May 3, 2014

Bonnie Nadell  
David Foster Wallace Literary Trust  
Fred Hill Bonnie Nadell Inc.  
8899 Beverly Blvd., Suite 805  
Los Angeles, CA 90048

Dear Bonnie Nadell:

I am a Ph.D. candidate in English at The Graduate Center of the City University of New York, writing a dissertation entitled “Both Into and Out of the Cage: New Media, Transgression, and the Remaking of Literary Connection, 1975-1999.” One section of my dissertation addresses the work of David Foster Wallace, in particular *Infinite Jest* and *Brief Interviews with Hideous Men*. Upon the dissertation’s completion, I hope to submit two chapters of the Wallace section to two academic journals for publication. I would like your permission to reprint in my work excerpts from the archive of Mr. Wallace, researched during my time at the Harry Ransom Center, which I have outlined in a summary attached to this letter. The primary intent of employing the citations, and the work that contains them, is to further the academic conversation around Wallace’s work (with no financial gain to myself). The excerpts are mostly individual phrases, the inclusion of which I track over successive drafts, and the occasional citation of text less than 100 words in length.

I am requesting royalty-free permission to include these excerpts and allusions to these excerpts in my work. Primarily, in my dissertation, which will be published through ProQuest/UMI and my university’s electronic thesis and dissertation repository (as is standard form for dissertations at my university), and the two aforementioned segments from my dissertation to be submitted to academic journals like *Twentieth-Century Literature* (for which I will receive no monetary compensation). These projects will likely all be published in 2014. I am requesting that your permission extends to any future revisions, editions, and translation of this work made by me or on my behalf.

If you approve of the use requested above, kindly sign this letter where indicated and return it to me in the enclosed, self-addressed, stamped envelope. By signing this letter, you also confirm that you are the owner (or are authorized by the owner) of the copyright in the material described. A duplicate copy has been provided for your records. Thank you very much. If you have questions or concerns, please do not hesitate to contact me, either by phone at (949) 294-0740 or by email at caseymhenry@gmail.com.

Sincerely,

Casey Henry

Permission is hereby granted for the use requested above:

Signature: 

Name and Title: Bonnie Nadell / President

Company/Affiliation: Hill Nadell Literary Agency

Date: 8/1/14
List of Cited Material from the David Foster Wallace Archive

As relates to *Infinite Jest*:

1. Firstly, I cite evolutions in Wallace’s language throughout drafts of *Infinite Jest* describing the character Randy Lenz’s increasing allusion to the person and ideas of philosopher William James. These include:
   - Mention of Wallace’s eventual replacement of the *Gould Medical Dictionary* with James’ *Principles of Psychology* and *The Gifford Lectures on Natural Religion* (or *Varieties of Religious Experience*); later insertion/modification of phrases such as “What Bill James one time called a *Catharsis* of resolving” (544) [formerly “Issue to be resolved”] and “issue-resolution” (541); potential brief citation of Lenz’s condition of needing to face north as “Politis Nervosa.”
   - Quotation of Wallace’s handwritten transcription of the following passage of James’s *Varieties* (slightly modified by Wallace): “Some persons are born with an inner constitution which is harmonious and well balanced from the outset… Others are oppositely constituted; (sic) and are so in degrees which may vary from something so slight as to result in a merely odd or whimsical inconsistency, to a discordancy of which the consequences may be inconvenient in the extreme.” I also quote that these are explicitly marked as deriving from the “Sick Soul” and “The Divided Self” portions of James’s text (in a footnote relating this same *Varieties* passage). (I also may need to allude to expository text which appears, through Lenz’s consciousness, around this transcription.)

2. I mention Mario’s birth condition, and Wallace’s intentions for Mario as a character. This includes:
   - Quotation from draft that “since Mario was born without testicles, it’s kind of a shame that he can’t sing.”
   - Quotation and allusion to letter from Wallace to Michael Pietsch (February 19, no year) including text: “I decline to cut Mario’s first romantic experience…. I need Mario to be quite a bit more a character than a kind of maguffinish schtick walking around.”

3. I discuss to some extent the inclusion of the typographic circles that separate sections in the final version of *Infinite Jest*. This includes:
   - Quotation of a letter from Wallace to Michael Pietsch (undated) as follows: “They’re just supposed to be circles. Decoration. Maybe suggesting tennis balls, heads, annular defloration cycles, etc. Maybe just amusing myself.” Also an allusion to the line from same letter: “Gerry H used to keep what he liked (e.g. the jagged lines in the text of the novella ‘Little Expressionless Animals’) and cut what he didn’t.”
   - Quotation of a letter from Wallace to Michael Pietsch (July 13, 1995) as follows: “Please no cute or complex graphics in the intersection breaks…Please let’s stick to what we agreed on in your office in mid-June.” Also allusion to Wallace’s further specification in same letter: “Where in the manuscript I’ve got two circles, let’s have one -- a small one -- in the typeset book. Where I have one in the manuscript, let’s have none. We need to have something to set one section off from another, but the plainer the better. Either a small circle (hollow) or a small dot (meaning a filled-in circle).”
   - Description of how these circles evolve in the successive typeset drafts of the book.
   - Quotation of Wallace’s handwritten note on last page of main text in typescript outlining his preferred layout of the half-eclipsed circle that appears there: “No—you have only 1/3 of circle protruding from bottom right, as if rest of circle has been cut off by margin.” Also prior comment: “Stet 1/16 of circle in lower right-hand corner, last past.”
4. I describe generally, and quote isolated phrases from, the narrative section labeled in drafts “Adultery in a Narrow Bunk” which ultimately appears in the final version as “The Awakening of My Interest in Annular Systems.” These include:

- Allusion to where the prior version of the story ended, including quotation of the phrase, “a sound like something with more energy than anything anywhere, crying.”
- Reference to a handwritten emendation in red pen by Wallace on prior version, indicating and including the new ending which appears in the published version of *Infinite Jest*.

5. Regarding the nature of addicts’ “bottom-hitting:”
   - I cite a letter from Pietsch to Wallace (21 October, 1994) as follows: “there are two centers to the story, Hal and Gately, which seem to work like two poles of a magnet, with the hitting-bottom scene of each at opposite ends of the novel, moving sort of backward from Hal’s bottom and forward to Gately’s.”
   - I refer indirectly to the “bottoms” present in (or rather constituting a larger of) Wallace’s early, handwritten drafts.

6. I describe certain changes in the language, through successive drafts, to the sequence in which Gately defends the residents from Canadians (noting the eventual inclusion of more deterministic, “automated” language). These include:
   - Mention and quotation of alterations, and absence in earlier drafts, of phrases like “Everything now slightly slows down; at the sight of an Item held on his resident there’s almost a kind of mechanistic click as Gately’s mind shifts into a different kind of drive” (608), “It’s not so much that things slow as break into frames” (608), and “Gately’s just one part of something bigger he can’t control” (612).
   - Quotation of phrases (or short sentences) in early drafts describing Gately’s mood during the episode, such as “Gately is all business. He exudes a kind of weary expertise.”

7. I describe segments of Gately’s internment in the hospital (and earlier dreams/hallucinations relevant to this experience). This includes:
   - Quotation of a handwritten note by Wallace, in margin: “Processing of Demerol in body?”
   - Quotation of some portion (likely around 80%) of the following “dream” from typescript: “Gately ran to the water to escape the tornado. He ran through the whipped breakers to deep warm water and submerged himself and stayed under water until he ran out of breath. It was now no longer clear if he was little Gately or a grown man. He kept coming up briefly for a great sucking breath and then going back under where it was warm and still….He could hear the tiny tattered sounds of his mother calling his name….Gately tried to call for her to come in the deep water, but even he couldn’t hear himself against the scream of the storm.”
   - Quotation of some portion of another “dream” in typescript, text including: “There’s yours truly and two guys, brothers, one’s stand-up and one’s a fucking moron, we dive in one of the lakes and then when we come up out of the water we’re all of a sudden we’re coming out of a whole nother lake and everything like that… I tell the strong brother it must have almost fucking killed him to transform all three of us from lake to lake like that, I go how the fuck’d he do it? He looks down in this hypnotizing fashion and everything like that man he says he learned it off somebody else, that he could have spent years off by just himself trying to learn how to do it and not ever do it; he just had to do it.”
   - Quotation of minor changes to Bobby C.’s dialogue, from “headgear” to “head” to heart.”

8. I describe Hal’s earlier “Jamais vu” (or, alternatively, “jeda vu”) episode from earlier drafts. This includes:

   - Quotation of the following: “Jamais vu… a comparatively mild temporal-lobe thing achieved through the ritualistic repetition of an action or experience until you all of a sudden get the
uncannily glittered feeling that you’ve never done or experienced this actually overfamiliar thing ever before in your life.”
- Possible quotation of the footnote to former passage: “Referred to in some English-language neuro-endocrinology texts also as ‘fugue-novelty.’”
- Quotation from part of the following text, found in letter from Wallace to Michael Pietsch (Feb. 19, no year): “Jamais-vu reference deleted. I’ll cut the whole jamais-vu thing throughout: you’re right: it’s unclear and too heavy to be a good toss-off or herring.”
- Discussion of the following excerpt missing in earlier version: “Everything came at too many frames per second” (896).
- Possible quotation of Hal: “Which Pemulis says is an elementary fractal, but which always looked to Hal like a whole lot of incestuous triangles involve in highly irregular relations.”

9. I mention and occasionally cite small portions of a conversation between Hal and Mario describing the blind tennis player Dymphna from earlier typescript. This mostly includes:
- Quotation and mention of Dymphna’s trainer describing the “tennis factories,” and “the grueling practice and play schedules imposed on children come as young as twelve comma by the academies possessive s administration and staff.”
- Quotation and mention of ETA’s method of “building” a player as being how “men build redwood decks or put shits in bottles.”

Note: As the piece is still under revision, I may possibly mention the catatonic “Yogi Bear” Tufts student mentioned in a deleted footnote in a later typescript. Also, there is also a chance I may need to reference, or cite, slight supplementary information from these aforementioned sections.

As relates to Brief Interviews:

1. I quote and mention several small modifications in language Wallace made to “Adult World (II)” related to Jeni Roberts’ “epiphany.” These include:
   - Remarking on, with quotation, the previous absence of section 1c in early drafts (and integration of some 1c content into earlier version of 1b).
   - Quotation of minor adjustments such as the change from “submission to certain realities” to “submission to and celebration of certain realities” (188), and “He masturbates, she masturbates” to “Hsbnd masturtes secretly, J.O.R. openly” (188).
   - Mentioning of other minor, missing content from earlier drafts present in published version, such as phrases like “complicity that in adult marriage is covenant/love” (188-189), “accepts her ‘unalterable powerlessness’ over hsbnd’s secret emplisions” (187), “Weeps for hsbnd, ‘…how lonely his secrets must make him’” (186), and “still gone 100% pale a la Dostoevsky’s Nastasya F.” (185).

2. I similarly discuss changes in language, and portions missing, from Wallace’s earlier draft of the story “Octet.” These include:
   - Mentioning (with quotation) modifications in footnotes, such as the “palpate” footnote on page 155, the “nobody said this was going to be painless” footnote on page 156.
   - Changes in the prose section on page 154 beginning with “The trick to this solution” and ending “100% hat in hand.”
   - Mentioning of lacking “Carsoning” footnote (159) in earlier draft.
   - Mention, with quotation, of the “Post-Metabit” section: “…SEE BELOW: Paradox? Works---no need for post-metabit? Metabit can’t save it?----- Do you construct a last PQ (this one) that acknowledges the feat [that the four pieces don’t seem related in some queerly urgent way having to do with human relationships] or not?” and “You’re in a unique position here: you are the reader, not the writer” and “You decide [remember that ‘reader’ has been cast as writer here].”
Note: As the chapter is still under revision, I may also discuss minor modifications to language in “The Depressed Person,” with slight excerpting similar to the two aforementioned stories. There is also a chance I may need to mention, or cite, slight supplementary information from “Adult World” and “Octet” in those respective sections within my article.

Reference to books owned by Wallace:

1. I mention several sentences marked by Wallace in George N. Gordon’s Erotic Communications: Studies in Sexism and Censorship (1980). These include:
   - “Sex is an attempt to reify an abstraction.”
   - “First, a metaphysic is being reduced to a simple physic…Second, an elaborate mysticism is being reduced to simple mechanical essentials.”
   - “If my collection of porno photographs is not protected by the same law that guarantee my rights or self-expression, if Hustler and Screw are not true “magazines” and “newspapers,” if their editors are not ‘gentlemen of the press,” and if Linda Lovelace and Jennifer Welles are not exponents of socio-political ideation, what manner of human communication are we dealing with? An easy answer is ‘feelings,’ pure and simple.”