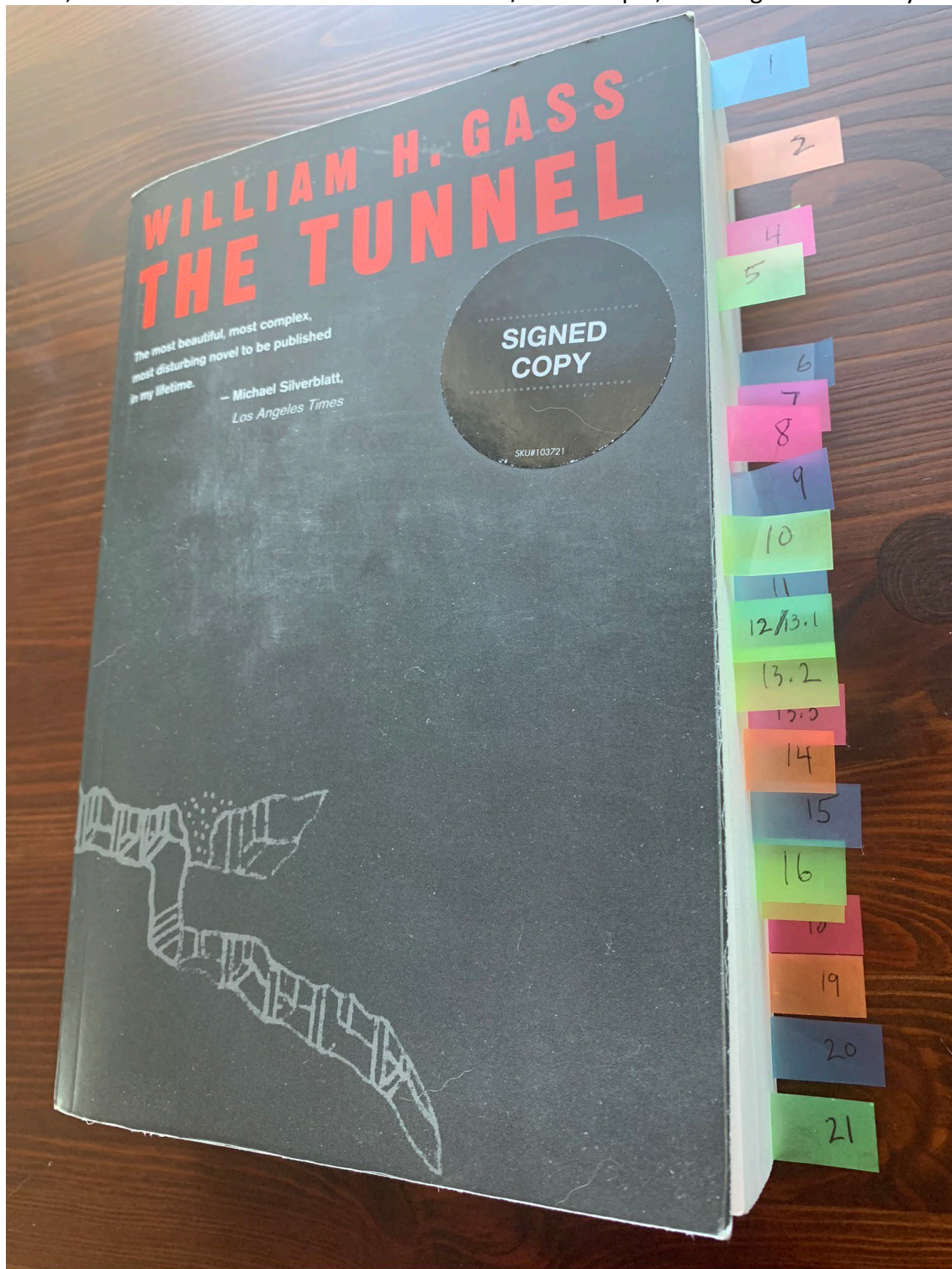


The Tunnel – A Survey of Published Excerpts

By Joel Minor, curator of Modern Literature Collection/manuscripts, Washington University in St. Louis



Joel's working copy with flagged excerpts

Table of Contents

Introduction	3
“We Have Not Lived the Right Life”	6
“Why Windows Are Important to Me”	8
“The Cost of Everything”	10
“Mad Meg”	12
“Koh Whistles Up a Wind”	14
“Susu, I Approach You in My Dreams”	16
“The First Winter of My Married Life”	18
“August Bees”	20
“The Old Folks”	22
“The Tunnel”	24
“Uncle Balt and the Nature of Being”	27
“O goddess of the risen gorge...”	29
“An Invocation to the Muse”	31
“In My Youth”	33
“A Fugue”	34
“Culp”	35
“The Sunday Drive”	38
“The Barricade: Homage to Donald Barthelme”	40
“The Family Album”	42
“Sweets”	44
“Being a Bigot”	46
“Learning to Drive”	48
“Foreskinned”	50

Introduction

It's been 25 years since the publication of *The Tunnel*. The book is well-known to scholars and fans of post-modern literature to have taken Gass "over 25 years" to write. One could say it was actually 30, since Gass himself said he wrote his "first pages" in 1965.¹ Usually the number cited is 26 because the first published excerpt appeared in 1969, and the last in 1995, the same year Knopf published the book.

So, we're not only commemorating 25 years since the novel's publication, but also just over 50 since "We Have Not Lived the Right Life" first appeared in print, on the heels of his celebrated short-fiction collection, *In the Heart of the Heart of the Country*. This brooding monologue of the Midwest opened up a quarter-plus century of slowly-but-steadily introducing us to the static life and hyper mind of William Kohler.

From 1969 to 1995, Gass' published fiction consisted almost exclusively of excerpts from his novel-in-progress—22 in all, ranging from two pages to a whole issue devoted to his text and photographs. Some excerpts were accompanied by interviews and essays. Not many authors take that long and reveal that much about their work-in-progress, and clearly, the literary world was listening.

Thinking about this got me wondering: how much of those excerpts ended up unchanged in the final book, and in what order? During those years, before he sat down to finish the whole book in the early 1990s, he wrote on a typewriter, leaving behind typescripts that further revealed steps in his creative process. How many versions went into the excerpts before they saw publication? And how did the published versions change again in draft form, toward the novel we know today?

In other words, a scholar using these materials could write a book—or, at least, a very long essay—on the history of a book written by an author writing of an author writing a book-length essay on the history of his life, instead of on the history of Nazi Germany.

I am not that scholar, having yet to read *The Tunnel* from cover-to-cover. Being the curator of [Modern Literature Collection](#) at Washington University in St. Louis, however, I have the privilege of caring for the [William H. Gass Papers](#) and related [Gass resources](#), such as these publications, some of which are rare by 20th century American literature standards. My job is to make this all accessible to you, the reader, the fan, the scholar.

I also had the honor of getting to know Gass during the last years of his life, especially when I curated a comprehensive exhibition in 2013 on his life and work, [The Soul Inside the Sentence](#). Bill and his wife Mary graciously supported with invaluable loans of materials to complement what they had already donated to us through the years. My knowledge of and appreciation for Gass as a writer, a professor, a champion of education, and a hospitable, kindly person, deepened greatly in that too-short time.

¹ Gass, William, and Bradford Morrow. "An Interview with William Gass." *Conjunctions*, no. 4 (1983): 14–29. <http://www.jstor.org/stable/24514735>.

For that exhibition I devoted a whole case to *The Tunnel*, for obvious reasons. I was unfamiliar with the book when I started but I loved digging (no pun intended) into the story behind his magnum opus, showing off all the materials toward the book, including Gass' artwork mockups. I can say the materials related to *The Tunnel* are some of the most fascinating in any of our manuscript collections, and I get them out for visitors as often as possible.

Middle C soon became my favorite Gass novel, and it still is the one I consider his masterpiece. Unfortunately, by the time he wrote it he was using a computer and so did not leave behind the beautiful worksheets and corrected drafts that he did for his earlier books. Regardless, I do find numerous passages in *The Tunnel* to enjoy, not to mention the concept and themes behind the book as a whole. Being someone who knows the history of the book, and who knows how frustrating it can be to try to read in its entirety, I have instead dipped into it over the years. I enjoy it in that capacity, and for that reason. Not many other anti-narrative tomes offer that option.

Bill and Mary Gass were very kind to not only loan us additional materials for "The Soul Inside the Sentence," but to answer questions and provide other guidance whenever I asked. Having access to Bill's curriculum vitae was invaluable for making sure I got the dates and names on my labels and metadata right, especially for something as complex as the publishing history of *The Tunnel*.

I've kept this document on-hand for reference since then, and when thinking of a way to contribute something to this symposium, it came to mind as useful guide for surveying our *Tunnel* resources. As far as I could tell, this was work that hadn't been done before, and might be a fitting and interesting way for a reader such as myself, who likes to jump around the book, in limited doses. More importantly, I wanted it to be a potential starting point for serious Gass scholars, and as a valuable data gathering exercise for my role as a curator.

In that regard, I devised some questions that I wanted the data to answer. How many of the periodicals did we have on-hand in Special Collections? How many are available electronically in library databases? How many exist on their own in typescript form? And how do these versions compare with the corresponding sections of the finished novel?

The other idea behind this project was to imagine myself a reader of these periodicals as they were published, and see what I might pick up along the way about this mysterious narrator, William Kohler. More or less I wanted to be someone who, starting in 1969, is maybe a fan of Gass' fiction but doesn't necessarily know that he's working on a novel—or that each piece necessarily is a part of that novel. Then, at last, to be that reader in 1995, who compares what he has read through the decades to the newly-published novel.

Of course, along the way I couldn't take myself out of my contemporary identity—my curator role—in order to point out side notes about Gass or the Modern Literature Collection that a late-60s-to-mid-90s reader wouldn't know. And my motivation for comparing versions mainly comes from my curator perspective, who promotes the idea that taking on such endeavors provides a unique, behind-the-scenes way to enjoy the author and his work, and to appreciate his creative process. As such, I added

the typescripts into the mix, perhaps imagining myself as a researcher flipping through the leaves in the folders, as he did the pages in the book.

Now a note on my process and note on my challenges. First, I confess, I did not compare every word between periodical and book. Instead, I scanned the start and end of each paragraph to spot differences relatively quickly. If at either of those spots something was different I looked more closely to figure out how extensive. It's very possible I missed changes that were buried in the longer paragraphs (and there are many!) that started and ended the same.

Second, my work was hampered and delayed somewhat by the pandemic. I did not have the luxury of being in the office much at all to closely examine the boxes of typescripts. It did mean that I digitized more than I otherwise would have, in order to review the materials at home. For the periodicals, for copyright reasons, I am not providing full scans, for the most part. As for the typescripts, sample pages are provided mainly to give the reader a sense of what is there, but also because we typically do not provide scans of full drafts or full folders of drafts.

That said, for those who wish to request additional pages of certain periodicals or typescripts, please contact me at joelminor@wustl.edu or 314-935-5413 and we can discuss the possibilities. Please also contact me if you find any errors I should correct or changes I missed. I hope the following study will pique your curiosity in and extend your appreciation for the draft and publication history of *The Tunnel*. And if it serves as a resource for your own studies in these areas, then it has achieved its most important purpose.

“We Have Not Lived the Right Life”

Publication: *The New American Review*, pp. 7-32

Issue: Vol. 6

Year: 1969

Call #: [PS3557.A922 W4 1969](#)

Also in: NA

E-access: NA – scanned

***The Tunnel* Title:** “We Have Not Lived the Right Life”

***The Tunnel* pp:** 96-107; 145-146

Publication Order: 1 (of 21)

Book Order: 5 (of 22)

Philippic: “We Have Not Lived the Right Life”

Philippic Number: 3 (of 12)

Typescript Box/Folder: [MS051 82/6](#)

Other Resources:

- MS051 Box 97 Folder 2 – Galley proof
- MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- *New American Review* (NAR) is a small Signet paperback, on highly-acidic paper, giving it a pulp fiction feel.
- No indication in NAR that this is an excerpt from a novel, so a reader in 1969 probably didn't know this was an introduction to William Kohler, rather than a self-contained narration of his.
- What we learn has shaped and defined Kohler: his Great Depression/Dust Bowl-era hometown of Grand, Iowa with its plagues of dust, grasshoppers and blizzards; his executed lover Susu; his fatalistic outlook on life; his expertise and controversial viewpoints on Nazi Germany; his extended family's resemblances to their European origins and Midwestern lands; and his pesky colleagues—especially the limerick-happy Culp—in the history department of a university in Indiana.
- The tone is set with a first-person narrator who refuses to stay in one time or place, on one subject or person very long, or to stop himself from dwelling quite obsessively on any of those topics at any given moment, either.

Differences in Published Texts:

- Two indented bold paragraphs on *Tunnel* p. 97 are not in NAR.
- "Dust comes in three kinds..." paragraph on *Tunnel* p. 97 starts differently than NAR p. 7 "Dust stilted up..." but ends the same.
- "Democritus traveled to Babylon..." paragraph on *Tunnel* p. 97 not in NAR.
- After first "O Crow" stanza the text is same except for a one-sentence paragraph on *Tunnel* p. 100: "Isn't it curious..." which is not in NAR.
- After long "O Crow" section on *Tunnel* p. 101 / NAR p. 12 texts vary: *Tunnel* p. 102 goes into "In some ways the grasshoppers..." paragraph while NAR p. 13-18 into biographical information but picks up grasshopper paragraph on p18. Five paragraphs on NAR p. 14 starting with "Now I'm

done.” are on *Tunnel* p. 16-17 in “Life in a Chair.” The rest of this p13-18 section not located in *Tunnel*.

- *Tunnel* p. 103 / *NAR* p. 19: Two more paragraphs and a bit more text in *Tunnel*, before section break at “I carom from room to room...” whereas *NAR* has no break.
- *Tunnel* p. 105 “We have not lived” is interrupted by verse while / *NAR* p. 22 is “We have not lived the right life.” before “If I could piss...” limerick.
- History faculty colleagues’ names different: Burns / Herschel; Macalister / Governali. Text different between “If I could piss...” and “I knew a remarkable seagull...” limericks.
- “I would hate to have my wife...” and “When I write about the Third Reich...” paragraphs on *Tunnel* p. 106-107 / *NAR* p. 23-24 mainly the same. Then *Tunnel* has line, “If I could simply feel a little uneasy. That would help.” before “August Bees” subsection starts.
- *NAR* p. 24-26 goes into a section about extreme weather around Grand and addressing Susu.
- Then *NAR* p. 26 starts a two-paragraph/four-page section/meditation on Kohler’s extended family at a cousin’s wedding, and their dreary existences at the mercy of the earth and nature. This section (the second, long paragraph of it) is not until *Tunnel* p. 142 in the “They Should Live So Long: The Old Folks” section.
- Then *NAR* p. 30 new section starts with “Now it is another day...” paragraph not in *Tunnel*, but both end with next paragraph, “We have not lived the right life.” This is also the end of “We Have Not Lived the Right Life” philippic in *Tunnel*.

Notes on Typescripts:

- Complete typescript with minimal corrections in blue ink, 39 leaves
- Circa 250 leaves of various worksheets and fragments, mainly from 1960s-70s but some from the 1980s, all showing a wide range of iterations with multiple versions of single paragraphs

Images:

- [Scans from New American Review:](#)
 - Cover
 - Contributors page
 - Pp 13-18 with text I do not locate in *The Tunnel*
- [Scans MS051 Box 82 Folder 6:](#)
 - First and second pages from mostly-clean-and-complete typescript likely toward *NAR* submission
 - Three versions of “Mad Meg in the Maelstrom” which appears in “Life in a Chair” in *The Tunnel* but not included in *NAR* though it does follow a section which does
 - Pages 1, 9 and two versions of 10 from an alternate version of the section with a holograph line written above the title
 - Two corrected versions of the longer “O Crow” poem
 - Two pages of multiple versions of a paragraph, “Turning out amid people...” both with lines across them, likely indicating they were abandoned
 - An early attempt at “Now it is another day.” paragraph from *NAR* p. 13 which also looks to be conceived of as a start to the section

“Why Windows Are Important to Me”

Publication: *TriQuarterly*, pp. 285-307

Issue: Vol. 20

Year: 1971

Call #: [PS3558 A82 B462 1971](#)

Also in: *The Best of TriQuarterly*, 1982 – [PS508.C6 T7](#)

E-access: <https://www.triquarterly.org/issue-viewer#/78686>

The Tunnel Title: “Why Windows Are Important to Me”

The Tunnel pp: 282-310

Publication Order: 2 (of 21)

Book Order: 14 (of 22)

Philippic: “Why Windows Are Important to Me”

Philippic Number: 6 (of 12)

Typescript Box/Folder: [MS051 83/7-8](#)

Other Resources:

- MS051 Box 79-81 – full drafts of *The Tunnel*
- [MS124](#) – audio recording of Gass reading “Why Windows...” on December 12, 1969

Notes on Originally Published Text:

- Another perfect-bound, paperback-book-style periodical, but more recognizable as a literary journal.
- On the contributors page, “An excerpt from The tunnel” is included with the title of the piece.
- Second excerpt comes about two years after the first. Continues Kohler’s inner dialog about colleagues and childhood—more the former this time than the latter—with cameos by lovers.
- Kohler falls asleep at his office desk on a Sunday, wakes up, spies two girls walking by, and reminisces about Lou—someone who was mentioned in the opening excerpt but not described beyond that.
- Long, jumbled passage of memories hiding in closets, trees, cubbies, vaginas, etc.--escaping into himself for the ultimate voyeuristic freedom.
- More memories of Grand, particularly of watching firemen and a burning house; then traveling to Germany as a student and throwing a brick into an already-broken window during Kristalnacht.
- Musing on the Nazis achieving ultimate freedom in their self-containment and ritualistic killings, and addressing Lou with similar reasons he couldn’t stay with her lest she break his freedom in imprisonment.

Differences in Published Texts:

- This time there is no text in the periodical that is not in the book (with the exception of a “POW!”), and a significant amount added to the book version. *TriQuarterly* (TQ) p. 287: end of third paragraph has “Pow!” at end, *Tunnel* p. 283 does not.
- *Tunnel* p. 284-5 paragraphs on Lou and Herscel separated by space
- Six paragraphs and PdP illustrations on *Tunnel* p. 286-8, not in TQ
- Slight line changes/additions in *Tunnel* p. 289 / TQ p. 291
- Bolded words in centered, italicized text *Tunnel* p. 289-90 not bolded in TQ

- More text in the long passage starting on *Tunnel* p. 291--ex: top of *Tunnel* p. 293 vs *TQ* mid p. 294
- Passage from "Close call..." on *Tunnel* p. 297 to "...satisfy our needs." on p. 305 not in *TQ*
- "Chevy" *TQ* p. 306 is "Dodge" *Tunnel* p. 310

Notes on Typescripts:

- 83/7: complete excerpt draft in typescript photocopy, pp. 120-152 with many excisions
- 83/8: complete computer printout draft, 93 leaves, 1990s, with "6" post-it note

Images:

[PDF](#) with scans from *TQ* issue and pages from <https://www.triquarterly.org/issue-viewer#/78686>:

- Cover
- Contributors page
- Page 285

Scans from MS051 83/7-8:

- Earlier typescript (10 pages shown)
 - A photocopy with holograph corrections, mainly excisions.
 - Note the page numbers in the upper right, indicating "Why Windows..." was 120 pages into the novel at this point.
 - Title, subtitle and author's name handwritten at top.
 - Marker used to cross out lines as well as for title, with additional corrections in red ink. However, crossed out lines are in both *TQ* and *Tunnel*, and "So I'm here..." paragraph in both but not in typescript.
 - Overall, curiously, this typescript has corrections that do not seem to have been implemented.
- Later typescript (12 pages shown – p11 blank)
 - A computer printout dating it to the early 1990s when Gass was finishing the novel.
 - A post-it note on first page with "6" which presumably refers to philippic number.
- Clean typescript that looks to match *Tunnel* exactly with exception of graphics on p288-9 missing.

“The Cost of Everything”

Publication: *Fiction*, no pagination

Issue: Vol. 1 No. 3

Year: 1972

Call #: [PS3557 A922 T8492 1972 Bd 4o](#)

Also in: Play adaptation at Purdue University, 1972 and in Seattle, WA, 1973

E-access: NA – scanned

The Tunnel Title: “The Cost of Everything”

The Tunnel pp: 534-554

Publication Order: 3 (of 21)

Book Order: 21 (of 22)

Philippic: “Going to the River”

Philippic Number: 11 (of 12)

Typescript Box/Folder: [MS051 85/1-2](#)

Other Resources:

- MS051 Box 138 – Purdue Readers Production brochure – see <http://omeka.wustl.edu/omeka/exhibits/show/gass/item/3428>
- MS051 Box 138 – Invitation to “The Cost of Everything,” at Highline Community College in Des Moines, WA – see <http://omeka.wustl.edu/omeka/exhibits/show/gass/item/3285>
- “The Cost of Everything” Purdue Readers’ advertisement with Purdue Exponent article affixed – see <http://omeka.wustl.edu/omeka/exhibits/show/gass/item/3519>
- Audio reading of WHG reading “The Cost of Everything” in 1973 – in MS124 – see <http://omeka.wustl.edu/omeka/exhibits/show/gass/item/3849>
- MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- Coming a year after “Why Windows...” this section appears in a tabloid-newspaper-format periodical dedicated to fiction, co-founded and co-edited by friend and fellow postmodernist writer, Donald Barthelme.
- Gass’ story includes illustrations by Mayo Thompson, who cofounded Houston rock band The Red Crayola with Donald’s brother and Mayo’s good friend, Frederick Barthelme.
- This excerpt intensifies the presentation of a narrator caught in a dark, dirty, stream-of-consciousness river, set very loosely in a classroom which serves as the basis for it being adapted into a stage play at the time.
- Not until near the end does the narrator reveal his name, and the tagline after the text reads, “—From *The Tunnel*, a novel to be published by Alfred A. Knopf (which did indeed publish it, 23 years hence).

Differences in Published Texts:

- *Fiction* p. 1 col3: “Culp confounds me...” paragraph not in book.
- First two paragraphs on *Tunnel* p. 549 not in *Fiction*.
- Otherwise only very occasional punctuation and justification differences.

Notes on Typescripts:

- 85/1: three leaves of typescript fragments on both recto/verso, 1960s/70s; one typescript note; "a script for voices" with stage diagram; play script, 52 leaves; complete photocopy typescript draft, 48 leaves, light corrections, 1970s; photocopy of FICTION pages
- 85/2: complete printout draft of "Going to the River", 90 leaves, no corrections, 1990s, with "11" post-it note

Images:

[Scans from Fiction issue:](#)

- Cover
- First page
- Last two pages

[Scans from MS051 Box 85 Folders 1-2:](#)

- Play adaptation (10 pages shown)
 - Subtitled "A Script for Voices"
 - Holograph notes on tryouts and set on first page
 - Stage directions and speakers in green type, and dialog in blue
 - What is the relation between the prose and the play beyond the title and (supposed) classroom setting?
- Story typescript (10 pages shown)
 - Clean, photocopied typescript, with only occasional, light pencil marks
 - First five-plus pages look to be unused text, in either *Fiction* or *The Tunnel*
 - Opening text appears on p6 of typescript, and there is a light pencil mark above it which might denote the point at which Gass identifies it as the proper starting point

“Mad Meg”

Publication: *Iowa Review*, pp. 77-96

Issue: Vol. 7 No. 1

Year: 1976

Call #: [PS3555.L44 Z835124 1976](#)

Also in: NA

E-access: JSTOR - <https://www.jstor.org/stable/20158520>

The Tunnel Title: “Mad Meg”

The Tunnel pp: 6-8; 215-219; 236-239; 244-272

Publication Order: 4 (of 21)

Book Order: 10 (of 22)

Philippic: “Mad Meg” (and “Life in a Chair”)

Philippic Number: 5 (of 12)

Typescript Box/Folder: [MS051 82/3](#)

Other Resources:

- MS051 Box 79 – Artwork and other materials toward *The Tunnel* – see <http://omeka.wustl.edu/omeka/exhibits/show/gass/item/3306> for examples
- MS051 Box 79-81 – full drafts of *The Tunnel*
- [Mad Meg in the Maelstrom : from The Tunnel \(broadside\)](#)

Notes on Originally Published Text:

- Issue includes a transcribed conversation between Gass and Stanley Elkin, plus work from and criticism on both authors.
- Four years after “The Cost of Everything” we are again in or around a classroom setting, but this time that of Kohler’s beloved, bombastic mentor, Magus Tabor, aka Mad Meg.
- The extremities of Tabor’s manner and outlook in relation to Kohler’s comes through quite clearly. It is easy at times to forget one is not reading from Kohler’s POV, but from Tabor’s.
- Perhaps to emphasize his multi-faceted impact on Kohler, numerous sections have the “Mad Meg” headers. Tabor is both a fiery orator who confronts students and destroys their every belief, and a sickly confidant of Kohler’s.

Differences in Published Texts:

- Opening of *Iowa Review* is in *Tunnel* p. 6—part of Life in a Chair. *Tunnel* p. 7 has “The window of the car...” paragraph, *Iowa Review* doesn’t; then same text until “Mad Meg” in the Maelstrom” section in *Tunnel*; can’t locate in *Tunnel* next two *Iowa Review* paragraphs, starting with “Ah, my American...” from *Iowa Review* pp. 79-80.
- *Iowa Review* p80-4 & *Tunnel* p. 236-9: “Tabor limped...” to “...life to history.” the same. *Tunnel* has four short sections next, then *Iowa Review* p. 84 and *Tunnel* p. 245 “Mad Meg” section starting with “The study of history...” have only slight variations.
- Next “Mad Meg” section *Tunnel* p. 247 & *Iowa Review* p. 85 “His voice...” first two paragraphs the same, then diverge.
- *Tunnel* p. 262 “Mad Meg” section “before beer...” coincides with *Iowa Review* p. 88 which is not new “Mad Meg” section; *Tunnel* p. 264 starts new “Mad Meg” section at “What an incredible...” but *Iowa Review* continues on with no new section.

- *Tunnel* p. 266 has "If I am lonely..." paragraph and PdP symbols then starts new "Mad Meg" section with "Words, however, gentlemen..." while *Iowa Review* continues with that text.
- *Tunnel* p. 271 first paragraph not in *Iowa Review* p. 94.
- Though without typographical flourishes or even bold headers, "Mad Meg" as first published also contained sections with the "Mad Meg" headers.

Notes on Typescripts:

Similar to its presentation in the book, there is not one, extant "Mad Meg" typescript, rather various excerpts and versions mingled together, consisting of only 23 leaves of worksheets and fragments, representing a small portion of the final text.

Images:

- [Pages from *Iowa Review* PDFs downloaded from JSTOR:](#)
 - Cover
 - Contents
 - pp. 85-88 – text differences
- [Six scans from MS051 Box 82 Folder 3:](#)
 - Opening page of "Mad Meg Lectures on the Nature of History," which matches with the opening of the *Iowa Review* version
 - Three pages of revisions toward "This false text..." paragraph, as found on *Iowa Review* p92
 - Two pages of revisions toward "There was a metaphysics..." paragraph, which I do not find in *Iowa Review*

“Koh Whistles Up a Wind”

Publication: *TriQuarterly*, pp. 191-209

Issue: 38

Year: 1977

Call #: NA

Also in: *In the Wake of the Wake*, 1978: 191-209 - [PN6014 I45](#)

E-access: <https://www.triquarterly.org/issue-viewer#/78691>

The Tunnel Title: “Koh Whistles Up a Wind”

The Tunnel pp: 49-96

Publication Order: 5 (of 21)

Book Order: 2 (of 22)

Philippic: “Koh Whistles Up a Wind”

Philippic Number: 2 (of 12)

Typescript Box/Folder: [MS051 82/4-5](#)

Other Resources:

- [MS051 Box 79-81](#) – full drafts of *The Tunnel*
- [Recording of Gass reading “Koh” and “August Bees” on February 21, 1982](#)

Notes on Originally Published Text:

- Second excerpt to be published in *TriQuarterly*. Issue also features Samuel Beckett and Raymond Federman, two other important Modern Literature Collection authors.
- Another stream-of-consciousness-dominated section exposing Kohler’s—and sometimes Tabor’s—mental ecstasies and agonies from the many writers and philosophers that swirl in the whistling winds of his memory, along with snippets from imaginary letters, and tensions with wife Martha.
- Kohler’s recollection of the high school Bacon essay on *TQ* p. 200 (*Tunnel* p. 71) is based upon or inspired by a real essay Gass wrote in high school. See <http://omeka.wustl.edu/omeka/exhibits/show/gass/item/3412>

Differences in Published Texts:

- While *TQ* does not contain any graphics, and is mostly blocks of text, we do see more in the way of typographical flourishes that are all over the book, especially in the early philippics.
- Although there are significant portions not in *TQ* (it is roughly half the length of the final section in *Tunnel*), the originally published text starts and ends where the philippic does. No paragraph marks or font changes (except italics) in first paragraphs of *TQ* as there are in *Tunnel*.
- A bit more to “Hi there Husz...” paragraph on *Tunnel* p. 50.
- “Cancel Clio...” paragraph on *Tunnel* p. 52 not in *TQ*, then next two are basically not either, and “O sing O muse” section published later is almost entirely absent. Picks up on *Tunnel* p. 55 / *TQ* p. 194 at “Imagine.” paragraph, but ends differently.
- “No more use to me” on *Tunnel* p. 55 instead of “In the garden” on *TQ* p. 195. Picks up again at “O yes I think...” but again diverges by end of paragraph.
- *TQ* p. 196 “Do I remember my parents...” not in book, which has rectum emblem then *Tunnel* p. 58-67 is not in *TQ* until “Find Planmantee” paragraph, then *Tunnel* p. 67-70 coincides with *TQ* p. 197.

- First four paragraphs on *Tunnel* p. 71 not in *TQ* then some differences between *Tunnel* p. 72 and *TQ* p. 201.
- "From the womb..." egg-shaped paragraphs in both; "Beyond my book..." paragraph on *TQ* p. 201 follows it but not in *Tunnel* until p85. *Tunnel* has "In my youth..." section here, published in *Conjunctions* in 1983 but not here.
- *Tunnel* follows "In my youth..." with two nearly-identical short sections, "BEING. Holy word." which mimics Gass' holograph and typescript attempts to get a paragraph right by writing or typing it over and over on the page.
- "Mad Meg in the Maelstrom" section in *Tunnel* p. 76-84 not in *TQ*.
- *Tunnel* p. 89 "like a stack" flourish part of paragraph in corresponding (slightly varied) text on *TQ* p. 205, with vertical lines separating words instead.
- "The lingo..." paragraph on *Tunnel* p. 90-2 not in *TQ*.
- "LOOK" *Tunnel* p. 93 coincides with *TQ* p. 207.
- Last paragraph in both somewhat the same.

Notes on Typescripts:

Two folders of typescripts for this section, with numerous versions to examine, in a relatively recognizable state.

- 82/4: circa 250 leaves total; first circa 50 leaves are original typescripts, unorganized, often typed on recto and verso; then handful of attempts at p1; mostly clean typescript of p24-43; more random typescript pages; copies of *TQ* p. 201 & 203; circa 25 leaves of later typescripts with +/-numbers or "ok" in right margin--mostly the "O goddess"/"An Invocation" section published in *Perspective & Conjunctions*
- 82/5: circa 100 leaves total; all later ca 1980s; many "I would leave before noon..." drafts among other sections; original paste-up of business cards page; "In my youth" worksheets at end

Images:

- [PDF](https://www.triquarterly.org/issue-viewer#/78691) with pages from <https://www.triquarterly.org/issue-viewer#/78691>
 - Cover
 - Contents
 - Page 191 – first page of text
 - Pages 201-9 showing similarities and differences from book in final pages
- [Scans from MS051 Box 82 Folder 4-5:](#)
 - First five pages (plus one second page) of onion-skin typescripts with holograph changes.
 - Worksheet showing "it was like falling into a sea..." shaped verse
 - Four worksheets showing "I would leave before noon..." paragraph drafts
 - Mock-up business-card page

“Susu, I Approach You in My Dreams”

Publication: *TriQuarterly*, pp. 122-142

Issue: 42

Year: 1978

Call #: NA

Also in: NA

E-access: <https://www.triquarterly.org/issue-viewer#/133816>

The Tunnel Title: “Susu, I Approach You in My Dreams”

The Tunnel pp: 475-493

Publication Order: 6 (of 21)

Book Order: 18 (of 22)

Philippic: “Susu, I Approach You in My Dreams”

Philippic Number: 10 (of 12)

Typescript Box/Folder: [MS051 84/8-9](#)

Other Resources: MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- Second-in-a-row to be published by *TQ*, and third out of six so far. Appropriate excerpt for an issue with a “Men & Women” theme.
- For the first time since “We Have Not Lived the Right Life,” no indication this is from a novel. Recognizing a few names—Susu, Meg, Herschel—might have been the only definite connections for a reader at the time, though there is one third-person mention of Kohler as well.
- Through these first six excerpts it’s like Gass is trying to outdo himself, turning words into rivers, wind, dreams—anything that flows freely, carrying a lifetime of memories through paragraphs that span pages.
- The focus here, such as it is, is of course on Susu, with Kohler pining for her, recounting her execution; as well as Herschel, the colleague who argues not only the holocaust with him, but history itself.

Differences in Published Texts:

- Looks to be the closest yet to a section going unchanged from periodical to book.
- Only differences seem to be in formatting of text on *Tunnel* p. 493/*TQ* p. 142 (last page of section)

Notes on Typescripts:

Two folders’ worth of drafts, with multiple versions spanning many years.

- 84/8: Tunnel outline, typescript on onionskin; four leaves of typescript onionskin fragment; complete photocopy typescript draft, light corrections, 1970s.
- 84/9: complete printout draft, no corrections, 106 leaves, 1990s, with “10” post-it note

Images:

PDF from <https://www.triquarterly.org/issue-viewer#/133816>:

- Cover
- Front matter
- Contents

- Page 122 - first page of text
- Page 142 – last page of text, showing differences in formatting from book

Scans from MS051 Box 84 Folder 8-9:

- An outline such as you will find from time-to-time in Gass' papers, revealing his thoughts on structure, themes, characters, etc. Whether this one is directly related to "Susu..." is unclear—possible it was used to introduce a reading of the section, for example.
- First twelve pages from a photocopied draft with occasional holograph edits and excisions that did not actually get made.
- First six pages of the later, computer-generated draft, also with the philippic number stuck on, all making one presume this is part of an early-nineties draft toward the book.

“The First Winter of My Married Life”

Publication: *Granta*, pp. 31-50

Issue: Spring

Year: 1979

Call #: [PS3557.A922 F57 1979b](#)

Also in:

- Book published by Lord John Press – [PS3557 A922 F57 1979a](#)
- *The William H. Gass Reader* – [PS3557.A922 A6 2018](#)

E-access: NA – scanned

The Tunnel Title: “The First Winter of My Married Life”

The Tunnel pp: 334-355

Publication Order: 7 (of 21)

Book Order: 15 (of 22)

Philippic: “The First Winter of My Married Life”

Philippic Number: 7 (of 12)

Typescript Box/Folder: [MS051 83/10-11](#)

Other Resources:

- [MS155 Box 2 Folder 8](#) – typescript for Lord John Press book
- MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- Judging from the correspondence in the Lord John Press Archive (see images), “First Winter” was printed first by Lord John Press (LJP), then shortly afterward by *Granta*. Or, at least, the Lord John Press contract came first.
- Neither *Granta* nor LJP indicates the story is from a novel, though by now what reader who has been reading Gass at all not recognize the characters and narrator?
- This is the first of the more-or-less-traditional narratives—read: uninterrupted, and read: by Gassian standards, anyway—from *The Tunnel* to be published. What might have surprised the reader is getting the most cohesive piece of short fiction from Gass in at least a decade.
- As with *The Tunnel* itself, which would take the reader through 330+ pages of subterranean digressions (with some exceptions) up to its appearance, “First Winter” in *Granta* or LJP might have been a breather from the digging, an enlightening reminder how talented a straight-forward storyteller Gass could be. It’s almost the opposite effect of reading “The Pederson Kid” or *Omensetter’s Luck*, where in both cases the disorientation of inner dialog under stressful conditions slowly overtakes the established story.

Differences in Published Texts:

- At *Granta* p. 40 extra line break before “Culp was the only exception.” that is not in *Tunnel* or LJP. Same Gp41 before “The gods, I said.” Same *Granta* p. 42 before “You called yourself a gid.”
- *Granta* p. 44/JLP p. 23 paragraph “The other day I saw a fire alarm” not in *Tunnel* p. 348. Same pp: two paragraphs starting with “She acknowledged this...” in *Granta*/LJP not in *Tunnel*. Then *Tunnel* p. 349 has “But what I had to consider...” paragraph not in *Granta*/LJP.
- Two more sentences in “She spread the slats...” paragraph on *Tunnel* p. 353 not in *Granta* p. 48 or LJP p. 29.

- "I feel on film" on *Granta* p. 48 / LJP p. 30 is "I feel on-screen." in *Tunnel* p. 353.

Notes on Typescripts:

- As with many other published sections, we have two folders full of typescript drafts in which one can trace the evolution of the section as well as any number of individual paragraphs and sections of it.
 - 83/10: circa 250 leaves of typescript fragments and drafts on onionskin, 1960s-70s.
 - 83/11: complete computer printout draft, 96 leaves, no corrections, 1990s, with "7" post-it note
- To complement the typescripts in the William H. Gass Papers, we have from the Lord John Press Archive the typescript he submitted for publisher Herb Yellin's consideration (which Gass notes he had just finished). Lord John Press was a small, fine-press publisher of contemporary fiction, and likely Yellin had solicited something from Gass. The folder also includes some brief but insightful and humorous notes from Gass, as well as photos of Yellin and Gass mingling at a social event.

Images:

Scans from Lord John Press book:

- Cover
- Endpapers
- Title page
- First page of text
- Page 23 to show text differences
- Colophon

Scans from *Granta*:

- Cover
- Contents
- First page of text
- Page 40-2 to show section break

Scans from MS051 Box 83 Folder 10-11:

- Seven examples of the opening paragraphs of "First Winter," and some ensuing paragraphs. One comes with spilled coffee stain (looks like the whole cup) and holograph note—or quote?—about love.
- The first ten pages from the later, computer-generated draft, including the usual philippic number written on a post-it note.

Scans from MS155 Box 2 Folder 8:

- Correspondence from WHG to published Herb Yellin, from a cover note saying his agent will be sending "First Winter," in 1978, to a unique holiday card Gass sent Yellin in 1992/93.
- Cover, first page, and assorted other pages from the original typescript sent to JLP from IMC, with light corrections and suggested cuts written by Gass—the former incorporated and the latter not.

“August Bees”

Publication: *Delta*, pp. 3-6

Issue: 8 (Mai)

Year: 1979

Call #: [PS379 .W17 1979](#)

Also in:

- *Paris Review* (revised, as “Summer Bees”) No. 79 (1981)
- *The William H. Gass Reader* – [PS3557.A922 A6 2018](#)

E-access:

- Delta – NA - scanned
- Paris Review – <https://www.theparisreview.org/fiction/3271/summer-bees-william-gass>
(subscription required; full-text in Libraries’ databases for 1994-2000 only)

The Tunnel Title: “August Bees”

The Tunnel pp: 107-111

Publication Order: 8 (of 21)

Book Order: 6 (of 22)

Philippic: “We Have Not Lived the Right Life”

Philippic Number: 3 (of 12)

Typescript Box/Folder: [MS051 82/7](#)

Other Resources:

- MS051 Box 79-81 – full drafts of *The Tunnel*
- [Recording of Gass reading “Koh” and “August Bees” on February 21, 1982](#)

Notes on Originally Published Text:

- This is the only *Tunnel* section to be published in a non-English-language publication, and the second of two in a non-American publication (both of which happened to be published in 1979).
- In 1979 Gass published three excerpts—the most in a single year yet.
- This is the shortest excerpt so far but would not be the shortest overall.
- The *Delta* excerpt states “from *The Tunnel*” at the end, as well as a contextual footnote regarding the narrator’s identity and book-in-progress.
- This issue of *Delta* focused on four American postmodern novelists: Gass, Barthelme, Pynchon and Coover. In the case of Gass, an interview and critical studies accompany *August Bees*.
- Kohler reminisces of his summer love affair with Lou and muses on the effect of Time on matter and history.

Differences in Published Texts:

- After first paragraph and start of second, text differs between *Delta* and *Tunnel* until German lines on *Delta* p. 5 / *Tunnel* p. 108.
- *Tunnel* p. 109 “How odd it must seem...” paragraph not in *Delta* p. 5 or *Paris Review* (PR); differences in next paragraph between PR and *Tunnel*; “Time is an enemy...” paragraph in *Tunnel* not in PR.
- “We bathed.” in *Tunnel* p. 110 not in PR; “Well. I regret...” is two paragraphs in *Tunnel* and one in PR.

- "A swarm of Bees in May" poetry in couplets in *Tunnel* and one verse in *Delta* and *PR*.
- Generally more differences between *Delta* and *Tunnel* throughout—more text in *Tunnel* and often different paragraph breaks. *PR* text is closer to the final version in the book but *Delta* and *Tunnel* have the same title.
- *Delta* includes an asterisks footnote for "G & I" in the text to explain reference not only to the book but to the narrator himself.
- *Delta* does not include short paragraph after "A swarm of Bees in May" as *Tunnel* and *PR* do.

Notes on Typescripts:

Folder includes a handful of fragments from "Life in a Chair," the rest circa 30 leaves of typescript fragments toward "Summer Bees," 1970s-80s.

Images:

Scans from Delta:

- Cover
- Contents
- p. 4-7: entire excerpt to show differences throughout

Three scans from MS051 Box 82 Folder 7:

- First page of "Summer Bees" showing no corrections.
- A worksheet of first page wherein the third paragraph gets multiple rewrites
- First page of "Summer Bees" showing holograph corrections, some of which were incorporated in published version.

"The Old Folks"

Publication: *Kenyon Review*, pp. 34-49

Issue: 1

Year: 1979

Call #: [PS3557 A922 O42 1979](#)

Also in: *The Best American Short Stories, 1980* – [PS648.S5 B4180 1980](#)

E-access: <https://www.jstor.org/stable/4335010>

The Tunnel Title: "The Ghost Folks" / "They Should Live So Long: The Old Folks"

The Tunnel pp: 128-142

Publication Order: 9 (of 21)

Book Order: 8 (of 22)

Philippic: "We Have Not Lived the Right Life"

Philippic Number: 3 (of 12)

Typescript Box/Folder: [MS051 83/1-2](#)

Other Resources:

- [PS3557 A922 O42 1981](#) – William Gass Reading "The Old Folks" (short story) and "THE TUNNEL" (excerpts) cassette tape — see <http://omeka.wustl.edu/omeka/exhibits/show/gass/item/3516>
- MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- Once again, no indication this is an excerpt from a novel.
- Perhaps the first published excerpt that mixes Kohler's memories of his own adolescence / parents, with those of raising his own children, brought on by visiting Kohler's childhood home with his own family.
- As is typical in previous published sections, Kohler's colleagues and his antagonistic feelings toward them are mixed into the narrative, which pairs nicely with his negative opinions of his parents and spouse/children. More importantly, though, the presence of Planmantee, Herschel, et al, provide occasion for continued philosophical debates on the nature of history and ultimate fate of existence.

Differences in Published Texts:

- First two paragraphs in *Kenyon Review* (KR) are one paragraph in *Tunnel*.
- Section break after above paragraph on *Tunnel* p. 129 before "I waddle..." not in KR.
- *Tunnel* p. 130 "Consciousness..." paragraph not in KR. Then *Tunnel* starts "They Should Live..." section whereas KR keeps going without break or title change.
- KR p. 42 "Now, when the world ends..." not in *Tunnel* p. 135.
- KR p. 43 "...between two sagging pillars." is "...between two sagging generations." in *Tunnel* p. 136.
- KR p. 46 "--a libel of malicious..." not in *Tunnel* p. 139.
- KR ends at "...a cake of melting ice." while *Tunnel* goes on 4 ½ more pages (the last paragraph being how "We Have Not Lived the Right Life" ends—in *Tunnel* as well as in *NAR*). Note: this "And in that atmosphere..." paragraph on *Tunnel* p. 142 / KR p. 49 is indented but not so in KR.
- KR and *The Best American Short Stories* versions are the same.

Notes on Typescripts:

Again two folders' worth of typescripts.

- 83/1: complete typescript, light corrections, 22 leaves; complete photocopy typescript, light corrections, 27 leaves; photocopied typescript of p118-131 identified as "The Old Folks" in pencil; circa 70 leaves of older typescript worksheets and fragments.
- 83/2: photocopy of *KR* published version, no corrections

Images:

[Scans from *Kenyon Review* issue and pages from PDF downloaded from JSTOR:](#)

- Cover
- Contents
- p35 – opening paragraphs
- p42-46 – to show text differences

[Scans from *Best American Short Stories*, 1980:](#)

- Cover
- First page of text

[Scans from MS051 Box 83 Folder 1-2:](#)

- First ten pages from a relatively clean typescript on bond paper, which looks to have textual differences from *KR* (and *Tunnel*) not immediately evident because changes not written in
- First ten pages from a photocopied typescript, though different from previous
- Two worksheet pages toward "Who is not in league?" paragraph that comes later
- One worksheet page toward the opening "Who is not in league?" paragraph, including two separate holograph notes by Gass: "You called me your second story man" and "history confers no rights."

“The Tunnel”

Publication: *Salmagundi*, pp. 3-60

Issue: 55

Year: 1982

Call #: [PS3557 A922 T85 1982](#)

Also in: NA

E-access: <https://www.jstor.org/stable/40547477>

The Tunnel Title: “Life in a Chair”

The Tunnel pp: 3-49

Publication Order: 10 (of 21)

Book Order: 1 (of 22)

Philippic: “Life in a Chair”

Philippic Number: 1 (of 12)

Typescript Box/Folder: [MS051 82/1-2](#)

Other Resources:

- “First Typed Draft of *The Tunnel*” (according to WHG himself) – see <http://omeka.wustl.edu/omeka/exhibits/show/gass/item/3448>
- PS3557 A922 T852 1976 – “Mad Meg in the Maelstrom” – No Mountains Poetry Project silkscreen broadside
- MS051 Box 79 – Artwork and other materials toward *The Tunnel* – see <http://omeka.wustl.edu/omeka/exhibits/show/gass/item/3306> for examples
- MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- Here we have, three years after the last published excerpt, and thirteen after the first, something titled THE TUNNEL, and it’s the longest most visually experimental section yet.
- Would a reader, who has been following this all along, have taken this to be the eventual beginning of the long-awaited (and still long to wait for) book? Almost certainly, since Kohler opens by explaining his situation to the reader, as if this is their first exposure to him.
- All the usual cast of characters are brought up: Mad Meg, Lou, Martha, Culp; as are his themes: windows, chairs, sex, philosophy, history, Germany, memory, and his little dick.
- This is perhaps the most so far though that he delves—deeply if also distastefully—into the Holocaust: the names, the numbers, the star, the countless lives extinguished with such cold-blooded clarity on the part of the perpetrators, and brave dignity—or inexcusable sheepishness?—of the victims. Both perpetrators and victims, then, mingle with Kohler’s research into, and presentation of, himself.
- In addition to “Life in a Chair,” this issue includes the Gass essay, “Representation and the War for Reality.”

Differences in Published Texts:

- Sixth paragraph “I began, I remember...” varies considerably.
- *Salmagundi* p. 8 “The window...” paragraph stands alone.
- *Salmagundi* p. 9 includes a giant arrow just before “Mad Meg in the Maelstrom” section, which starts on p. 10.

- Also *Salmagundi* p. 10: "Does not one walk to oneself in winter? Clenched in coat, feet bruise a snow that no one ever wants to feel." is not in *Tunnel*.
- *Salmagundi* p. 11: "I like to pretend the package fell from the crook of another's care. And if the North Sea reclaimed the Zuider Zee, would that resemble my recovery?" is not in *Tunnel*.
- "If you are laughter, I am joke" is faded for effect in *Salmagundi* p. 13 but not in *Tunnel* p. 11.
- "I intend no introspection..." paragraph on *Salmagundi* p. 14 is longer than *Tunnel* p. 11 (again cuts out T. S. Eliot reference).
- "My office..." paragraph on *Salmagundi* p. 14-15 is longer than *Tunnel* p. 12.
- "The funny papers" drawings on *Salmagundi* p. 18 / *Tunnel* p. 15 are different.
- "Support" figures on *Salmagundi* p. 18 are not in *Tunnel* p. 15. Same pp: "heart's bare,..." in *Salmagundi* is not in *Tunnel*.
- First section of *Salmagundi* p. 20 is not in *Tunnel* p. 16 (includes more typographic flourishes).
- *Salmagundi* p. 23 "There is nothing a cobweb will not right. Lie still." is not in *Tunnel* p. 19.
- "He hated..." paragraph on *Salmagundi* p. 24/*Tunnel* p. 19 has different quote placement at end. Next paragraph is longer in *Salmagundi*.
- "Um, I murmur..." *Salmagundi* p. 26 is not in *Tunnel* p. 20.
- *Tunnel* p. 25 music notes not in *Salmagundi* p. 25.
- "In the Funnies" header/drawing differences on *Tunnel* p. 26/ *Salmagundi* p. 32 but graphic on *Tunnel* p. 27/ *Salmagundi* p. 33 is the same.
- Arrow on *Salmagundi* p. 36 not on in *Tunnel*.
- Jewish Star in *Salmagundi* p. 37 and *Tunnel* p. 30 is different.
- First section of *Salmagundi* p. 38 is not in *Tunnel* (more flourishes).
- *Tunnel* p. "00031" / *Salmagundi* p. "00039" flourish - *Tunnel* also has "00033" & "0040."
- Middle of *Tunnel* p. 34 "we were, weren't we..." line is not in *Salmagundi* p. 42.
- *Salmagundi* p. 43 format changes to paragraph are not in *Tunnel* p. 35.
- "In the pellucid..." paragraph *Salmagundi* p. 47 is not in *Tunnel* p. 39; same "...turned into..." paragraph *Salmagundi* p. 48.
- Typographical flourishes at top of *Tunnel* p. 40 are not in *Salmagundi*.
- *Tunnel* p. 41 "In a few months" is "weeks" in *Salmagundi* p. 50.
- Different paragraphs on *Salmagundi* p. 52 ("Well, I like dogs.") and *Tunnel* p. 42 ("Since the shit my bowels..." which shows up on *Tunnel* p. 53).
- "Now in fact..." paragraph on *Tunnel* p. 43 is different and with flourish and graphic not on *Salmagundi* p. 54.
- Large "note" stamps on *Tunnel* p. 45 are justified right between lines of text on *Salmagundi* p. 56.
- Fading text on Sp57 is bold on *Tunnel* p. 46.
- "shot gas hang" lined up more consistently on *Salmagundi* p. 59-60 than on *Tunnel* p. 48-49.

Notes on Typescripts:

Two folders of "Life in a Chair" typescripts

- 82/1: first 16 leaf draft with "There is Nothing Genuinely German About Me" typed in where "Life in a Chair" would be (instead, "Life in a Chair" is written in right margin), moderate corrections, some leaves with worksheets on the versos; circa 100 leaves of assorted pages, some damaged by liquid (coffee?); holograph notes including "Let me try to set down what life

in a chair is like..."; typed notes on "Roman whore classification"; circa 100 leaves of recto-verso typescript worksheets--some text is from "Cost of Everything".

- 82/2: more random recto-verso typescript leaves but mostly from later 1980s typewriter, including leaf w/ pie diagrams for Kohler and Tabor

Images:

[Scans from *Salmaqundi* issue and pages from PDF downloaded from JSTOR:](#)

- Cover
- Contents
- pp. 9-14 - text differences
- p. 32 – "In the Funnies"
- p. 37 – Jewish names/star
- pp. 59-60 – closing passage

[Scans from MS051 Box 82 Folder 1-2:](#)

- First pages show significant variations but some with the format Gass envisioned for the beginning not only of the book but of each philippic.
- Earlier versions as the author not only hammers out those opening words, sentences, paragraphs on the typewriter, but also experiments with how much background Kohler goes into regarding his just-finished book.
- Holograph worksheet where one of Culp's "o crow" limericks comes into being.
- Early typographical experiments (typescript and holograph) that would appear in novel.
- Holograph Kohler/Magus Tabor diagram.

“Uncle Balt and the Nature of Being”

Publication: *Conjunctions*, pp. 18-29

Issue: 2

Year: 1982

Call #: NA

Also in: *Pushcart Prize*, VII, 1983 (as "Uncle Balt") - [PN6017 4 U78](#)

E-access: <https://www.jstor.org/stable/24514492>

The Tunnel Title: “Uncle Balt”

The Tunnel pp: 116-126

Publication Order: 11 (of 21)

Book Order: 7 (of 22)

Philippic: “We Have Not Lived the Right Life”

Philippic Number: 3 (of 12)

Typescript Box/Folder: [MS051 82/8](#)

Other Resources: MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- Published in the second issue of the highly-regarded *Conjunctions*, and the first in what would be numerous appearances by Gass, first with *Tunnel* excerpts then with other fiction and non-fiction pieces.
- Another important memory concerning windows comes out right away.
- Kohler recounts his uncle Balt not so much for his memorable individuality but for his lack thereof, and therein lies a metaphor for the nature of being. Balt is absence embodied; he is unpresent; he complains about things only when he has no reason to. He has the “integrity of a hollow,” “a well’s wet deficiencies.” He is a “dark column of damp air, hole going nowhere.” In other words, Balt is a human tunnel.
- Balt loses himself in work, as Balt’s sister, Kohler’s mother, loses herself in gin. He is found dead on a fence in a field.
- Most of the narrative—back to being relatively focused after “The Tunnel,” also published in 1982—is of the impressions the adult Kohler has about the impressions Balt made on him as a ten year old.

Differences in Published Texts:

- Very slight difference in end of MARGARET paragraph on *Tunnel* p. 118 / *Conjunctions* p. 20; same with end of “I do keep wondering...” paragraph on *Tunnel* p. 125/*Conjunctions* p. 28.
- Last paragraph of section in *Tunnel*, “Sing, Susu...” not in *Conjunctions*.

Notes on Typescripts:

- One folder with typescripts from circa early-80s: complete typescript, light corrections, 19 leaves; circa 50 assorted leaves of worksheets and fragments

Images:

[Pages from *Conjunctions* PDFs downloaded from JSTOR:](#)

- Cover
- Contents
- First page of text

- pp. 20 and 28 – showing slight differences from book

[Scans from MS051 Box 82 Folder 8:](#)

- Worksheet showing Gass trying out different versions of the opening paragraphs.
- First page of a typescript with corrections in pen
- First ten pages of a typescript that incorporates first typescript's changes, with some additional corrections in pencil, most of which were incorporated into the *Conjunctions* version.

“O goddess of the risen gorge...”

Publication: *Perspective*, pp. 47-49

Issue: Spring

Year: 1982

Call #: [PN6017.4 .E79 1982](#)

Also in: *Conjunctions* (see next entry)

E-access: NA

The Tunnel Title: NA

The Tunnel pp: 52-55

Publication Order: 12 (of 21)

Book Order: 3 (of 22)

Philippic: “Koh Whistles Up a Wind”

Philippic Number: 2 (of 12)

Typescript Box/Folder: [MS051 82/4](#)

Other Resources: MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- Very short, untitled excerpt which appears in the dedicatory issue of *Perspective*, a periodical published by Jarvis Thurston and Mona Van Duyn from 1947-1975. Thurston and Van Duyn were early champions of Gass, publishing his “Icicles” story in 1962. They along with Stanley Elkin were advocates for bringing Gass—and before that, his literary papers—to Washington University, as a professor in the philosophy department.
- Contributors page notes it is “(from a novel)” and entry header says “FROM: THE TUNNEL.” Without these one may not have known of its origin until the last paragraph when, as in at least one previous excerpt, Kohler mentions his own name.
- Gass in all his bawdy, cynical, stream-of-consciousness, musical-prose glory.

Differences in Published Texts:

- First paragraph in *Perspective* has flourishes *Tunnel* doesn't: words crossed out, partially erased or torn.
- Four short paragraphs starting with "smell the grease..." on *Tunnel* p. 54 not capitalized due to semi-colons which are in *Perspective* p. 49 too but first words are capitalized.
- Paragraph "Allow me then, O muse..." on *Perspective* p. 49 not on *Tunnel* p. 54.
- "O, I deny it!" and "Misfits, creeps..." paragraphs different - extra text in *Perspective* and slightly different order.

Notes on Typescripts:

- Unlike most of the other sections, there is no separate folder in the Gass Papers toward this section. However, draft fragments can be found in the “Koh Whistles Up a Wind” typescripts, some in rawer states with the +/- numbers in the margins (the purpose of which I want to figure out) and some double-spaced, closer to the published version.
- There does not appear to be any editorial matter or typescript for it in the *Perspective* Archive, which is also at Washington University.

Images:

[Scans from *Perspective* issue:](#)

- Cover
- Contents
- Entire excerpt

[Scans from MS051 Box 82 Folder 4:](#)

- Twenty-one worksheet pages (for a three-page excerpt!) with light holograph corrections.

“An Invocation to the Muse”

Publication: *Conjunctions*, pp. 7-8

Issue: 4

Year: 1983

Call #: NA

Also in:

- *Perspective* (variant – see previous entry)
- *The William H. Gass Reader* – [PS3557.A922 A6 2018b](#)

E-access: <https://www.jstor.org/stable/24514734>

The Tunnel Title: NA

The Tunnel pp: 53-55

Publication Order: 13 (of 21)

Book Order: 3 (of 22)

Philippic: “Koh Whistles Up a Wind”

Philippic Number: 2 (of 12)

Typescript Box/Folder: [MS051 82/4](#)

Other Resources: MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- Published under the heading, “Three Passages from *The Tunnel*,” with “In My Youth” and “A Fugue” (see next two entries).
- Second Gass/*Tunnel* appearance in *Conjunctions*, out of four issues published so far.
- Curious that this text was just published the previous year. Easy to believe Gass considered these three “passages” of a piece, and he likely had no trouble getting permission from his friends Thurston and Van Duyn to republish it under a different title.
- An interview with Gass is also included in this issue—in fact, it’s what is advertised on the cover, not the three excerpts. In it he discusses his work-in-progress at length, and estimates being done with a first draft “in a couple years.”

Differences in Published Texts:

- Starts with “O brood...” and is the same as *Perspective*’s “O goddess” section throughout after that except lacks parentheses in first two paragraphs.
- Same differences with *Tunnel* otherwise (see previous entry in this article).

Notes on Typescripts:

- As with “O goddess...” and “In My Youth,” there is no separate folder in the Gass Papers toward this section. However, draft fragments can be found in the “Koh Whistles Up a Wind” typescripts—some showing +/- numbers in margins.
- Often sentences have pencil tic marks—related to numbers?

Images:

[Pages from *Conjunctions* PDFs downloaded from JSTOR:](#)

- Cover
- Table of Contents
- p.7 – first page of excerpt

[Scans from MS051 Box 82 Folder 4:](#)

- Twenty-one worksheet pages (for a three-page excerpt!) with light holograph corrections.

"In My Youth"

Publication: *Conjunctions*, pp 9-11

Issue: 4

Year: 1983

Call #: NA

Also in: *The William H. Gass Reader* – [PS3557.A922 A6 2018b](#)

E-access: <https://www.jstor.org/stable/24514734>

The Tunnel Title: NA

The Tunnel pp: 73-75

Publication Order: 13 (of 21)

Book Order: 4 (of 22)

Philippic: "Koh Whistles Up a Wind"

Philippic Number: 2 (of 12)

Typescript Box/Folder: [MS051 82/5](#)

Other Resources: MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- Published under the header, "Three Passages from *The Tunnel*," with "An Invocation to the Muse" and "A Fugue" (see previous and next entry in this article).
- After ripping through the sanctity of the muses in the first "passage," Kohler begins this two-plus page whistle (take a breath, Koh!) by calling his youth "sacred"—no doubt in jest.
- He ends this gust, this deluge, great flow of words, with a declaration on the inertia, the resistance of Being.

Differences in Published Texts:

- Looks to be almost exactly the same. Spotted the word "candlesoft" in *Conjunctions* not in *Tunnel*.

Notes on Typescripts:

- As with "O goddess..." and "An Invocation...", there is no separate folder in the Gass Papers toward this section. However, draft fragments can be found in the "Koh Whistles Up a Wind" typescripts.

Images:

[Pages from *Conjunctions* PDFs downloaded from JSTOR:](#)

- Cover
- Table of Contents
- pp. 9-10 – first two pages of excerpt

[Scans from MS051 Box 82 Folder 4:](#)

- Fifteen worksheets toward this short excerpt.

“A Fugue”

Publication: *Conjunctions*, pp 12-13

Issue: 4

Year: 1983

Call #: NA

Also in: *The William H. Gass Reader* – [PS3557.A922 A6 2018b](#)

E-access: <https://www.jstor.org/stable/24514734>

***The Tunnel* Title:** NA

***The Tunnel* pp:** 239-240

Publication Order: 13 (of 21)

Book Order: 12 (of 22)

Philippic: “Mad Meg”

Philippic Number: 5 (of 12)

Typescript Box/Folder: [MS051 83/4](#)

Other Resources:

- MS051 83/3 also contains “A Fugue” typescripts
- MS051 Box 79-81 – full drafts of *The Tunnel*
- [Gass reading “A Fugue” at the “Passages of Time” reading in 2014](#)

Notes on Originally Published Text:

- Published under the header, “Three Passages from *The Tunnel*,” with “In My Youth” and “A Fugue” (see previous two entries).
- Gass had explored musicality in prose before “A Fugue” and would do more after it, but here he explicitly does so, in what appears to have been one of his favorite excerpts to read.
- Coming as it does in *Conjunctions* right after “In My Youth,” one can relate the father’s stubborn resistance to the family getting a dog to the “heartless hunks and soulless flabs” of Being, resisting flow and disliking disturbance.

Differences in Published Texts: Looks to be exactly the same.

Notes on Typescripts:

- 83/4: two worksheets with corrections; two draft pages and an introductory typescript note and holograph “from Nice Conference stuff” at top. Paginated 17 and 18.
- 83/3: two worksheets with holograph corrections included with “Culp” typescripts

Images:

[Pages from *Conjunctions* PDFs downloaded from JSTOR:](#)

- Cover
- Table of Contents
- p.12 – first page of excerpt

[Scans from MS051 Box 83 Folders 3-4:](#)

- Six typescripts with some holograph corrections.

“Culp”

Publication: *Grand Street*, 29-57

Issue: Vol. 3 No. 4

Year: 1984

Call #: NA

Also in: Grenfell Press book - [PS3557 A922 C85 1985a 4o](#)

E-access:

- *Grand Street*: <http://www.jstor.com/stable/25006645>
- Grenfell Press book: scanned

The Tunnel Title: “Culp”

The Tunnel pp: 156-179

Publication Order: 14 (of 21)

Book Order: 9 (of 22)

Philippic: “Today I Began to Dig”

Philippic Number: 4 (of 12)

Typescript Box/Folder: [MS051 83/3](#)

Other Resources:

- MS051 Box 79-81 – full drafts of *The Tunnel*
- [Recording of Gass reading “Culp” \[incomplete\] on February 14, 1983](#)

Notes on Originally Published Text:

- “In any well-run society, alliteration would be a hanging offense.” –p. 54
- After a number of very short excerpts, we get back into a longer narrative, this time centered on the history department colleague, who, like history mentor Magus Tabor, has a profound, multi-layered effect on Kohler, but in this case almost entirely as an annoyance.
- Kohler devotes a lot of words to Culp, someone whom he thinks should not be taken seriously—a pseudo-historian, a pseudo Native American, a Boy Scout leader who makes cartoon noises, who is writing a history of the world in silly puns and limericks, and who has a side business offering rhymes for all occasions.
- Culp infects Kohler at times, including when grocery shopping and fighting with Martha afterwards.
- As in other sections, Lou makes appearances in the narrative, this time with Kohler recounting their breakup.
- Culp explains the appeal of limericks but Kohler finds he can’t fit enough hate into them. As with Tabor, Culp talks just like Kohler—a reminder that the narrator is a prisoner of his own perspective and memory, making the reader wonder how much is being fabricated here. This, of course, is what Gass is going for across this whole endeavor.
- The Grenfell Press book is beautiful, and shows the potential for graphic designers, artists and fine press printers working together to create something visually striking and aesthetically pleasing with *The Tunnel*.

Differences in Published Texts:

- *Grand Street* and Grenfell Press third paragraph not in *Tunnel*.

- *Grand Street* starts new section after that paragraph with "Culp's kids..." whereas *Tunnel* and Grenfell Press text continues with no break; same with "Culp drives..." and "You remember?" and "Odd that..." and "This minute..." and "So the point is..." and "Anyone in my..." and "After that noontime..." and "Culp is here..." and "I am an old..." and "Meanwhile Culp does..." (plus the previous paragraph in *Tunnel* has a section break before) and "My business is with..."
- On *Tunnel* p. 172 "My feeling of being bereft..." paragraph is not on *Grand Street* p. 50.
- *Tunnel* p. 174 has the brown bag effect and text - no sign of it in *Grand Street* p52.
- *Grand Street* p. 54 "Culp hands me..." is a new section and has shorter business card text / different font than *Tunnel* p. 177-8.
- *Grand Street* p. 56 "I hand him back..." paragraph ends differently than *Tunnel* p. 179.
- *Tunnel* just has short section break after "But boy do I hate Boy Scouts." then goes on. *Grand Street* ends there.
- Typographic flourish on Grenfell Press p. 18 just bold on *Tunnel* p. 161. Similar with "Pow!" on Grenfell Press p. 19 / *Tunnel* p. 162. "Nervous nervous" type on next page different from *Tunnel*. Same with "Let's put the Indian..." and "Bring Back the Badge!" Grenfell Press p30-1 / *Tunnel* p. 169.
- Grenfell Press p. 37 "Hitler, Mussolini..." headline looks like a clipping; in *Tunnel* p. 173 just bold text.
- Grenfell Press p. 40 has "Double Bag" text/effect but not overall page effect of *Tunnel* p. 174.
- Grenfell Press p. 43 & 45 have full bus card text but still different font. Same text difference with "I hand him back..." paragraph.

Notes on Typescripts:

- Complete photocopy typescript, 56 leaves, no corrections, circa 1980s
- Circa 200 leaves of circa 1980s worksheets and fragments, including holograph limericks
- Opening pages of a *River Styx* reading text, including three Rilke poems
- Three leaves of "A Fugue" worksheets, though it did not end up in this philippic

Images:

[Pages from *Grand Street* PDFs downloaded from JSTOR:](#)

- Cover
- Contents
- p. 29 – opening paragraphs
- pp. 45-57 – differences at end

[Scans from Grenfell Press book:](#)

- Prospectus
- Frontispiece
- Title page
- Credits page
- p. 9 – opening paragraphs
- p.18-21 – graphics
- p.30-31 – graphics
- p.37 – headline
- p.40 – "Double Bag"
- p.43-46 – business cards & ending

- colophon

Scans from MS051 Box 83 Folder 3:

- First ten pages of clean typescript
- Various pages of single-spaced worksheets with the +/- numbers on the right margin
- Pages from “The River Styx Reading” set list and script, including Rilke poems

“The Sunday Drive”

Publication: *Esquire*, pp. 77-79

Issue: August

Year: 1984

Call #: [PS3557 A922 S86 1984 4o](#)

Also in:

- *Facing Texts* (expanded) - [PS659 F33 1988](#)
- *William H. Gass Reader* (*Facing Texts* version) - [PS3557.A922 A6 2018](#)

E-access: *Esquire* and *Facing Texts* versions scanned (*Esquire* 1984 issues not available full-text in Libraries' databases)

The Tunnel Title: “The Sunday Drive”

The Tunnel pp: 219-235

Publication Order: 15 (of 21)

Book Order: 11 (of 22)

Philippic: “Mad Meg”

Philippic Number: 5 (of 12)

Typescript Box/Folder: [MS051 21/34](#)

Other Resources: MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- Fifteen years and sixteen excerpts in, we get one published in a mainstream magazine—not only that, but advertised as “summer reading”! *Esquire* was one of the few glossies that would be able to pull this off. Gass appears alongside other big names in the literary fiction world, including (not for the first time—see “Susu”) Gass friend Joy Williams, whose papers are also now in the Modern Literature Collection.
- The piece is expanded four years later in a book titled *Facing Texts: Encounters Between Contemporary Writers and Critics*. This time Gass is among his usual cohort of less-mainstream postmodernists: Elkin, Barthelme, Coover, Abish, McElroy, etc. (Not to say some of these authors did not ever appear in glossies like *Esquire* as well.)
- The *Esquire* version, being much shorter, is solely about a Sunday drive Kohler takes with Martha and the kids. About half of the two-page excerpt pontificates on the abandoned barns he encounters and plans to pilfer.
- The *Facing Texts* version juxtaposes between Kohler’s Sunday drives as a child and as a father, similar to “The Old Folks.” As in *Esquire*, there are idyllic descriptions of the countryside. Kohler uses the Sunday drives to exert control over his family, as his father did as well. And just as Kohler’s father had his family steal food from others’ properties along the way, Kohler the father directs his family to take furniture from abandoned barns.

Differences in Published Texts:

- *Tunnel* / *Facing Texts* (FT) paragraphs 2-6 not in *Esquire*.
- Slight differences in “Provided the weather was fair...” paragraph *Tunnel* p. 221, FT p. 188 & *Esquire* p. 78. Next 11 paras in *Tunnel* & FT not in *Esquire*.
- “We stick these short words...” line *Tunnel* p. 226 / FT p. 193 not in *Esquire*. “I consider tossing...” three paragraphs in *Tunnel* / FT only one paragraph in *Esquire*.

- "So we try another place..." paragraph on *Esquire* p. 78 not in *Tunnel* / *FT*. Then next 3 pp starting with "If all had gone well..." (*Tunnel* p. 227) until "I had at last..." not in *Esquire*.
- Three paras on *Tunnel* p. 230 starting with "I had a cousin..." not in *Esquire*.
- Three paragraphs on *Tunnel* p. 232 starting with "Although at home..." not in *Esquire*.
- Last three paragraphs in *Esquire* are shorter/different than *Tunnel* / *FT*.
- The only two differences between *Tunnel* & *FT* seem to be typographic differences in "D" and "R" on *Tunnel* p. 228 / *FT* p. 195, and the last paragraph in *Tunnel* after section break and before "Mad Meg" subsection, is not in *FT* (or *Esquire*).

Notes on Typescripts:

- Complete photocopy typescript of *Esquire* version, 9 leaves, light corrections, with publisher correspondence. Located in Correspondence series, under "Jenks, Tom."

Images:

Scans from *Esquire*:

- Cover
- pp. 77-78 – first two pages of excerpt including author photograph and commentary

Scans from *Facing Texts*:

- Cover
- Contents
- p.186 – beginning
- p.195 – typographic differences
- p.204 – ending

Scans from MS051 Box 21 Folder 34:

- Three typed/holograph notes from Tom Jenks to Gass regarding publishing "The Sunday Drive"
- One holograph letter from Rust Hills explaining his edits to "The Sunday Drive"
- Photocopied typescript draft with light edit marks and title notes, showing how Hills cut text to focus on one narrative—an "excerpt of an excerpt"

“The Barricade: Homage to Donald Barthelme”

Publication: *Conjunctions*, pp. 122-124

Issue: 8

Year: 1985

Call #: NA

Also in: NA

E-access: <https://www.jstor.org/stable/24514667>

The Tunnel Title: “The Barricade”

The Tunnel pp: 243-244

Publication Order: 16 (of 21)

Book Order: 13 (of 22)

Philippic: “Mad Meg”

Philippic Number: 5 (of 12)

Typescript Box/Folder: [MS051 83/5](#)

Other Resources:

- MS051 Box 79-81 – full drafts of *The Tunnel*
- [Recording of Gass reading “The Barricade” \[incomplete\] on August 31, 1987](#)

Notes on Originally Published Text:

- Third instance and sixth excerpt to appear in Bradford Murrow’s still-relatively-new journal, *Conjunctions*.
- I am not familiar enough with Donald Barthelme’s work to comment on how this excerpt is an homage to him, but I do know of their mutual admiration and friendship. Gass had by now long championed his fellow postmodernists in his essays, and appeared in literary journals with them regularly. We have seen that the third *Tunnel* excerpt to be published, “The Cost of Everything,” appeared in Barthelme’s *Fiction*.
- To his family’s objections, Kohler builds a barricade out of garbage, refuse, words, memory, emotions, mementos—the tangible and intangible—around them. He is depicting the stuff of life itself being fodder for barrier.
- Besides the subtitle, includes a few more literary name-drops in the litany of barricade items.

Differences in Published Texts:

- Similar but different. They start and end the same and most topics are in both versions. *Tunnel* is one long paragraph, one page; *Conjunctions* is seven paragraphs, three pages, so contains more text describing the contents of his barricade.

Notes on Typescripts:

- Nine worksheets
- Two nearly-complete typescript drafts, 1980s

Images:

[Pages from *Conjunctions* PDFs downloaded from JSTOR:](#)

- Cover
- Table of Contents
- pp. 122-123 – first two pages of excerpt

[Scans from MS051 Box 83 Folder 5:](#)

- Four typescript worksheets. Note Kohler has a son and daughters. Minimal holograph corrections. Includes paragraphs from “The Sunday Drive”
- Longer, three-page typescript draft, incomplete, with subtitle and holograph corrections.
- Later, two-page typescript draft, incomplete, incorporating changes and with three additional ones written in.

“The Family Album”

Publication: *River Styx*, entire issue

Issue: 21

Year: 1986

Call #: [PS3557 A922 F36 1986](#)

Also in: NA

E-access: <https://voices.revealdigital.org/?a=d&d=DFHDICG1986-21&e=-----en-20--1--txt-txIN-----1>

The Tunnel Title: “The Family Album”

The Tunnel pp: 355-375

Publication Order: 17 (of 21)

Book Order: 16 (of 22)

Philippic: “The First Winter of My Married Life”

Philippic Number: 7 (of 12)

Typescript Box/Folder: [MS051 83/10-11](#)

Other Resources:

- [MS051 Box 32 Folder 39](#)– translated pages of “The Family Album” included in two letters from Maria M. Ottwaska Tei
- MS051 Box 79-81 – full drafts of *The Tunnel*
- [MS127 Series 3](#) (River Styx Archive) – negative flats for “The Family Album” issue
- [MS136 Box 20 Folder 5](#) (Jan Garden Castro Papers) – promotional materials for “The Family Album” issue

Notes on Originally Published Text:

- The entire issue is devoted to Gass’ text and photographs. Gass had taken up photography in the early 1980s and put together slideshows to go along with some of his readings and lectures. This may be the first time his photographs and text had been printed together, and certainly the only time to this extent.
- *River Styx* started in 1975 in St. Louis and Gass was a longtime supporter, giving readings at *River Styx*-sponsored events and serving on its Board.
- Did the photographs influence the text at all, or vice versa? One thinks back to “The Sunday Drive” and Kohler’s fascination with the abandoned barns. The photos here include boarded-up buildings, broken windows, the interior of an abandoned factory, broken country fence, sky, tree. The picture of the pump on p. 35 coincides with the text most directly. Cynical thoughts on kids follows “Have You Hugged Your Kids Today?” photo on p. 37.
- Themes of light, dark, exposure, autumn, emptiness in the text pairs well with the photographs and photography in general.
- Kohler, looking through a photo album, mainly speaks of the broken-down and abandoned people, such as his mother, showing signs of his father’s psychological abuse. The structures in the photos could be considered metaphorical stand-ins.
- Kohler mentions being scared of dark places as a boy. He is, of course, pained by the sight of the people and by their memories. The photos he describes though sound like they are in color, which is unrealistic for the time period they would have been from.

- As to be fully expected from Kohler, the subjects interchange wildly: speaking to a “you” (probably Lou again), translating Rilke, his father’s death scene, God as extinct birds, the army, the PdP, being called a Nazi, thoughts on the Nuremberg Trials and the Allies pretending the Nazi crimes were unknown to them at the time they were happening, and Martha’s spiteful naming of their second child, Adolph.

Differences in Published Texts:

- Photographs by Gass printed on *River Styx (RS)* p. 8, 12, 13, 14, 16, 17, 18, 19, 22, 25, 32, 34, 35, 37, 38, 41, 45, 48, 49, 50, back cover.
- Sections separated by single blank square in *Tunnel*, by five filled-in circles in *RS*.
- *Tunnel* p. 356 / *RS* p. 6: "booted dog" / "kicked dog."
- *RS* p. 15 "Breath by breath" paragraph/section not in *Tunnel*.
- End of first paragraph on *Tunnel* p. 362 not in *RS* p. 21.
- End of "Maybe God's a dead bird..." paragraph on *Tunnel* p. 365 not in *RS* p. 31. Next paragraph: "Maybe God's a bird's eye..." in *Tunnel* is "Maybe God's a bird..." in *RS*.
- *Tunnel* p. 370 end of "So, then, whose..." paragraph not in *RS* p. 43.
- End of *Tunnel* p. 370-1 paragraph "Not every father..." different from *RS* p. 44.
- *Tunnel* p. 371-2 "Who or what in the world..." section not in *RS*.
- End of *Tunnel* p. 372-3 "Death is the last thing..." paragraph different from *RS* p. 47.
- Extra "Smile" at very end of *RS* not in *Tunnel*.

Notes on Typescripts:

- MS051 Box 83 Folder 11: p. 42-76 of "First Winter" computer printout, no corrections.
- MS136 Series 4 Box 20 Folder 5: galley proof with copy editor marks and content corrections; complete typescript photocopy draft, no corrections, 1980s

Images:

[Pages from *River Styx* issue available online:](#)

- Front cover
- p. 5-15 – first ten pages, up to “Breath by breath” section
- p. 47 – ending
- Bio page
- Back cover

[Scans from MS051 Box 83 Folder 11:](#)

- six pages of a 1990s draft, p. 42-48

[Scans from MS136 Series 4 Box 20 Folder 5:](#)

- Invitation to WHG reading and reception
- River Styx PM Series flyer for same reading
- Prospectus for “Family Album” issue
- Holograph list of photographs to go into “Family Album”
- Cover of mockup of “Family Album” issue
- First four pages of galley proof
- First six pages of photocopied proof

"Sweets"

Publication: *Review of Contemporary Fiction*, pp. 46-64

Issue: Vol. 11 No. 3

Year: 1991

Call #: [PS3557 A922 Z76 1991](#)

Also in: *Harper's Magazine*, Feb. 1992 (an excerpt titled "Sweet Things")

E-access: RCF scanned; Harper's available via Library databases

The Tunnel Title: "Sweets"

The Tunnel pp: 564-583

Publication Order: 18 (of 21)

Book Order: 22 (of 22)

Philippic: "Going to the River"

Philippic Number: 11 (of 12)

Typescript Box/Folder: [MS051 84/14](#) and [85/2](#)

Other Resources:

- ["Sweets" scanned typescript](#)
- MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text (RCF version):

- *Review of Contemporary Fiction (RCF)* is a paperback book, a number half focused on Gass and the other half on Manuel Puig. Besides "Sweets," includes "Simplicities" by Gass and a number of essays on his work—circa 150 pages in all.
- What's this? An almost-innocent prose ode to the simple childhood pleasures of sweets? Where is the bitterness, the bile, the dirty mind and genocide?
- Kohler recalls an age (between seven and ten) when he'd walk home after school to stop at candy stores. All the schools in town are named after presidents, but his is the only one without a candy store.
- The closest we get to anything sully the sweets is li'l Bill losing his pennies to the punchboards and striking mill workers, so he takes pennies from his mother's dresser (connect to hiding tunnel dirt in wife's dresser?) which his father catches him at, but can't believe he's stealing to buy sweets, until he sees all the wrappers in his son's room.
- Second excerpt (albeit, shortened) to appear in a magazine. Gass appeared in *Harper's* numerous times in essays and reviews, but this is a rare (only?) fiction appearance.

Differences in Published Texts:

- *Tunnel* p. 567 "Dust always mean..." paragraph very slightly longer than *RCF* p. 48.
- *Tunnel* p. 568, three paragraphs (2nd bold) is one paragraph in *RCF* p. 50.
- *Tunnel* p. 571 "They glittered so grandly: aspenlike leaves of light" on *RCF* p. 52 "They glittered so grandly, they looked made--like knives--of blades of light."
- Looks like a layout error on *RCF* p. 63--no break from verse to paragraph.
- "Sweet Things" excerpt in *Harper's* starts with "Sugar seemed the center..." on *RCF* p. 51 and ends "...indulgent sensation." p. 53.

Notes on Typescripts:

- 84/13: full typescript photocopy draft, no corrections, 30 leaves, 1980s

- 85/2: p56-90 of "Going to the River" computer printout, no corrections; this is the philippic containing "The Cost of Everything"

Images:

[Scans from *Review of Contemporary Fiction*:](#)

- Cover
- Table of Contents
- pp. 45-52 – beginning; differences in text
- pp. 62-64 – question on formatting; ending

[Page from *Harper's* PDF:](#)

- First of two pages containing the excerpt

[Scans from MS051 Box 84 Folder 14 and Box 85 Folder 2:](#)

- First six pages of typescript draft
- First seven pages of printout draft

“Being a Bigot”

Publication: *New Letters*, pp. 31-48

Issue: Vol. 58 No. 1

Year: 1992

Call #: [PS3557 A922 B45 1992](#)

Also in: NA

E-access: scanned

The Tunnel Title: “Being a Bigot”

The Tunnel pp: 522-533

Publication Order: 19 (of 21)

Book Order: 20 (of 22)

Philippic: “Susu, I Approach You in My Dreams”

Philippic Number: 10 (of 12)

Typescript Box/Folder: [MS051 84/13](#)

Other Resources:

- [MS051 Box 97 Folder 3](#) – “Being a Bigot” galley proof
- MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- In 1990, Gass founded the International Writers Center, at Washington University. The first of the IWC’s conferences was titled, “The Writer in Politics” and brought together writers from around the world in 1992 to discuss their experiences with and writing about politics. Though Gass and Breyten Breytenbach are the only participants from that conference to be included in this issue of *New Letters*, and the full proceedings of the conference would be published by SIUE Press, certainly the conference was the publication theme’s inspiration. *New Letters* would similarly publish an issue titled, “The Writer and Religion,” following the 1994 IWC conference of the same name.
- See [The Soul Inside the Sentence](#) for photos and documents from “The Writer in Politics” conference.
- Contents lists this as “Being a Bigot, story.” Not sure if a contributors’ page mentions *The Tunnel*. Perhaps Gass was happy letting some of these exist for their own sake.
- Not for the first time (see “Koh Whistles Up a Wind”), Gass is published with Raymond Federman, another postmodern fiction writer (and critic and poet) whose papers are in the Modern Literature Collection. Also of note, former president Jimmy Carter has three poems in the issue.
- The cartoons before and after “Being a Bigot” are well placed.
- Though we have gotten glimpses of Kohler’s father’s domineering nature in previous excerpts, and mention of his bigotry, here we get a naked assessment of how his bigotry rubbed off on his son—really, the only lesson of this father that Kohler took to heart (and then some).
- In the process, Kohler explains how bigotry differs from prejudice and racism: that is, bigotry is based upon (supposed) real experience. Kohler recounts his father’s reaction to a foreign businessman and his associates, who stick to their own ways and do not assimilate. Kohler tries,

as a child, to reason with him but he always has a bigoted comeback, and devolves into fantasies/myths about the “Toot-toots.”

- Not until he is in Germany does Kohler realize his dad was right to be a bigot, though it’s not really explained why he came to this conclusion—maybe what we remember about Mad Meg’s influence from previous excerpts had a lot to do with it.
- Kohler further defines a bigot as someone who has been wronged, usually by the powers-that-be, for the undeserving benefit of some others. Anyone who falls into this category fits within the “Party of the Disappointed People.” So while previously Mad Meg was pegged as the spiritual father of Kohler’s pet political party, he reveals that his own father sowed the seeds that Meg then reaped.
- “But bigotry is not confined to the male white race, although, as usual, their practice of it is exemplary. Bigotry is genoid and pandemic.” “Bigots beget bigots.”

Differences in Published Texts:

- *New Letters* p. 46: "You will have noticed..." paragraph not in *Tunnel* p. 533 which makes the next paragraph in *New Letters* start with "But bigotry is not..." whereas *Tunnel* is just "Bigotry is not..."

Notes on Typescripts:

- Complete printout draft, no corrections, 22 leaves, 1990s

Images:

[Scans from New Letters journal:](#)

- Cover
- Table of Contents
- p. 30 – cartoon
- p. 31 – beginning
- pp. 46-48 – differences in text; ending; cartoon

[Scans from MS051 Box 84 Folder 13:](#)

- first ten pages of the printout draft.

“Learning to Drive”

Publication: *Yale Review*, pp. 51-70

Issue: Vol. 81 No. 2

Year: 1993

Call #: [AP2 Y2](#)

Also in: NA

E-access: NA – scanned (full text for this issue not available in Libraries databases)

The Tunnel Title: “Learning to Drive”

The Tunnel pp: 506-522

Publication Order: 20 (of 21)

Book Order: 19 (of 22)

Philippic: “Susu, I Approach You in My Dreams”

Philippic Number: 10 (of 12)

Typescript Box/Folder: [MS051 84/11](#)

Other Resources:

- [MS051 Box 84 Folder 12](#) – “Learning to Drive” uncorrected proofs
- MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- No indication in contents or first page of text that this is from a novel, though I didn’t check for a contributors’ page.
- Second excerpt in a row centered on his father. This time, though, his father fails in teaching (despite the title) him this important, defining characteristic.
- We already knew his father loved the Sunday drive, but here we see how deeply he loved his cars and his garage, as well as the social places around town—the bank, barbershop, gas station, playing field—none of which Kohler cared for at all.
- Kohler remembers trying to play “you show me yours, I’ll show you mine” with his cousin in the back of “Alice” the Packard his father cherishes, but is interrupted by his mother. He goes on to describe his mother’s swollen fingers and losing her rings and the Freudian logic that results from his parents’ codependency, as well as his and Martha’s. Another mirroring of Kohler’s childhood and adulthood.

Differences in Published Texts:

- Second paragraph slightly shorter/alterd in *Tunnel*.
- *Tunnel* p. 511: “I had a cousin once...” paragraph ends with “That gets results, the barker said.” *Yale Review (YR)* p. 57 says “That gets results.”
- *Tunnel* p. 514-15 “We think we’ve been given...” paragraph ends with [period of ungovernable Olympian mirth].” While *YR* p. 61-2 is “(Zarathustran laughter which slowly dims).”
- *Tunnel* p. 521 “In my father’s view (since the first ting he did when he drove he did in the garage)...” reads on *YR* p. 69-70 “On my father’s view, since the first thing he did when he drove he did in the garage...”

Notes on Typescripts:

- Complete printout draft, no corrections, 31 leaves, 1990s

Images:

Scans from Yale Review journal:

- Table of Contents
- p. 51 – beginning
- p. 57 – text differences
- p. 61-62 – text differences
- p. 69-70 – text differences

Scans from MS051 Box 84 Folder 11:

- first ten leaves of the printout draft.

“Foreskinned”

Publication: *Esquire*, pp. 130-132

Issue: March

Year: 1995

Call #: [AP2 E845 4o](#)

Also in: NA

E-access: NA – scanned (full text for this issue not in Libraries databases)

***The Tunnel* Title:** “Foreskinned”

***The Tunnel* pp:** 379-385

Publication Order: 21 (of 21)

Book Order: 17 (of 22)

Philippic: “The First Winter of My Married Life”

Philippic Number: 7 (of 12)

Typescript Box/Folder: [MS051 84/1-2](#)

Other Resources: MS051 Box 79-81 – full drafts of *The Tunnel*

Notes on Originally Published Text:

- Two years after the last publication, and now, finally, as *The Tunnel* in its entirety is on bookstore shelves, 26 years after the first publication, we come to the last excerpt, and the second to appear in *Esquire*.
- Pretty good blurb at the end of the text, summarizing the author’s style and plugging the book.
- Issue also contains a (overall, negative) review of the book.
- The last excerpt and the first/only used to advertise the actual novel, is a lament for Kohler’s little, uncircumcised penis. He goes through fleeting memories of bullies with big dicks, and being tormented in the army and in college about it. Martha even names it.
- Last section is a longer memory of, as a boy, the foreskin adhering to the head, and the treatment to roll it back. Kohler likens this to a sort of loss of innocence, the start of him being “a dirty little wid” for the remainder of his life.

Differences in Published Texts:

- First two paragraphs vary--same sentences, different order, condensed into one paragraph in *Esquire*.
- *Tunnel* p. 380 "My father called it..." paragraph ends differently in *Esquire*; variations until "More and more men..." paragraph *Tunnel* p. 381 / *Esquire* p. 131.
- *Tunnel* p. 382 "If women are tormented..." paragraph longer than *Esquire* p. 131.
- *Tunnel* p. 384 two paragraphs "On the other hand..." not in *Esquire*.

Notes on Typescripts:

- 84/1: complete printout draft, 13 leaves, no corrections, 1990s
- 84/2: complete printout draft, 12 leaves, one correction, 1990s

Images:

[Scans from *Esquire* magazine:](#)

- Table of Contents
- p. 130 – first page of excerpt
- p. 132 – last page of excerpt, with author blurb

Scans from MS051 Box 84 Folders 1-2:

- full printout draft