consequences, I will begin at a seemingly different place.

Besides employing a narrator who employs the second person pronoun, Warren has his narrator employ the following additional devices (and some others which I will not list): (a) parenthetical remarks both inside and outside of parentheses; (b) sentences which begin with the word "Or" and which drastically and suddenly alter the effect of the preceding material; (c) passages in which the narrator lets the reader dangle briefly away from the narrator by something analagous to the "umbilical cord" recently used by the Cosmonaut and the Astronaut in briefly leaving their space vehicles; (d) having the narrator give his original vocation as that of a newspaper reporter who had once been a candidate for a Ph.D. in history; (e) a story within the story; and (f) characters who are presented

in such a way that they can authenticate what the narrator tells the reader.

Before I discuss these devices (a) through (f) and before I arrive at (g) the reasons and (h) the consequences and (i) other considerations, I will quote a remark attributed by Wolcott Gibbs to an "up and coming young Brooklynite Britton Hadden."¹⁴ According to Gibbs, Britton Hadden was an associate of Henry Luce in the founding of Time magazine. Gibbs said:

"Yet to suggest itself as a rational method of communication, of infuriating readers into buying the magazine, was strange inverted Timestyle. It was months before Hadden's impish contempt for his readers, his impatience with the English language, crystallized into gibberish...."

In a footnote to this passage, Gibbs says, "Still framed at Time is Hadden's scrawled dictum: 'Let Subscriber Goodkind mend his ways!'"¹⁵

Now I shall discuss (a) through (i) and endeavor somehow to arrive at a sober-sided scholarly point.

(a) Parenthetical Remarks

I have already quoted the remark "(you can look at the wedding picture which has been in the papers along with a thousand other pictures of Willie)." From a projection from a statistical sample, I estimate that there

are at least 350 such remarks in parentheses in All the King's Men (not all of them involve the pronoun "you"). In addition I estimate that there are about 750 parenthetical remarks which are not in parentheses. One example is "The period of the intrigue, the second phase of the story of Cass Mastern, lasted all of one academic year, part of the summer..."¹⁶ The "academic year, part of the summer" is Jack Burden's academic year and summer, inserted by the narrator into the Cass Mastern material.

Although the use of the parenthetical remarks is sprinkled throughout the novel, it is significant that there is an especially heavy concentration in the Cass Mastern material. In general the function of the parenthetical remarks is to preserve the narrator-reader dialogue and also to preserve a sense that that which the narrator is telling the reader is authentic.

(b) New Nuances Introduced by the Word "Or"

I estimate that the narrator begins sentences with "Or" and thereby introduces important new nuances in about 120 places. In the following example, the narrator has been observing the crowd excitedly gathered at the Capitol during the pending impeachment of Willie Stark. The narrator has already arranged to thwart the impeachment, and he is musing that he "felt like God."¹⁷ He says, "But to me /the people/ looked like History.

because I knew the end of the event of which they were a part. Or thought I knew the end."¹⁸

The general function of the "Or" nuances is to authenticate the narrator's story by demonstrating that, in the time elapsing between the event reported and the time of his telling the story as a whole, he has corrected possible misconceptions which he has had. (In addition the nuance often provides a specific hint of untold things yet to come.)

(c) "Umbilical Cord" Passages

The narrator never dares to absent himself for long in the telling of the novel. For example, in the lengthy Cass Mastern story-within-the-story, the heavy concentration of parenthetical remarks serves to keep the narrator in the story and hence in the reader's attention. However, in several other places the narrator engages in Cosmonaut-Astronaut space walks. There are two interesting examples.¹⁹

The first is in the recounting of Willie Stark's unsuccessful bucking of the politicians on the schoolhouse contract.²⁰

The narrator does not describe himself as being present with Willie in his buttonholing of people on the street or in his door-to-door campaigning. Yet direct perceptions are reported: "...sweating through

his seersucker suit, with his hair down in his eyes, holding an old envelope in one hand and a pencil in the other, working out figures to explain what he was squawking about..." or "...knocked on the door and then tipped his hat when the lady of the house came. But most of the time she didn't come. There'd be the rustle of a window shade inside..." In not being explicitly present to have these perceptions himself, the narrator resorts to the second person pronoun to keep the reader on the "umbilical cord": "You could see Willie standing on a street corner, sweating through his seersucker suit..."

In the second example, Hubert Coffee's shady approach to Adam Stanton, in the presence of Anne Stanton, the narrator is explicitly absent, yet he describes the appearance of Hubert Coffee, the cabbage quality of his breath, the aroma of his cigar, the actions of Anne Stanton and of Adam Stanton. Here the narrator maintains the "umbilical cord" first by a parenthetical remark telling of Hubert's customary appearance and then by this statement: "Anne told me later, for she is my authority for the event..."²¹

These "umbilical cord" episodes are interesting excursions, and the narrator adequately authenticates his personal ability to recount them.

(d) Narrator's Vocation and Education in History

The narrator is a newspaper reporter before he meets Willie Stark and before he goes onto his payroll.²² I presume there is a connotation that a newspaper reporter is thoroughly objective. In Chapters One and Two, where the narrator describes his early relationship with Willie,²³ the sense of reportorial objectivity is preserved carefully. The objectivity begins to erode when it develops that the newspaper publisher is promoting Willie because of the publisher's political affiliation.²⁴ When the newspaper later opposes Willie, the narrator, who has become a columnist, quits because he will not phony up his commentary.²⁵ Throughout the narrator's later service as Willie's employee, he remains a research man, a specialist in digging up facts, and hence is presumably still objective despite the political use which is made of his research results. Eventually the narrator limits his research service to developing such neutral things as tax legislation data,²⁶ and at Adam Stanton's funeral he delivers a reporter's apology for his political involvement.²⁷ In other words, a general sense of reportorial objectivity is maintained throughout the novel notwithstanding that the narrator undergoes a vast personal crisis in his involvement with Willie.

As a Ph.D. candidate in history the narrator describes himself as intensely committed to "facts" as distinguished from "truth." In

telling of his attempted dissertation, he says:

"But the first /excursion into the past/ had not been successful. It had not been successful because in the midst of the process I tried to discover the truth and not the facts. Then, when the truth was not to be discovered, or discovered could not be understood by me, I could not bear to live with the cold-eyed reproach of the facts. So I walked out of a room, where the facts lived in a big box of three-by-five-inch cards, and kept on walking..."²⁸

The general function of the narrator's being a reporter and also being a man somewhat dedicated to the "facts" is to authenticate his telling of the story of All the King's Men.

(e) Story Within the Story

Approximately 7.8% of All the King's Men consists of the Cass Mastern story-within-the-story. The substantive material is presented as though it were direct quotation from actual original documents, and it is interspersed liberally with the narrator's parenthetical and direct comment.²⁹ This device enables the reader to observe the narrator in the act of interpreting data which is ostensibly available equally to the reader and to the narrator. The device is rendered even more powerful by the fact that the narrator throughout this segment refers to himself by name and in the third person. Hence the reader may evaluate the narrator's tendency to distort "facts" with "truth," and the reader is given the sense

that he has a standard against which to authenticate the narrator's telling of the entire novel.

(f) Authentication by Other Characters

In All the King's Men there are about two dozen major instances where the narrator's judgment, attitude or nature is overtly demonstrated, verified or reflected through the views of or by contrast with another character. One instance is the resignation of the exemplary Hugh Miller in the Byram E. White scandal.³⁰ Willie Stark, in the presence of the narrator, urges that White be safe from prosecution because he is nothing but "an adding machine" in which a "spring goes bust and makes a mistake."³¹ Although this mechanical characterization depicts White as a person who is uncomfortably like the objective, reportorial narrator, it is not the narrator who resigns in righteousness but the exemplary Hugh Miller.

There are two other especially noteworthy instances. One involves Anne Stanton, the narrator's long-time beloved, who, in refusing to marry him, reveals concerns about his personality and character. She is unable to find the words to state what his trouble is, but her concerns advise the reader that the narrator has some significant human defect.³² The second noteworthy example is the narrator's use of Sadie Burke to

confirm his own conclusions. In Willie Stark's first and unsuccessful campaign for governor, the narrator describes at length Willie's ineptness in making speeches and his stubbornness in continuing the losing effort.³³ Although this description could well suffice to establish the point, the narrator subsequently brings in Sadie, the tough and politically astute woman, and he has the following confirmatory conversation with her:

"Yeah," I said, "making those speeches."
"God," she said, "aren't they awful?"
"Yeah."
"But I believe he might keep right on," she said.
"Yeah."
"The sap," she said.³⁴

The various demonstrations, verifications and reflections of the narrator through other characters serve the function of authenticating the narrator's telling of the story.

(g) Reasons

As I said at the outset, Robert Penn Warren invested great skill and effort to "capture" the reader. He chose to do so largely through numerous devices which induce and encourage the reader to feel that the narrator's story is an authentic account of actual events. Yet readers may be "captured" without such heavy investment in the authentication of a narrator (or in the illusion of actuality). Silone's Bread and Wine³⁵ has

no narrator at all. Styron's Lie Down in Darkness³⁶ uses the viewpoint of any character Styron can get his hands on, including in places an omniscient viewer. Camus' The Plague³⁷ makes a classical pass at authentication and keeps the identity of the narrator a near secret until the end. Bowen's The House in Paris³⁸ has an unobtrusive intrusive non-narrator commentator. Mann's Confessions of Felix Krull³⁹ has a crazy, mixed up narrator. Dos Passos' USA 1919⁴⁰ is similar to Styron's book in having each character see what he sees, and it has special effects and devices besides. In Conrad's Victory⁴¹ and Faulkner's The Hamlet⁴² there are intermittent near narrators. The general point is that every novelist has to "capture" the reader, but Robert Penn Warren chose the particular method of dialogic authentication.

Analytically, in "capturing" a reader there are two polar methods: (1) never let the reader be in serious doubt and (2) "Let Subscriber Goodkind mend his ways!"⁴³

Faulkner in The Hamlet certainly follows the second method. An even more interesting case of the second method is Joyce's Portrait of the Artist as a Young Man.⁴⁴ In that book, the reader must exert himself greatly adequately to comprehend even though the ultimate effect is that the reader and the protagonist concurrently encounter events as they contemporaneously occur in the novel.

Since now I am offended at feeling obliged to continue to put quotation marks around "capture," "captured" and "capturing," I hope you will accept my substituting the more artful terms "involve," "involved" and "involving," and I am sure you will agree that a reader can be involved thoroughly in a novel whether it be presented clearly and authentically or whether it be mysterious and artificial or, say, allegorical or whimsical or fantastic. (In this connection please consider my being periodically addictively involved with double-croastics.)

Since heavy authentication was not indispensable for involving the reader in All the King's Men, what was it that Robert Penn Warren was up to in his using it? Certainly there are answers from within Warren's psyche. I shall not pursue them. The answers I will pursue (and I will pursue them in this Part 1 and also in Part 2 below) have to do with the harmony of substance and form.

(h) Consequences

Willie Stark is very much like Huey Long. The use of heavy authentication, especially where reportorial objectivity is a principal device, lends itself very well to the study of a memorable, more-or-less contemporary political type.

For a generation which encountered Huey Long, Franklin

Roosevelt, Adolf Hitler and other master politicians and which found itself in a World War involving power struggles within and against totalitarianism and which discovered the powerful propaganda potential of radio and other mass communications media, and which found old absolute values and morality savagely assaulted by relativistic attitudes, an objective-seeming study of a master politician might well have an impressive copyright page Printing History (and movie and television history) and might well and deeply involve readers by dialogic communication on political issues of paramount importance in their lives and thoughts.

Warren could have written a political science dissertation on Huey Long. He chose to write fiction. In so doing, by authenticating his fiction, he avoided the risks of being caught in mistakes of fact, of making judgments without adequate historical perspective, of appearing to have a personal political axe to grind. In other words, Warren's heavy reliance on authentication put a distance between himself and the reader and tended to insulate Warren himself from direct or obvious involvement in the subject matter. 45

Since All the King's Men is also concerned with moral issues, such as honesty in government administration and such as adultery

and sexual license and to some extent such as Negro-White relationships, and since it is concerned, too, with philosophical problems, Warren's distance and insulation and his use of an internally authenticated story enable him to address himself on these matters without being obviously implicated or responsible for the opinions expressed.⁴⁶

(i) Other Considerations

Ultimately it is inescapable that Warren and not Jack Burden is the author of All the King's Men. Warren has made Jack Burden appear to carry the burden of Proof, but the interrelationship between Warren and Burden is seen most clearly when the novel is viewed as a whole. Then it develops that in form the novel is a sort of portrayal in the single-point perspective of the narrator.

In this regard two devices and three comparisons will be illuminating.

One of the devices is a seeming ambiguity (used early in the novel) in the exact time at which particular events are occurring.⁴⁷ This phenomenon is striking when taken with Warren's evident commitment in most other respects to that polar position which is (1) never let the reader be in serious doubt. It is also striking when taken with the

second device, which is that the narrator makes it clear that he is writing at a specific subsequent moment in time.⁴⁸ Indeed the narrator introduces all of the principal characters in Chapter One, and he reveals the fate of many of them (with an implication of self-castigation). Furthermore, throughout the novel, the narrator (authenticated, backward-looking chap that he is) knows everything that will have occurred, deliberately withholds information from the reader, and advises the reader to be on the lookout for specific developments. These devices impart a dynamic quality which causes all of the critical plot events to converge with increasing velocity to the ingenious wrappings up of all of the story action.

One comparison is with Proust's The Guermantes Way.⁴⁹ That novel also has a single-point perspective, but Proust's narrator indulges in far less forward looking than does Jack Burden. Hence The Guermantes Way does not converge with the dynamic impact of All the King's Men, and indeed Proust's narrator is almost ludicrously (but artfully) slow in comparison with Jack Burden.⁵⁰ Although Camus' The Plague has a specific narrator, he relies so much on views expressed or recorded by others,⁵¹ and he masks his own identity so successfully, that the single-point perspective is diluted. Hence again the dynamic conversion of plot action is slow relative to that of All the King's Men. Finally, Mann's

Felix Krull is very much like Jack Burden in ostensibly writing at a particular time and in telling things to the reader in and out of strict chronological sequence. Had Mann written more of Felix Krull, there is good reason to believe that the plot action would ultimately have converged with dynamic impact.

My conclusion is that a dynamically converging, single-point narrator perspective novel results in further distancing and insulating of the author, and it does this by emphasizing the action events and by relegating the philosophical content to the background. Thus it is by contrast that in Camus' The Plague it is philosophy that ultimately dominates action and that will prevent The Plague from being shown over and over and over again on television by popular request. 52

Hence the subtitle: The Burden of Proof. Or the Tyger.

2. The Pseudohistory of Willie Stark. Or the Great Brain Operation.

I will proceed by setting up here some things in the hope of ultimately achieving particular inductive effect: a comprehensive evaluation of Jack Burden qua Grecian Urn requires an appreciation of cybernetics, of chess-playing computers, of certain electronic animals, of "the current crisis in microscopic physics," of two dicta on God by Albert Einstein, of

Werner Heisenberg, of the probabilistic (market research sampling techniques) reference in the opening paragraph of this paper, and finally of the correct angle at which to hold one's head to achieve the theoretically maximum trajectory of spit outside the public library in Wilkes Barre, Pennsylvania, on a very hot summer day in 1937. If this be gibberish, let Subscriber Goodkind mend his ways!

A Digression on Gibberish

Please be assured that I hope that the foregoing is not gibberish and also that my mode and my manners and seeming endlessness in this paper are not offensive to you. In writing my paper on The Guermantes Way, I found that novel to be dominated by Proust's epistemological preoccupations, and, since I am vitally concerned with similar preoccupations, I did not approach your specific assignment in an acceptable way but instead wrote about what it was that seemed to me to give ultimate coherence to the work as a novel.⁵³ The vice was that I virtually ignored the ultimate segmental coherence which arose from the gradual but complete characterization of the Duchess in relation to the narrator. In other words, I treated the coherence on an abstract level, but, really, I was correct to do this, because Proust's epistemology does in fact dominate Proust's characterizations. Or thought I was correct.⁵⁴

In All the King's Men there is likewise a coherence from both characterization and epistemology. In this novel, however, the characterization dominates the epistemology. I am grateful, because "for the puritanical good of my own conscience"⁵⁵ I will now be able to treat the subject of this paper with greater fidelity to the specifications of your assignment.

Hence, if you can please tolerate a bit more of my indirections, perhaps I can show that Subscriber Goodkind does not have to mend his ways after all.

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When viewed in its entirety, All the King's Men is a novel which, if it were a piece of music, would be in sonata form. Or in what Leonard Bernstein (in one of his television lectures) explained sonata form to be, namely, a piece which in essence has the form ABA, the first A being like a magnet pulling the listener back to the second A after the intervention of the B. Bernstein used the further analogy of a suspension bridge, a span hung between two supports. The overall sonata form in All the King's Men is discernible when you consider the facts that virtually the entire story is told (or rather foretold) in outline in Chapter One, that there then intervenes all of the suspenseful span of development, and that at the end each and every major story element (whether foretold or developed) is wrapped up and put away with nothing more left to be told.

Accordingly, since Chapter One is like a magnet pulling the reader back to the wrapping up after the intervening development of what has already been stated, it is advisable to note specifically the final note of Chapter One, which is the noteworthy focus of the magnetic effect, namely the very last sentence of the chapter, and it is a very significant sentence indeed: "Little Jackie made it stick, all right."⁵⁶

Keeping this (alleged) magnetic focal point steadily in mind, we now should examine the sequential and thematic structure of Chapter One. We begin with you driving into Mason City with Sugar-Boy at the wheel. The Governor and his son, Tom, are in the front seat with Sugar-Boy and his concealed weapon. You and Lucy and Duffy are in the back. Then the Governor at the drugstore and on the courthouse steps displays his powerful dialogical political style while "little Jackie" listens to him but interrupts the listening to wonder about "which was his true voice, which one of all the voices, you would wonder."⁵⁷ Then you get back in the car, and "little Jackie" identifies himself as having been a newspaper reporter when he first met Willie and Duffy, and thereupon he gives us a highly objective view of Willie when Willie was the strictly honest teetotaling bumpkin County Treasurer who was fighting for the right, as God and his teetotaling wife, Lucy, gave him to see the right, to resist the politicians in order to have a local schoolhouse built with decent bricks.⁵⁸ Then you

are back in the car again and have a glimpse of Governor Willie's morally ambiguous political methods on behalf of Malaciah's son and a glimpse of "little Jackie's" duties and of Duffy again, after which you arrive at old man Stark's house where the old dog's bad breath and the ludicrous attempt to use the old dog for a publicity prop and the other phoniness so offend "little Jackie" that he goes off by himself and "didn't give a damn what they did."⁵⁹ Then Willie seeks him out for a drink and for some strained attempt at camaraderie, and Sadie Burke rushes in with news of Judge Irwin's defection, which necessitates an abrupt trip to "little Jackie's" old hometown, rather pointedly called "Burden's Landing," where Anne and Adam Stanton used to live and where "little Jackie's" mother now lives with her latest, youngish husband and where there still lives the Judge, who had loved and taught little Jackie. But then the Judge wouldn't scare (exactly as the know-it-all "little Jackie" had foreseen), and Governor Willie orders "little Jackie" to get something on the Judge and to make it stick. And now a lot of those people are dead. "And little Jackie made it stick, all right."

On the basis of the foregoing teleidoscopic⁶⁰ restatement of Chapter One, I argue that the sequential and thematic structure of the chapter is almost identical⁶¹ with the sequential and thematic structure of the novel as a whole and that Chapter One is therefore a homonculus of the entire novel. Or the first A of an ABA.

The Tale of Two Stories

One of the things that raises the dickens in All the King's Men is the fact that the novel has two stories, two fabulously interwoven stories with a great big awkward seam where they are stitched together. The authenticated narrator himself tells us that there are two stories, and he tells us so twice: the first time is about one-third of the way through; the second time is at the very end. Or almost the very end.

The first telling occurs when there is nothing left to do further with Willie Stark. Or almost nothing. The second telling occurs when there is nothing left to do further with Jack Burden. Or almost nothing.

The first telling occurs when all that there is left to do with Willie Stark is to kill him off artfully, and the telling is in the following language:

"But I must tell about the first excursion into the enchantments of the past. Not that the first excursion has anything directly to do with the story of Willie Stark, but it has a great deal to do with the story of Jack Burden, and the story of Willie Stark and the story of Jack Burden are, in one sense, one story."⁶²

The second telling occurs when all that there is left to do with Jack Burden is to blindfold him and turn him into the future (as if the future were a game of pin-the-tail-on-the-donkey), and this time the telling is in

the following language:

"This has been the story of Willie Stark, but it is my story, too. For I have a story. It is the story of a man who lived in the world and to him the world looked one way for a long time and then it looked another and very different way. The change did not happen all at once. Many things happened, and that man did not know when he had any responsibility for them and when he did not. There was, in fact, a time when he came to believe that nobody had any responsibility for anything and there was no god but the Great Twitch."⁶³

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The story of Willie Stark, being the story of a Huey Long political type, is a very simple story. In fact it is so simple that by itself it does not suffice, and the reason it does not suffice is that a Huey Long political type could flourish only under the particular socio-politico-economic-philosophic conditions which prevailed during the thin epoch when Huey Long actually flourished. Within about a decade after Huey Long, it was almost the Joe McCarthy type that might flourish, but really it was the Dwight D. Eisenhower type. Today the type that might flourish would be the type with the brain of Robert MacNamara and the mouth of Cassius Clay. Or, on more prosaic levels, the Richard J. Daley type (as distinguished from the Frank I-am-the-law Hague type).

I do not assert that the Willie Stark-Huey Long type did not exist

before the 1930's or that it does not exist now. The type itself is eternal. For example, Thrasymachus in Plato's The Republic⁶⁴ is of that type, and he even got Socrates into a sweat. Yet the Willie Stark-Huey Long-Thrasymachus type openly attains high political power only under a narrow range of circumstance.⁶⁵

I have it on good authority that the story of Willie Stark was first written as a play but that it seemed to lack something. Without having read the play, I unhesitatingly assert that what was lacking was a means of accounting for or of authenticating Willie Stark by having him shown not only in and of himself but in the perspective of the indispensable socio-politico-economic-philosophic conditions which would permit him to attain power. In All the King's Men it is Jack Burden who provides this perspective.

Before I go to the Jack Burden perspective, I will describe teleidoscopically the Willie Stark story, largely for the purpose of identifying the great big awkward seam which stitches it to the Jack Burden story.

Going in "actual" chronology, Willie Stark is a well-educated, well-intending, politically naive activist who gets stopped cold by the political pros on a mere local issue. When he has a piece of "luck" (the schoolhouse disaster),⁶⁶ the pros pick him up and ruthlessly make

statewide use of him and of his good intentions. As Sadie Burke says, he is a sap, but he discovers that he has been a sap, and it is then that in the midst of his first alcoholic hangover he stumbles angrily into his dialogic political power while Duffy, a small-time pro, dances off the platform. Willie rides his power and becomes governor. As governor, he and Lucy "rattle around"⁶⁷ in the Mansion, still with all of his good intentions intact, and since evidently he finds it impossible to drive the money changers from the state house, he deals with them by taking increasingly undisputable control over them, evidently without "actually" dirtying his own hands. His political career and his story itself reach a climax, about a third of the way through the novel, when he ruthlessly beats off an attempt to impeach him. At this point there is virtually nothing more to be told about Willie Stark as a politician. Indeed, the narrator has only to tell us parenthetically that, when Willie is reelected for a second term in 1934,⁶⁸ he "(...succeeded himself with a vengeance. There had never been a vote like it.)"⁶⁹ From that point on, Willie manages to stay in the novel only by two things: one is a family problem (his wild and ill-fated son Tom); the other is a kind of effort at personal atonement through his obsessive and ultimately futile attempt to establish a politically aseptic personal memorial hospital.

At precisely the one-third place where Willie climaxes out,

there is a great big awkward seam. This great big awkward seam is 7.8% of All the King's Men, the Cass Mastern story-within-the-story, by means of which Jack Burden takes over the novel and keeps right on going until he climaxes out at the very end.

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Now that we are at the Jack Burden story, I am obliged to bring back the possible gibberish, for the Jack Burden story is the story of a prefrontal lobectomy. Or The Great Brain Operation, and each item of the possible gibberish bears on Jack Burden's non-surgical prefrontal lobectomy.

In "actual" chronology, Burden begins as a history student seeking "facts" unsullied by "truth." He persists in this quest when he becomes a reporter. Or thinks he does until he finds that absolute objectivity is just about impossible.⁷⁰ A radical transformation occurs in him just as one occurred in Willie Stark. Willie's transformation occurred when Sadie Burke slipped up and let him know he was a sap. Burden's transformation occurs when, having been unable to resolve his Oedipal problems, he discovers (after clearly forewarning us that he will discover it)⁷¹ that his beloved Anne Stanton has taken up as one of Willie's girl friends. He himself takes off. He goes West. He goes

to California, which is in fact a favorite place (with its uterine Pacific waters) for victims of personal trauma.⁷² On his way back he conceives the idea of the Great Twitch, whatever that may be, and with that idea of the Great Twitch in mind, he watches Adam Stanton do an "actual" pre-frontal lobectomy which may or may not happily alter the patient's personality.⁷³ Or if it does, what will be the relationship of the new personality to the old one :

The Concept of the Great Twitch

Once Jack Burden takes over the novel from Willie Stark, he becomes and remains an active agent in the dynamically converging course of events. For example, it is his brilliant research work which eventuates in the suicide of the man who is his real father⁷⁴ and in the consequent resolution of his own Oedipal problems, which resolution then permits him to marry Anne Stanton after he has already climaxed out and has virtually nothing else left to do (except to take care of the man who had supposedly been his father and to default on the house mortgage).⁷⁵ Yet the Jack Burden who is an active agent is only the "little Jackie," the one who made it stick, all right. The bigger, more important Jack Burden is the man who puts Willie Stark in perspective, the man who is seeking to understand not just Willie Stark, not just himself, but the cosmological

sorry Scheme of Things entire. ⁷⁶ Here it is probably advisable to requote him:

"This has been the story of Willie Stark, but it is my story, too. For I have a story. It is the story of a man who lived in the world and to him the world looked one way for a long time and then it looked another and very different way. The change did not happen all at once. Many things happened, and that man did not know when he had any responsibility for them and when he did not. There was, in fact, a time when he came to believe that nobody had any responsibility for anything and there was no god but the Great Twitch." ⁷⁷

After Jack Burden partially heals himself, on a bed in Longbeach near the uterine Pacific waters, he sets out for home and encounters a fellow traveler. Here is his own description:

"In a settlement named Don Jon, New Mexico, I talked to a man propped against the shady side of the filling station, enjoying the only patch of shade in a hundred miles due east. He was an old fellow, seventy-five if a day, with a face like sun-brittled leather and pale-blue eyes under the brim of a felt hat which had once been black. The only thing remarkable about him was the fact that while you looked into the sun-brittled leather of the face, which seemed as stiff and devitalized as the hide on a mummy's jaw, you would suddenly see a twitch in the left cheek, up toward the pale-blue eye. You would think he was going to wink, but he wasn't going to wink. The twitch was simply an independent phenomenon, unrelated to the face or to what was behind the face or to anything in the whole tissue of phenomena which is the world we are lost in. It was remarkable, in that face, the twitch which lived that little life all its own. I squatted by his side, where he sat on a bundle of rags from which the handle of a tin skillet protruded, and listened to him talk. But the words were not alive. What was alive was the twitch, of which he was no longer aware. *** We rode across Texas to Shreveport, Louisiana, where he left me to try for north Arkansas. I did not ask him if he had learned the truth in California. His

face had learned it anyway, and wore the final wisdom under the left eye. The face knew that the twitch was the live thing. Was all. But, having left that otherwise unremarkable man, it occurred to me, as I reflected upon the thing which made him remarkable, that if the twitch was all, what was it that could know that the twitch was all? Did the leg of the dead frog in the laboratory know that the twitch was all when you put the electric current through it? Did the man's face know about the twitch, and how it was all? And if I was all twitch how did the twitch which was me know that the twitch was all? Ah, I decided, that is the mystery. That is the secret knowledge. That is what you have to go to California to have a mystic vision to find out. That the twitch can know that the twitch is all. Then, having found that out, in the mystic vision, you feel clean and free. You are at one with the Great Twitch. "78

Almost immediately after this Great Twitch encounter, Jack Burden witnesses The Great Brain Operation, by Adam Stanton, the pre-frontal lobectomy which, according to Adam Stanton, if happily accomplished, will give the patient a new personality, not merely the same personality exercised in terms of a different set of values (as would be the case, Adam Stanton says, in a mere religious conversion). 79

After The Great Brain Operation, "the little pieces of brain which had been cut out were put away to think their little thoughts quietly somewhere among the garbage, and what was left inside the split-open skull of the gaunt individual was sealed back up and left to think up an entirely new personality. "80

While this new personality is presumably being thought up (if

The Great Brain Operation was successful), the plot events dynamically converge, "moving like an express train,"⁸¹ and provide Jack Burden with fresh and final insights. At the very end, Jack Burden, the man who authenticates Willie Stark, has metamorphosed from a would-be purely objective historian-reporter into a man who understands that Willie Stark and Adam Stanton were doomed, but doomed not "under the godhead of the Great Twitch" but doomed rather because "they lived in the agency of will...."⁸²

The Machine Motif and "The Agony of Will"

Throughout All the King's Men both Jack Burden and Willie Stark liken human beings to machines. Just as Gyrant B. White is "an adding machine" with a spring gone bust,⁸³ Lois, the narrator's first wife, is a "beautiful, juicy, soft, vibrant, sweet-smelling, sweet-breathed machine for provoking and satisfying the appetite (and that was the Lois I had married)..."⁸⁴ Willie himself is a machine.⁸⁵

The exemplary Hugh Miller ("Harvard Law School, Lafayette Escadrille, Croix de Guerre, clean hands, pure heart, Attorney General"⁸⁶ ... *** "once Attorney General under Willie Stark and much later Jack Burden's friend")⁸⁷ although he is somewhat of a sweet-breathed, sweet-smelling goody-goody machine himself, is baffled (much as Socrates was baffled by

Thrasymachus)⁸⁸ by Willie's machine concept, by his sort of Machiavellian political amorality, by his utterly relativistic absence of ultimate absolute values. Whereas Hugh Miller deserts Willie (sort of in the way that Thrasymachus deserted Socrates)⁸⁹ and leaves him all alone with the sons of bitches, Jack Burden hangs around and finally discovers that human beings are not machines. They are not machines because they have "the agony of will." Or so he thinks.

"The Agony of Will" and the Possible Gibberish

At about the same time that Robert Penn Warren was writing All the King's Men, other machine-minded men were also engaged in trying to find purpose in an age that had become almost absolutely relativistic, existential, and so completely characterized by a seeming absence of purpose that it was as though man himself were in fact a machine and that as such he was devoid of purpose.

Norbert Wiener in 1951 published The Human Use of Human Beings,⁹⁰ which has a most apropos title and which was a vulgarisateurization of his highly technical book, Cybernetics,⁹¹ published in 1948. In the vulgarisateurization Wiener gives this account of the complex of ideas constituting Cybernetics:

"Since the end of World War II, I have been working on the many ramifications of the theory of messages. Besides the electrical engineering theory of the transmission of messages, there is the larger field which includes not only the study of language but the study of messages as a means of controlling machinery and society, the development of computing machines and other such automata, certain reflections upon psychology and the nervous system, and a tentative new theory of scientific method...." (Emphasis supplied.)⁹²

Wiener's concern about "messages" is really a concern about "feedback" and hence is a dialogic concern. In view of the dialogic mode of All the King's Men, in view of its study of the control of society by political machines, in view of its general machine motif, and in view of its contemporaneity with Wiener's work, I believe that the novel, Warren's All the King's Men, is a direct literary analog of Wiener's technical Cybernetics.

But Warren arrived at "the agony of will," which is strictly a human phenomenon. Or so he implied, and now we must see what Wiener did and what he arrived at.

In recent years certain machine-minded men have experimented with "electronic animals," free-roaming motor-driven devices which, for example, are built to seek out electrical areas where they recharge their batteries so that they can move out to roam about until they need recharging again.⁹³ Although the analogy to animal feeding behavior is probably blatantly

apparent, these devices are not crucially significant here. The reason is that they merely do exactly what their creators designed them to do, and hence they do not have "the agony of will." Nevertheless Wiener points out that there is a kind of animate motif for these machines. Or at least a semantic equivalence. He says:

Now that certain analogies of behavior are being observed between the machine and the living organism, the problem as to whether the machine is alive or not is, for our purposes, semantic and we are at liberty to answer it one way or the other as best suits our convenience. As Humpty Dumpty says about some of his remarkable words, "I pay them extra, and make them do what I want."⁹⁴ (emphasis supplied to connect with the title of Warren's novel.)

Wiener then proceeds to consider machines which are not mere creators' toys. In particular there is the "homeostat" which actually develops and persists in its own purposes and values.⁹⁵ More generally, in The Human Use of Human Beings there is an imaginative passage which goes even beyond the homeostat.⁹⁶ It begins with the problems of designing computers for the specific purpose of playing chess, and it includes a lengthy comment (by a French Dominican friar) on the possibility that someday someone will make a supreme machine with supreme purposes and supreme values. This machine will be a "machine a gouverner" which "may come to supply -- whether for good or evil -- the present obvious inadequacy of the brain when the latter is concerned with the customary

machinery of politics. 97

At the time when Wiener wrote, the "machine a gouverner" was not yet achieved. We had progressed only to the point of the homeostat, but the concept of the homeostat with its own purpose -- i. e., its own "agony of will" -- is the breakthrough which may ultimately culminate in the "machine a gouverner." In paying tribute to Dr. W. Ross Ashby, the inventor of the homeostat, Wiener says:

"The result is that in Ashby's machine, as in Darwin's nature, we have the appearance of a purposefulness in a system which is not purposefully constructed simply because purposelessness is in its very nature transitory....

"I believe that Ashby's brilliant idea of the unpurposeful random mechanism which seeks for its own purpose through a process of learning is not only one of the great philosophical contributions of the present day, but will lead to highly useful technical developments in the task of automatization. Not only can we build purpose into machines, but in an overwhelming majority of cases a machine designed to avoid certain pitfalls of breakdown will look for purposes which it can fulfill."⁹⁸
(Emphasis supplied.)

In other words, in his "agony of will," in seeking a purpose which he can fulfill without breaking down, Jack Burden is a homeostat, but he did not know it generically because Robert Penn Warren did not reach the penultimate generic philosophical achievement that Wiener attributes to Dr. Ashby. Or at least Warren did not express it with generic universality.

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You will be happy to know that it remains only to dispose of the

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possible gibberish which relates to the two dicta on God by Albert Einstein, to Werner Heisenberg, to "the current crisis in microscopic physics," and to the trajectory of spit in Wilkes Barre, Pennsylvania. Or that is almost all that remains, there being also the probabilistic reference in the opening paragraph of this paper.

The probabilistic reference (and some of the other possible gibberish) may be disposed of first, and it is very simple. Besides lacking Dr. Ashby's penultimate generic philosophical insight, Warren-Burden do not seem to be aware that many scientists believe that we now live in a probabilistic universe.⁹⁹ Warren-Burden are searching for absolute truth in a relativistic age, but they ignore the fact that Werner Heisenberg won a Nobel Prize for enunciating the Principle of Uncertainty (or Indeterminacy),¹⁰⁰ which asserts that ultimate absolutes are ultimately absolutely unknowable (except to some extent by sampling techniques).¹⁰¹ Indeed, except possibly for some most recent developments in microscopic physics (not the "crisis," however),¹⁰² the atom can no longer be pictured as a kind of miniature solar system: it must be regarded as waves of probability.¹⁰³ It is in opposition to this probabilistic conception, however, that Albert Einstein's first dictum is significant. He said, "God does not play dice."¹⁰⁴

In All the King's Men Jack Burden three times quotes a particular

philosophical remark of Willie Stark: "Man is conceived in sin and born in corruption and he passeth from the stink of the diddle to the stench of the shroud. There is always something."¹⁰⁵ This remark is part of Willie's directive to "Little Jackie" to get something on Judge Irwin and to make it stick. Albert Einstein's second dictum is "The Lord is subtle, but he isn't simply mean."¹⁰⁶ Or, as "Little Jackie" asks himself in setting out on his Judge Irwin assignment, "For what reason, barring Original Sin, is a man most likely to step over the line?"¹⁰⁷

When "Little Jackie" finally gets something to stick Judge Irwin, here is what he says:

"So I had it after all the months. For nothing is lost, nothing is ever lost. There is always a clue, the canceled check, the smear of lipstick, the footprint in the canvas bed, the condon /sic/ on the park path, the twitch in the old wound, the baby shoes dipped in bronze, the taint in the bloodstream....
"That is what all of us historical researchers believe. And we love truth." (Emphasis supplied.)¹⁰⁸

It is important to compare the language of the foregoing passage with the language of the opening statement in a book, Causality and Chance in Modern Physics,¹⁰⁹ The book is by a man named David Bohm, who is authenticated as an outstanding contemporary atomic physicist.¹¹⁰ Unlike Werner Heisenberg, who believed that ultimate fact is ultimately unknowable, David Bohm believes, like Einstein, that God does not play dice and that

probabilistic uncertainty or indeterminacy can ultimately be superseded by scientific law, or truth. And like Jack Burden, David Bohm is searching for absolute truth and believes that it can be approached. In his opening statement David Bohm says:

"In nature nothing remains constant. Everything is in a perpetual state of transformation, motion, and change. However, we discover that nothing simply surges up out of nothing without having antecedents that existed before. Likewise, nothing ever disappears without a trace, in the sense that it gives rise to absolutely nothing existing at later times. This general characteristic of the world can be expressed in terms of a principle which summarizes an enormous domain of different kinds of experience and which has never yet been contradicted in any observation or experiment, scientific or otherwise: namely, everything comes from other things and gives rise to other things.

"This principle is not yet a statement of the existence of causality in nature. Indeed, it is even more fundamental than is causality; for it is at the foundation of the possibility of our understanding nature in a rational way...." (Emphasis supplied.)¹¹¹

Thus David Bohm and Jack Burden are in agreement with Willie Stark that "there is always something." It is David Bohm who is concerned about "the current crisis in microscopic physics."¹¹² The crisis is whether Werner Heisenberg is right that ultimate facts are ultimately absolutely unknowable or whether David Bohm and Jack Burden and Willie Stark are right that, if you use the right technique, you can go beyond what seems to be unknowable. In David Bohm's case, his technique is a Chapter IV, entitled "Alternative Interpretations of the Quantum Theory."¹¹³ In Jack Burden's case, he narrates the following (beginning with a conversation

with Willie Stark):

"I'm not smart enough,' I said.

"You're smart enough to dig up whatever it is on the Judge.'

"There may not be anything.'

"Nuts,' he said. 'Go to bed.'

* * *

"I found it.

"But not all at once. You do not find it all at once if you are hunting for it. It is buried under the sad detritus of time, where, no doubt, it belongs. And you do not find it all at once, not if you are a student of history. If you found it all at once, there would be no opportunity to use your technique. But I had an opportunity to use my technique."¹¹⁴

(g) The Reasons Again, This Time in Conclusion, Or Almost.

All the King's Men is a novel in which the narrator, the rival protagonist of Willie Stark, puts an extraordinary political figure into the perspective of the conditions which enable him to come to power. It is the narrator's search for absolutes (that is, for something which will take the place of the Great Twitch) and it is the narrator's arrival at "the agony of will" (that is, the fact that "purposelessness is in its very nature transitory") that ultimately yield a climactic absolute which enables the reader to have a philosophical standard against which to judge the extraordinary political figure who with his last breath told his friend Jack, "It might all have been different, Jack. You got to believe that."¹¹⁵

Although I have accused Warren-Burden of ignoring ultimate probabilistic uncertainty or indeterminacy, I, too, believe that God¹¹⁶ does

not play dice and that he is subtle but not simply mean. Therefore, I now conclude that in ingeniously devising a thoroughly authenticated narrator, Robert Penn Warren has mightily and with (a) through (f) harmonized the Tyger form with the Grecian Urn substance of his remarkable modern novel. Or I almost conclude with that.

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When I was a boy and lived in my own Burden's Landing (Lansford, Pennsylvania; population 9,632 in the 1930 census), I spent some weeks one summer in Wilkes Barre, a sort of Mason City metropolis. One day I emerged from the public library, my mind aflame from my having read Sir James Jeans' The Mysterious Universe.¹¹⁷ It was hot. It was 1937. My cousin Dolo was with me. David Bohm walked by. He was about twenty years old, but already he had studied with Albert Einstein. Since he was Wilkes Barre's leading genius, Dolo was anxious to show him off. There was an inconclusive attempt to decide whether an egg would fry on the sidewalk in the shade (but we had no thermometer, and we had no egg). There was a silence, and then Dolo asked, "If I wanted to spit the farthest, how should I hold my head?" David Bohm quickly differentiated a trigonometric equation and then adjusted Dolo's head, and Dolo spit. In all of my life, as I have gone "into the convulsion of the world, out of history into history and

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the awful responsibility of Time,"¹¹⁸ I have never before or since seen a man spit so far.

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This has been the story of my cousin Dolo, but it is David Bohm's story, too. It is the story of a man who lived in the world and who had some trouble with his contempt of the House Unamerican Activities Committee and who kept searching for something to replace that trouble and the trouble of the Great Twitch. Like Jack Burden, he grappled with the relativity of people and of politicians and ultimately of everything, absolutely everything.

"In conclusion /he said/ a consistent conception of what we mean by the absolute side of nature can be obtained if we start by considering the infinite totality of matter in the process of becoming as the basic reality. This totality is absolute in the sense that it does not depend on anything else for its existence or for a definition of any of its characteristics. On the other hand, just what it is can be defined concretely only through the relationships among the things into which it can be analyzed approximately.... The essential character of scientific research is, then, that it moves toward the absolute by studying the relative, in its inexhaustible multiplicity and diversity."¹¹⁹ (Emphasis supplied.)

Or the Pseudohistory of Huey Long.

Or the End. Of a Great Big Awkward Twitch.¹²⁰ Or almost
the end.

This has been a labor of love, but the monstrosity in love is
that the will is infinite and the execution confined; that the desire is
boundless and the act a slave to limit." And "they say all lovers swear
more performance than they are able, and yet reserve an ability that they
never perform, vowing more than the perfection of ten and discharging less
than the tenth part of one...¹²¹

FOOTNOTES

General Principles: While I like footnotes, they are a nuisance to my good friend and secretary, Miss Judith M. Foreman, who has put in as much work on this paper as I have and to whom I now am happy to dedicate both this paper and the last one and virtually everything else that I have ever had typed. Fortunately for Miss Judith M. Foreman, I have decided to relax my customary more-or-less thoroughness. Besides that, many of my reference sources are not here at the office, and I figured the hell with it, let's get the damned thing out. Therefore please excuse all vague or non-existent references.

1. Robert Penn Warren, All the King's Men (Bantam Classic edition published March 1959, Bantam Books, Inc., 13th printing). From now on we will simply call this work "Book."
2. There is an interesting phenomenon in the Book at page 228 where "condon" appears, presumably instead of "condom." Although this usage is no doubt a mere typographical error, we must consider Freud's "Psychopathology of Everyday Life," particularly Chapters VI (Mistakes in Reading and Writing) and VIII (Erroneously Carried-Out Actions). The Basic Writings of Sigmund Freud (Modern Library, 1938). Who knows what the linotypist had in mind: Please also consider note 4A, infra.
3. The privacy of income tax returns is governed by statute (Section 6103 of the Internal Revenue Code of 1954, as amended) and is not absolute and is not nearly so complete as taxpayers might imagine. Please see the Regulations promulgated by the Secretary of Treasury, Reg. §§ 301.6103 (b)-1, 301.6103 (c)-1 and 301.6103 (d)-1; please see also Rev. Proc. 62-9, 62-1 CB 432, Rev. Rul. 229, 1953-2 CB 152, T.D.O. No. 83, October 31, 1963 and T.D.O. No. 86, July 23, 1962. In addition, if a taxpayer has kept copies of his tax returns, they may be subpoenaed for discovery or evidence purposes under a broad range of circumstances in litigation. Please see Illinois Annotated Statutes (Smith-Hurd, 1956), Chapter 110, § 101.17 et seq. The point, which I am making rather too elaborately, is that there are indeed research techniques and that in general "nothing is ever lost." Please see notes 108, 111 and 114, infra.

4. I will not trouble you or Miss Judith M. Foreman with the note I was going to put in here.
- 4A. Suddenly I realized that, because of the multiple usage of the pronoun "you," I had better negate an unintended connotation. Please see the interesting case of Upton v. Times Democrat Pub. Co., 104 La. 141, 28 So. 970 (1900), in which a newspaper publisher was held liable for defamation because of a typographical error which referred to the plaintiff as a "colored gentleman" instead of a "cultured gentleman." Please compare note 2 supra. Please also compare Burton v. Crowell Pub. Co., 82 F. 2d 154 (2d Cir., 1936) in which the plaintiff brought suit for defamation because a printed photograph of him had an interesting obscene optical illusion.
5. I am not ignoring (but likewise I am not documenting) the usage of "you" to mean "I." This usage is very important throughout the Book.
6. Book, page 1.
7. Book, pages 4 and 5. On page 4 of the Book please also see: "No doubt you thought Sugar-Boy was a Negro, from his name. But he wasn't."
8. I was going to put a statistical tabulation here, but the hell with it.
9. Book, pages 6 ff.
10. Book, pages 79 ff.
11. I refer, of course, to William Blake's "The Tyger" reprinted in Louis Untermeyer, The Concise Treasury of Great Poems (Perma-book 4th printing, 1961).
12. I refer, of course, to John Keat's "Ode on a Grecian Urn," reprinted in the anthology identified in note 11 supra.
13. Circumstances (my being at the office) compel me to refer you in staggering totality to (instead of to discrete portions of) Erich Auerbach's Mimesis and Wayne Booth's The Rhetoric of Fiction.
14. I got this from A Subtreasury of American Humor.

15. Please see note 14, supra.
16. Book, page 171.
17. Book, page 151.
18. Book, page 151.
19. There are other interesting examples. Please consider the passage (Book, page 28) where the narrator presents vivid details of Willie Stark which the narrator has never perceived and, probably, never has been told. The narrator seems here to be drawing on his own imagination, in which Warren aids him by supplying the auxiliary "would," and the effect is to read a great deal about the narrator as well as about Willie.
20. Book, Chapter Two.
21. Book, pages 319 ff.
22. Book, page 13.
23. I forget why I put a footnote here.
24. Book, pages 98 ff.
25. Book, pages 98 ff.
26. Book, page 359.
27. Book, page 403.
28. Book, page 157.
29. I was going to put a statistical tabulation here, but the hell with it.
30. Book, pages 135-136.
31. Book, pages 135-6.
32. Book, page 299.

33. Book, pages 68 ff.
34. Book, page 75. It is very interesting that Warren very skillfully pulls off a double authentication by having Willie appeal to the narrator to authenticate Sadie: Book, page 81.
35. This book is not in my office.
36. This book is not in my office.
37. This book is not in my office.
38. This book is not in my office.
39. This book is not in my office.
40. This book is not in my office.
41. This book is not in my office.
42. This book is not in my office.
43. Please see some of Booth's The Rhetoric of Fiction.
44. This book is not in my office.
45. Please see note 13, supra.
46. Fiction is fiction, but I understand (from Booth's The Rhetoric of Fiction) that Warren is concerned about the internal morality of works of fiction. Please consider the symbolism, if any, of the names "Stark," "Burden," and "Caresse Jones," which are the only names which appear to carry symbolism. Please consider also the Cass Mastern material and the religious mouthings of Ellis Burden. I looked up Mark 4:6 and Job 7:5.
47. Book, pages 3, 51. Please see note 68, infra, for the point at which the exact time of the events is first precisely identified.
48. Please consider Warren's fancy gyrations in the last three or so pages of the Book, 435-8.
49. This book is not in my office.

50. Please consider Proust's lengthy scene where Robert Saint-Loup in a jealous rage strikes a man at the theatre.
51. I was going to quote something interesting here, but I can't without the book.
52. I was going to unburden myself of a lengthy list of additional author's functions (other considerations) which the narrator serves. Out of consideration for Miss Judith M. Foreman, I will limit myself to one only: the use of a narrator allows the author to speed through passages which would be very lengthy if presented in the direct perception of a viewpoint character. For example, in a sort of poetic passage, Warren uses Burden to introduce Willie very quickly to women such as the Nordic Nymph: Book, pages 140-1.
53. I have read only The Guermentes Way of Proust's, but, since it is one "novel" out of seven, it is about a 10% to 15% sample of the whole. I will suppress the mathematics, but a sample of this size (out of an assumed total length of about 6,000 to 8,000 Modern Library pages) has a marvelously favorable standard deviation. Such a sample almost inescapably gives a true glimpse of the entirety. Also, you said once that Proust ends in the seventh novel with almost pure philosophy. The coherence of his philosophy (epistemology) is unmistakably stamped on The Guermentes Way.
54. Taking The Guermentes Way as though it were not just a part but a whole in and of itself, I must confess that there is an unmistakable total coherence, and hence almost a complete unity, which arises from the zeroing in on the Duchess. I would indeed have been better advised to have paid express attention to this important phenomenon.
55. There is (probably) no such actual person as Vergil B. Dressander, but I believe there is.
56. Book, page 50.
57. Book, page 10.
58. Out of consideration for Miss Judith M. Foreman, I shall simply say that in Exodus it is written, "Ye shall no more give the people straw to make brick" and that Willie Stark is worried explicitly about having straw to make brick whenever he is worried about schoolhouses, Hugh Miller, and hospitals (i. e., whenever he is worried about doing right).

59. Book, page 28.

60. There is a crucial and personal epistemological difference between **kaleidoscopes and teleidoscopes**. In case you do not know what a teleidoscope is, I would be honored if you would please tell me and allow me to give you one.

61. Please consider the kind of "identical" which is involved in a mirror image of something. In this connection, for example, the sequence of Tom's importance in Chapter one is the mirror image of the sequence of his importance in the whole novel: he comes in early, and he goes out late. When I was in New York recently, the New York Times was greatly (page one) concerned one day with "blue galaxies" and the next day, not only with the death of Martin Buber, but with an important achievement by atomic physicists at Columbia University and Brookhaven National Laboratory. The blue galaxies are of vast cosmological and personal significance. The Columbia-Brookhaven microscopic physics achievement has to do with a kind of mirror image of great scientific import: the scientists succeeded in demonstrating the existence of antideuterons, the most complex form of matter yet demonstrated in "anti" form. No less than I, Harold W. Schneek, Jr. (who was the Times' reporter on the anti-deuterons) is prepared to connect science with literature. At page 22 of the late city edition, Monday, June 14, 1966, he wrote:

Ever since the first discovery of antiparticles, physicists have been looking for evidence of antimatter in the cosmos at large. Scientists have recently speculated that the great meteorite that hit Siberia in 1908 with cataclysmically destructive results might have been a piece of antimatter.

The concept of antiworlds has even invaded literature. A poem published in The New Yorker magazine several years ago, for example, described an imaginary confrontation on a bit of matter 'dark and stellar' between a noted American physicist and his antimatter counterpart, 'Dr. Edward Anti-feller.'

The poem described Dr. Anti-feller's world as conforming so rigorously to the symmetry of physics that the inhabitants kept 'macassars,' instead of antimacassars, on their chairs.

The piece ended with the physicist and antiphysicist reaching out to shake hands. They touched and, true to the concept that matter and antimatter annihilate on contact, 'the rest was gamma rays.'

62. Book, page 157.
63. Book, page 435.
64. This book is not in my office.
65. Please consider Machiavelli and his The Prince. Machiavelli himself **was not the prince whereas Huey Long was the Kingfish and Willie Stark was the Boss.**
66. Jack Burden's attitude toward Willie Stark and toward himself and toward the world is deftly presented through his macabre use of "luck" in reference to the schoolhouse disaster: Book, pages 64 ff.
67. Book, page 106.
68. Book, page 105. The identification of the year 1934 is the first time in the novel that the precise time of the past events is unambiguously declared. This phenomenon is significant because it marks the virtual end of Willie Stark as protagonist and the beginning of Jack Burden himself in that capacity.
69. Book, page 106.
70. Please see the book at pages 34-5, where Lucy gives Willie a look that "didn't have anything in it, and that was what made it remarkable. It was a feat. Any act of pure perception is a feat, and if you don't believe it, try it sometime."
71. Book, pages 245 ff and 264 ff.
72. There is a kind of reverse Douglas-Long-Ray-Corriganism in going to California. Corrigan arrived in Ireland and had a ticker tape parade when he got back. I wonder what's become of him.
73. Book, pages 315 ff.
74. Once I described to you a 10% sampling technique in reading novels. It was toughest with Faulkner's The Hamlet to construct the entire novel from such a sample. In the book, pages 10, 20, 30, . . . , 430 tell almost the entire story, the only critical element missing being the fact that Judge Irwin is "actually" Jack Burden's father.

75. Also, for a complete wrapping up, the narrator must return in futuro to history, and for this he brings back the exemplary Hugh Miller (who someday will go back into politics with the narrator holding his coat), and also he brings back the Mastern boys and his writing the Mastern book.
76. Out of consideration for Miss Judith M. Foreman, I have decided not to ask her to copy here the third last quatrain from Fitz Gerald's "The Rubaiyat of Omar Khayyam," reprinted in the anthology identified in note 11, supra. More than Jack Burden, it was Willie Stark who, once he was a goner, expressed the defeated, wistful attitude of that quatrain. Please see note 115, infra.
77. Please see note 63, supra.
78. Book, pages 313-4.
79. Book, pages 315 ff. Although the significance and validity of Adam Stanton's dictum is important in relation to Ellis Burden, I shall not trouble Miss Judith M. Foreman with the lengthy explication I had planned.
80. Book, page 319.
81. In the text I misquote the Yale Review quotation blurb on the Book's back cover (which may be regarded as an integral part of any book). The machine motif is what I was driving at, but I shall not drive Miss Judith M. Foreman to correct the unintended inaccuracy.
82. Book, page 436.
83. Book, pages 135-6.
84. Book, page 304.
85. Book, pages 70-1.
86. Book, page 135.
87. Book, page 436.
88. The Republic is not in my office.
89. The Republic is not in my office.

90. Norbert Wiener, The Human Use of Human Beings (Doubleday Anchor Books, 1954).
91. This book is not in my office.
92. Op. cit. note 90, supra, page 15.
93. There are many books and articles not one of which is in my office. The central issue is whether animate beings and machines are music box figures determinedly acting out their functions in this sorry Scheme of Things entire (note 76, supra) or whether they freely act in the agony of will.
94. Op. cit. note 90, supra, page 32. Please see a remarkably parallel passage in the Book, pages 70-1. And please compare the cow intellect passage in the Book, pages 48-9.
95. Please see the passage on homeostasis in op. cit. note 90, supra, pages 95 ff. The homeostat itself is best but most technically described in W. Ross Ashby, Design for a Brain (Viley, 1952).
96. Op. cit. note 90, supra, pages 175 ff.
97. Op. cit. note 90, supra, page 179.
98. Op. cit. note 90, supra, page 38.
99. Please see any of the philosophical-scientific works which I referred to in the Duchesse de Guermantes paper, none of them being at my office. Please see the preface to op. cit. note 90, supra, pages 7-12.
100. The prize was awarded in 1932, the year in which Willie Stark seems to have been elected for his first term. Please see notes 47 and 68, supra.
101. John Von Neumann has "proved" by mathematics far beyond me that, even if there are laws of nature governing quantum behavior, the laws can never be ascertained. His book is not at my office.
102. There is considerable non-statistical work presently being done on the nature and organization of the elements of the atom. The reports are not at my office, but there was a survey in a recent issue of "Science," a magazine of the American Association for the Advancement of Science.

103. Please see note 99, supra.
104. The reference book is not at my office.
105. Book, pages 48, 157, 191.
106. The reference book is not at my office. Please consider, in Shakespeare's Othello, whether Iago, who is subtle, is simply mean or whether he is adequately motivated as a character in the play.
107. Book, page 193. Please compare the original sin theme of the Cass Mastern material.
108. Book, page 228.
109. David Bohm, Causality and Chance in Modern Physics (D. Van Nostrand, 1957).
110. Please see the foreward by Prince Louis V. de Broglie (himself a Nobel Prize winner in 1929) to op. cit. note 109, supra, particularly at page xi where de Broglie says, "No one is better qualified to write such a book, and it comes exactly at the right time."
111. Op. cit. note 109, supra, page 1.
112. Op. cit. note 109, supra, pages 103 ff.
113. Op. cit. note 109, supra, pages 104-129.
114. Book, page 192.
115. Book, page 436. Nowhere in the Book is the problem of absolute truth (or fact) more starkly demonstrated than in the last remark attributed to Willie Stark. Please contrast his last remark on page 436 with his last remarks on page 400.
116. When Wiener quotes Einstein on God, he finds it necessary to "naturalize" God; please see op. cit. note 90, supra, page 35. Warren decapitalizes God.
117. This book is not at my office.

118. Book, page 438.

119. Op. cit. note 109, supra, page 170.

120. I forget why I put a footnote here, but the place will serve for a general apology to everyone for what I have done here. I do not know absolutely why I have done what I did, but please see note 121, infra. There are some people (and things) who seem to take too long to be born, but I say they're well worth it, and that's what Life is all about. Also, now that we are near the end, perhaps Miss Judith M. Foreman will tolerate my adding something (just one thing, one little thing) which I did not have the guts to add as additional length to note 52, supra: The opening pages of Styron's Lie Down in Darkness have got to be compared with the Book, pages 1-3.

121. William Shakespeare, Troilus and Cressida (Penguin, 1958), pages 88-9, Act III, Scene 2, annotated and underlined in part.