

## 1 THE TEXAN

## Doc A

IT WAS LOVE at first sight.

The first time Yossarian saw the chaplain he fell madly in love with him.

Yossarian was in the hospital with a pain in his liver that fell just short of being jaundice. The doctors were puzzled by the fact that it wasn't quite jaundice. If it became jaundice they could treat it. If it didn't become jaundice and went away they could discharge him. But this just being short of jaundice all the time confused them.

Each morning they came around, three brisk and serious men with efficient mouths and inefficient eyes, accompanied by brisk and serious Nurse Duckett, one of the ward nurses who didn't like Yossarian. They read the chart at the foot of the bed and asked impatiently about the pain. They seemed irritated when he told them it was exactly the same.

'Still no movement?' the full colonel demanded.

The doctors exchanged a look when he shook his head.

'Give him another pill.'

Nurse Duckett made a note to give Yossarian another pill, and the four of them moved along to the next bed. None of the nurses liked Yossarian. Actually, the pain in his liver had gone away, but Yossarian didn't say anything and the doctors never suspected. They just suspected that he had been moving his bowels and not telling anyone.

Yossarian had everything he wanted in the hospital. The food wasn't too bad, and his meals were brought to him in bed. There were extra rations of fresh meat, and during the hot part of the afternoon he and the others were served chilled fruit

juice or chilled chocolate milk. Apart from the doctors and the nurses, no one ever disturbed him. For a little while in the morning he had to censor letters, but he was free after that to spend the rest of each day lying around idly with a clear conscience. He was comfortable in the hospital, and it was easy to stay on because he always ran a temperature of 101. He was even more comfortable than Dunbar, who had to keep falling down on his face in order to get his meals brought to him in bed.

After he had made up his mind to spend the rest of the war in the hospital, Yossarian wrote letters to everyone he knew saying that he was in the hospital but never mentioning why. One day he had a better idea. To everyone he knew he wrote that he was going on a very dangerous mission. 'They asked for volunteers. It's very dangerous, but someone has to do it. I'll write you the instant I get back.' And he had not written anyone since.

All the officer patients in the ward were forced to censor letters written by all the enlisted-men patients, who were kept in residence in wards of their own. It was a monotonous job, and Yossarian was disappointed to learn that the lives of enlisted men were only slightly more interesting than the lives of officers. After the first day he had no curiosity at all. To break the monotony he invented games. Death to all modifiers, he declared one day, and out of every letter that passed through his hands went every adverb and every adjective. The next day he made war on articles. He reached a much higher plane of creativity the following day when he blacked out everything in the letters but *a*, *an* and *the*. That erected more dynamic intra-linear tensions, he felt, and in just about every case left a message far more universal. Soon he was proscribing parts of salutations and signatures and leaving the text untouched. One time he blacked out all but the salutation 'Dear Mary' from a letter, and at the bottom he wrote, 'I yearn for you tragically. R. O. Shipman, Chaplain, U.S. Army.' R.O. Shipman was the group chaplain's name.

Joseph Heller, *Catch-22* (1961)

## DOC. B

### I. Tuning my piano

To someone like myself, whose literary activities have been confined since 1920 mainly to legal briefs and Inquiry-writing, the hardest thing about the task at hand—viz., the explanation of a day in 1937 when I changed my mind—is getting into it. I've never tried my hand at this sort of thing before, but I know enough about myself to realize that once the ice is broken the pages will flow all too easily, for I'm not naturally a reticent fellow, and the problem then will be to stick to the story and finally to shut myself up. I've no doubts on that score: I can predict myself correctly almost every time, because opinion here in Cambridge to the contrary, my behavior is actually quite consistent. If other people (my friend Harrison Mack, for instance, or his wife Jane) think I'm eccentric and unpredictable, it is because my actions and opinions are inconsistent with *their* principles, if they have any; I assure you that they're quite consistent with *mine*. And although my principles might change now and then—this book, remember, concerns one such change—nevertheless I always have them a-plenty, more than I can handily use, « and they usually hang all in a piece, so that my life is never less logical simply for its being unorthodox. Also, I get things done, as a rule.

For example, I've got this book started now, and though we're probably a good way from the story yet, at least we're headed toward it, and I for one have learned to content myself with that. Perhaps when I've finished describing that particular day I mentioned before—I believe it was about June 21, 1937—perhaps when I reach the bedtime of that day, if ever, I'll come back and destroy these pages of piano-tuning. Or perhaps not: I intend directly to introduce myself, caution you against certain possible interpretations of my name, explain the significance of this book's title, and do several other gracious things for you, like a host fussing over a guest, to make you as comfortable as possible and to dunk you gently into the meandering stream of my story—useful activities better preserved than scrapped.

To carry the “meandering stream” conceit a bit further, if I may: it has always seemed to me, in the novels that I've read now and then, that those authors are asking a great deal of their readers who start their stories furiously, in the middle of things, rather than backing or sidling slowly into them. Such a plunge into someone else's life and world, like a plunge into the Choptank River in mid-March, has, it seems to me, little of pleasure in it. No, come along with me, reader, and don't fear for your weak heart; I've one myself, and know the value of inserting first a toe, then a foot, next a leg, very « slowly your hips and stomach, and finally your whole self into my story, and taking a good long time to do it. This is, after all, a pleasure-dip I'm inviting you to, not a baptism.

Where were we? I was going to comment on the significance of the *viz.* I used earlier, was I? Or explain my “piano-tuning” metaphor? Or my weak heart? Good heavens, how does one write a novel! I mean, how can anybody stick to the story, if he's at all sensitive to the significances of things? As for me, I see already that storytelling isn't my cup of tea: every new sentence I set down is full of figures and implications that I'd love nothing better than to chase to their dens with you, but such chasing would involve new figures and new chases, so that I'm sure we'd never get the story started, much less ended, if I let my inclinations run unleashed. Not that I'd mind, ordinarily—one book is as good as another to me—but I really do want to explain that day (either the 21st or the 22nd) in June of 1937 when I changed my mind for the last time. We'll have to stick to the channel, then, you and I, though it's a shoal-draught boat we're sailing, and let the creeks and coves go by, pretty as they might be. (This metaphor isn't gratuitous—but let it go.)

So. Todd Andrews is my name.

John Barth, *The Floating Opera* (1956)

DOC C



Andy Warhol, *Campbell's Soup Tomato* 1968