The Pynchon Intertext of *Lemprière's Dictionary*

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Lawrence Norfolk's historical novel of the eighteenth century, *Lemprière's Dictionary*, has received both praise and criticism for its complexity and labyrinthine plotting. The most cutting commentary came in Alfred Corn's *New York Times* review, where Corn asks, "Why would anyone with [Norfolk's] gifts for language also use the kind of undergraduate plot manipulation that fills out the pages of this long novel? At best, the answer might involve familiar pronouncements about postmodernism and artificiality." Norfolk himself indirectly answers Corn in a piece he wrote for the *Times Literary Supplement*, "The Honesty of Pagemonsters." Norfolk twice cites Pynchon's *Gravity's Rainbow* there (along with works by Balzac, Victor Hugo, Henry James, Proust, and others) as an example of a long novel that truly represents "the central fact of modern reality: that there is always more of it, that it exceeds, and outstrips, and exasperates."[1] Pynchon's reality does exceed epistemological boundaries. In his novels, binary thinking is limiting and chains the human soul to the eschatology of the machine; to escape, humankind can discard binaries and revel in life's excess—sometimes figured as detritus, sometimes as the visionary sublime. In *Gravity's Rainbow*, both plunging through a feces-filled sewer on the way to the sea and dancing in the wasteland with a child-ghost allow Slothrop to enter the excess of the real. Norfolk argues that to represent this chaotic mess of reality in fiction calls for a huge form, a Melvillean baggy monster, that can approach, but not capture, consensus reality's alogicality.

Norfolk at first appears to emulate Pynchon by creating his own baggy monster. The jacket blurbs for *Lemprière's Dictionary* and Corn's review of the book remark the "Pynchonesque" qualities of Norfolk's novel. *Lemprière's Dictionary*, however, is not just Pynchonesque. It is a parodic intertext of Pynchon's novels and personal biography that effectively reverses Pynchon's social philosophy. Norfolk's novel embeds both key figures and themes from Pynchon's novels to create an invested postmodern allegory whose intertextual links enact Pynchon's own aesthetics but reverse them, finally upholding the very Enlightenment metaphysics Pynchon's work subverts.

Lemprière's Dictionary tells the story of John Lemprière, a young scholar of the classics, who lives in rural Jersey in the 1780s and

whose most prominent feature is, symbolically, his myopia. His family is happy, though his father is involved in some mysterious financial dealings. Through a series of suspicious occurrences, young Lemprière falls in love with the young and wealthy Juliette Casterleigh, witnesses his father's death (his father is torn apart by a pack of hounds while Juliette bathes naked in a stream), and flees to London to untangle the mystery of his father's will. On his first visit to his father's solicitor, young Lemprière meets and becomes friends with Septimus Praeceps. Septimus persuades Lemprière to join a drinking club and to begin a "dictionary" to distract him from his sorrow over his father's death and confusion over the estate. The dictionary is a kind of encyclopedia of classical mythology: alphabetized entries concern gods and goddesses, legends and cross-referenced allusions. While Lemprière works obsessively on his dictionary, he also roams London digging up clues to his father's financial dealings. He thereby uncovers a two-centuries-old Cabbala,[2] of which one of his ancestors was a founding member, formed by the nine secret backers of the original investors in the East India Company. As Lemprière digs deeper into the mysteries of his father's papers, he finds byzantine plots and treacherous double-dealings beneath the sanitized history of the East India Company. Also, through his dictionary, he becomes a pawn in the Cabbala's plot to eradicate his family's claim to a share of Company profits and to erase from history the original Cabbala's betrayal of the people of La Rochelle in 1628. The plots of this novel are multilayered and complex, but they are traceable, and they do add up to a comprehensible narrative by the end.

John Lemprière is an *alter idem* of Pynchon's protagonists in *V.*, *The Crying of Lot 49* and *Gravity's Rainbow*. Like Herbert Stencil and Tyrone Slothrop, Lemprière finds himself alone and consumed by "operational paranoia" (GR 25). In an allusion to *Pilgrim's Progress*, Pynchon describes Slothrop in terms that also apply to the questing Lemprière in London: "Slothrop's Progress: London the secular city instructs him: turn any corner and he can find himself inside a parable" (25). This is literally true in Lemprière's case, for the Cabbala has arranged for events Lemprière records in his dictionary to be horribly enacted before his eyes (as in his father's death, an enactment of the myth of Diana and Actaeon).

More specifically, like Oedipa Maas, Lemprière must unravel the mysteries of a rich man's will, and through that investigation is led into a new dimension of political and social experience. (One might also hear echoes of Stencil's quest to unravel the mystery of V.) Oedipa and Lemprière both begin as *naïfs* and progressively gain knowledge of the complex underworld operating beneath mainstream life. The

protagonists' initial naïveté is linked in both cases to their unthinking assumption of roles in capitalist mythology: Oedipa is the all-American housewife, bored with Tupperware parties but at a loss for other options; Lemprière is the rube who is expected to climb to respectability and economic security through scholarly brilliance. The plots both uncover are directly related to the circulation and accumulation of wealth and power in capitalist economies, and the origins of these plots lie in a murky, distant past.

If this were the end of the similarities between Norfolk's and Pynchon's work, we would be left with only party conversation or an Internet blurb. However, the Pynchon intertext of Norfolk's novel seems more intentional and significant.

Some of the figures in *Lemprière's Dictionary* seem sly allusions to those in Pynchon's novels—or even to Pynchon himself. For instance, when Septimus sets Lemprière up with writing materials and contacts, he parades a number of people through the apartment who will be involved in the dictionary project, such as suppliers and a publisher:

> Lastly and most puzzling of all, there was a nondescript fellow, tall, dressed for the times, with brown or black hair, not so tall perhaps, but certainly not short, and gaunt rather than full in the face, although neither description wholly missed the mark. Septimus brought him in with a minimum of fanfare and at first said nothing at all. Lemprière looked at the man suspiciously.
>
> "Who are you?" he asked at length.
>
> "This is Mister O'Tristero," said Septimus. There was a second long silence.
>
> "I am your rival," said Mister O'Tristero. That was the substance of all that was said.
>
> After he had gone, Lemprière turned to his friend for explanation. "Keep you on your toes," explained Septimus. He was particularly sprightly that day. (118–19)

This Mister O'Tristero never appears again in the novel, and has absolutely no importance to the action in this scene. Norfolk obviously plays here with the subversive postal underground (or its eponymous "founding figure" [CL 159]) in *The Crying of Lot 49*, the Tristero, that undermines the mighty Thurn and Taxis system. Moreover, Mister O'Tristero, as described here, seems to look a lot like Pynchon, whose few available photographs show him as tall and thin with dark hair. Norfolk has double fun here, because this figure not only is Tristero and Pynchon, but may also allude to the cult of the recluse that has formed around Pynchon. Mister O'Tristero is both tall and thin *and* mid-height

and full in the face—a play on the many faces of Pynchon that Pynchon-spotters have reported over the years. Mister O'Tristero is the mythic Pynchon, the man who is everywhere and nowhere. He is also the rival of the writer Lemprière; surely a Blooming anxiety of influence is alluded to in this scene where an established writer confronts his less experienced rival.

As in *The Crying of Lot 49*, where the muted Thurn and Taxis post horn appears everywhere to signify an omnipresent alternative system (and in *V.*, where proliferation of V-signs signals alterity), in *Lemprière's Dictionary* a broken circle appears to the questing Lemprière. The broken circle in Norfolk's novel is revealed to be the sign of the Cabbala, and it symbolizes Rochelle harbor, where they committed their betrayal. All these signs represent subversive underground movements (literal in Norfolk's novel: the Cabbala meets in caverns beneath London). Norfolk refers explicitly to the Thurn and Taxis postal system midway through his novel, and this reference is part of an elaborate Pynchonesque statement (complete with dwarves) about the unrest brewing throughout late-eighteenth-century Europe:

> Peasant mutterings over the *robot*-labor draft, a rebellion among the dwarves of a Magdeburg circus, Anabaptist ferment in Thuringia, these too wink in and out, and off. And there are others. The configuration is still unclear in April, but as popular ferment grows, such outbreaks will become more frequent, the beacons more numerous, until a long-destined shape emerges from lines implied between one point and another, as a message sent by heliograph confirms the network of stations, relaid from mountaintop to campanile, from watchtower to platform in flashes, bright junctions of *x* and *y* directed to precise degrees of arc in accordance with exact timetables of transmission and reception. Compared to the network which supports its brief and flickering life, the message itself seems of little import, just as the letter itself is nothing to the mighty Thurn und Taxis postal system, and the leg-capsule negligible compared to the flight of the carrier pigeon. So, the message emerging this April night is secondary at best to the means of its emergence, which is the system. (264–65)

A number of significant Pynchon intertexts appear in this passage and the ones that follow in this section of Norfolk's novel. First is the reference to Thurn und Taxis, which here as in *The Crying of Lot 49* represents the system and institutionalized control. A second level of intertextuality is found in the metaphor that describes the political and social ferment brewing in western Europe at the end of the eighteenth century. Norfolk's technological metaphor compares the popular unrest to energy transfer or information flow in a communication system,

emphasizing first, that the social unrest winks in and out, off and on, like a thrown switch or Morse code device—a communication system dependent on circuit connections; second, that this social energy, like other kinds of explosive energy, connects two points in an arc (parabola?) dependent on systems of transfer; and third, that the spread of social unrest, like a message sent on a global communication system, is less important than the communication system whose strength it both creates and illustrates. It is not important that we hear the pin drop in the Sprint commercial; what is important is the celebration of the technological system that makes the transfer of that sound possible. In *Gravity's Rainbow*, the rocket-bombs themselves are especially horrifying inasmuch as they are metonymies of the system that creates their possibilities.

Norfolk uses this technological metaphor again later in the novel, when the action flashes to pre-revolutionary France and the narrator describes Louis XIV's distress over his orange trees. To the king, the botanical and architectural symmetry of his beloved potted orange trees symbolizes order and his own authority as the sun king. However, someone has been messing with his trees; they are in disorder and out of line, and he becomes lost in the maze they now create:

> The heliograph-lawns blinked on and off, chattering in staccato binary, the lake made tiny troughs and peaks, and the leaves signed on and off, faster and faster until the message was a blur and every port of the machine hovered, every gate swung both open and shut. The difference between its one- and zero-states narrowed to the State, and within the State, trails crisscrossed and spread, interacted and commingled, acted and countered one another so that the field of operations became a field of possibilities, the lattice of trails a cloud in which any event likely to take place was almost as likely not to, and now, from this perspective at least, the whole ergodic panoptic salmagundi appears blindingly, abundantly clear. (345)

Here, as before, the metaphor of the heliograph conveys the sense of unrest and possibility in a fluctuating political state. The Pynchonesque resonances are manifest. Norfolk correlates the orange trees to both a computer-like machine and an atom. Louis XIV's lawns, like a computer, blink on and off in a binarity that communicates a message. Norfolk's reference to one- and zero-states, a primary metaphor in *Gravity's Rainbow*, indicates the binary thinking of Western technocracy and Them. And here, as in *Gravity's Rainbow*, Norfolk implies an alternative to this binary mode, in the image of the atom. The atom is a Pynchonesque Zone: its interior is both a "field of operations" —a double pun, combining a military and a nuclear metaphor—and a

cloud—again a double pun, on a cloud chamber and a mushroom cloud. Louis's linearly mapped and ordered lawns become disordered into a cloud that is unmappable and therefore a "field of possibilities" where once there was only a field of operations. Louis's gardens have, in effect, become a Zone, "in which any event likely to take place was almost as likely not to." While this Zone is a field of possibilities, it also harbors immense destructive potential: the French revolution will come like the dropping of a bomb on aristocratic, dynastic France.

Informal subversive communities and underground confederacies are central to *V.*, *The Crying of Lot 49* and *Gravity's Rainbow*. Two specific manifestations of counterforce in *Lemprière's Dictionary* are related imagistically and thematically to Pynchon's works. First are the Pantisocratic Pirates, whose name recalls that of Pirate Prentice in *Gravity's Rainbow* (and whose love of opium recalls the drug orgies at Prentice's maisonette) and whose philosophical disposition recalls that of the hash-smoking skipper Mehemet in *V.* (457–65). The Pantisocratic Pirates are a multinational group who originally met in Newgate prison in 1753 as alien dissenters interned under the Sedition Act. In prison they engage in political debates to pass the time and form the beginnings of a pantisocracy. They become an embarrassment because, through a legislative lapse, they cannot be charged with sedition, but they cannot be released until they have been charged. So they are allowed to "escape" onto a ship in hopes that they can be caught and charged with escape. However, they end up *actually* escaping because the magistrate who arranged everything—Henry Fielding—retires; they turn pirates and remain on their ship, *Heart of Light*, for more than thirty years. A bizarre but optimistic group, they are partly responsible, if unwittingly, for toppling the Cabbala and aiding Lemprière and Juliette's escape at the end of the novel. Meanwhile, their ship, unscraped for decades, sails into an algae bloom:

> Naturally rich in proteins and nutrients . . . the ragged shaggy underside of the *Heart of Light* formed a compelling habitat for the algae which clung there fiercely, building up in untypically thick layers below the waterline, snuggling up to every ribbon and trailing frond until the whole hull was encased in a gelatinous and parasitic soup. Motile cells wagged their flagellae in happy self-congratulation, noctilucal lights pulsed on and off, flickering between sea and sky, water and air, between their one- and zero-states until the scintillons packing ten thousand glittering square meters of thrashing diflagellates united in one vast configuration, an expansive love letter from the algae to their reluctant host. . . . The algae were in love with the *Heart of Light*. (304–05)

The language here includes Pynchonesque *reductio ad absurdum* and personification. The cellular-level perspective recalls the retrocolonial cell-memory and the Fungus Pygmies in *Gravity's Rainbow* (147–49, 523–24). Norfolk's personification also evokes Byron the Bulb's becoming a free-acting agent (GR 647–55). The passage correlates the algae to that state between one and zero that characterizes Louis XIV's orange trees and the state of European social unrest. As a sign or marker of the counterforce, the algae combine opposites: they are both matter and floating anti-matter, both light and darkness, both singular organism and intermeshed community, both anchored and free-floating. The Pantisocratic Pirates are unconstrained by social boundaries; the algae are unconstrained by physical boundaries. No wonder the algae are in love with the *Heart of Light*: they share an identity with the Pantisocratic Pirates as a force countering the static, juridical State that births capitalist monsters like the Cabbala.

A second counterforce in *Lemprière's Dictionary* is the revolutionary band, in a subplot of the novel, led by a figure named Farina. While Farina appears inciting the proletarian crowds in the streets of London, the novel's flashes to France and Louis XIV at Versailles imply an odd multinationality to Farina's forces. (The London/Paris confusion surrounding Farina's revolutionary activities is similar to the dislocation of place associated with revolutionary activity in *V.*, where turmoil brews in Egypt, Italy, Venezuela, the U.S., Malta, etc.) Farina is a catalyst of social disruption feared by the old regimes, represented in the figures of Louis XIV and Sir John Fielding—half-brother to Henry and a magistrate at Bow Street who is, symbolically, blind. But he is also feared and hated by the Cabbala, which represents the system of multinational capitalism that will eventually replace and effectively duplicate the imperialist authority of the old regimes. Like Them in *Gravity's Rainbow*, this Cabbala is unbounded by geography and owes no national allegiance: "'We represent no power beyond ourselves, no nation nor faction within any nation. We have no interest in your politics. We are investors, no more nor less. You will never know who we are except that which we tell you'" (LD 172). Often described in the novel as shadowy but omnipresent, Farina is the heart of counterforce energy, and, as in Pynchon's novels, this force can be both sinister and liberatory.

With this key figure of Farina, Norfolk again seems to use Pynchon's personal life as a palimpsest for his novel. While he was attending Cornell University, Pynchon became friends with Richard Fariña, who would later write the novel *Been Down So Long It Looks Like Up to Me*. David Cowart, David Seed, and William McCarron have all written of Pynchon's indebtedness to Richard Fariña's novel.[3]

Norfolk double-layers the Fariña allusions by placing a character named Farina within his Pynchon intertext. *Been Down So Long* also has vaguer associations with Norfolk's text. Its protagonist is named Gnossos Pappadopoulis—a Greek name and philosophical reference—and the novel begins with a reference to Homer's *Odyssey*: "To Athené then. Young Gnossos Pappadopoulis, furry Pooh Bear, keeper of the flame, voyaged back from the asphalt seas of the great wasted land" (3). Classical references are an allegorical topcoat in Fariña's novel, but they are central to Norfolk's, as they are in Pynchon's naming of Oedipa Maas in *The Crying of Lot 49*.

More important, in the introduction Pynchon wrote for the 1983 reissue of *Been Down So Long*, he describes Fariña as "a dangerous presence" (v) and a kind of cool hipster. According to Pynchon, in the Cornell years Fariña was ironically reserved, a reader, a lover of jazz and blues, dope, sex, and rock 'n' roll. Pynchon reminisces about the time Fariña was suspended as one of the leaders of a student revolt demanding curfew reforms and the lifting of dormitory regulations. Students stormed the university president's home and pelted him with rocks and eggs, leading him to exclaim in rage that "Cornell would never be run by mob rule" (vii). Fariña and three others were suspended as leaders, but were reinstated after threats of more demonstrations.[4] Thus Richard Fariña and Norfolk's revolutionary Farina are both countercultural figures: "Farina was [Sir John's] enemy; also known as the second Wilkes, as the Liberty Man, the People's Shield. A certain rogue, in Sir John's opinion. . . . A worthy opponent, but the dish he served was complex, overspiced. . . . Too, Farina had the advantage of being loved by the people" (LD 157).

Many read Fariña's protagonist, Gnossos, in *Been Down So Long* as a thinly disguised self-portrait. The novel begins with Gnossos's return to college from a seemingly Beat-inspired hiatus; it is clear on his return that he has been mythologized by his friends and that rumors abound concerning his whereabouts and even his state of being (one friend thought he was dead). In *Lemprière's Dictionary*, the revolutionary Farina has similar protean qualities:

> He was gone to Paris for arms, or Amsterdam, or Lisbon. He had taken the cloth, joined the Wesleyites, he worked as a laborer in Tothil Fields, he had sailed for the Indies, was dead, or risen from the dead as an avenging angel, a cohort of the devil, an invention of himself. His skull was made of solid silver, he drank poison and did not die, he had fought with the corsairs under Gazi Hassan. He could remember his own birth and knew where and how he would die. He was Farina. (291)[5]

Finally, in what may be a double pun on the Pynchon/Fariña nexus, Norfolk's Farina—like Pynchon himself—has a shadowy personal history: "Accounts of his provenance varied: the bastard son of a Whitby collier's captain, an orphan . . . an imposter, pretender, mountebank, or Moses" (217).

Thus key figures in *Lemprière's Dictionary* map on to characters in *V.*, *The Crying of Lot 49*, *Gravity's Rainbow*, and Pynchon's personal history.[6] Key themes in Pynchon's novels may also be seen as subtexts in Norfolk's novel. Besides those discussed above, for instance, the narrator in *Gravity's Rainbow* says of Slothrop, "all in his life of what has looked free or random, is discovered to've been under some Control, all the time, the same as a fixed roulette wheel" (209). The implication here is that Slothrop was experimentally conditioned as an infant with Imipolex G and has spent his subsequent life under observation and control for scientific research. This thematic idea—that Slothrop is a representative of all the preterite—has its echo in *Lemprière's Dictionary* in the Cabbala's control over Lemprière and their ability to script his life according to their own economic and political needs.[7]

Norfolk, like Pynchon, evokes the principle of entropy as well. When a performing automaton at a party malfunctions and then destroys itself, a rival machinist is unperturbed: "'Things fall apart,' said Mister Byrne in laconic tones. 'It's scientific'" (132). And like Pynchon, Norfolk links the theme of entropy to the theme of immachination. A member of the Cabbala, we learn, has been transforming real men—including members of the Cabbala itself—into man-machines. Vaucanson (his name, that of the historical Jacques de Vaucanson, an eighteenth-century maker of automata, is also a tantalizing V-sign) has learned to extend the eighteenth-century fascination with automata into an art of cyborg construction: "He could gaze into the Indian's eyes and see the original man interpenetrated by the machine with its gears and tiny winches, its self-governing extensors and sensors, its blank inaction a neutrality which could not be human: the peace of the Zero-State" (237). While Vaucanson is a kind of Pointsman figure, the imagery and language of this passage are reminiscent of the late scenes in *Gravity's Rainbow* where Gottfried is inserted into the rocket and launched. Vaucanson's creations also link him to immachinated characters in *V.*—Bongo-Shaftsbury, V. as the Bad Priest on Malta, the automaton handmaidens in Satin's ballet *L'Enlèvement des Vierges Chinoises*, and Mélanie herself—where the thematic opposition animate/inanimate is central. For Norfolk as for Pynchon, inanimacy is linked to entropic spiritual and cultural death, whose synecdoche is the machine,

while animacy is linked to spiritual and social energy associated with counterforce figures like Farina.

How significant is the embedding in *Lemprière's Dictionary* of figures and themes from Pynchon's life and works? The novel's intertextuality supports the Pynchonesque idea (which Norfolk finds so congenial) that modern reality is excessive and novelistic: this novel uses the facts of the historical *present* (including Pynchon's writing) as a palimpsest for the events of the historical *past* (eighteenth-century Europe). The Pynchon intertext allows Norfolk's novel to reverse historical reference and make history a Jamesonian narrative of the present. Viewing the past through the scrim of the present this way underscores the definition of history as a tissue of idiosyncratic perspectives; rather than being ontologically stable, history becomes the narrativization of an infinite number of partial points of view—excessive indeed.

In addition, *Lemprière's Dictionary* participates in a postmodern allegorization of the past that has been identified as a key feature of Pynchon's novels. Deborah L. Madsen argues persuasively that Pynchon's novels, as postmodern allegories, construct reality as a series of discursive layers or sustained metaphors of the world through which a hero quester must travel in search of meaning. While in traditional allegory such a quester would find the Word, an ontological stability, at the base of layered reality, a postmodern quester can only intuit such an ontological base in the form of his own operational paranoia. In postmodern allegory, there is no originating Word to be found; all that is to be had is the quest through discursive worlds that may or may not be grounded in meaning, and the traditional hero's search for Truth becomes the postmodern quester's paranoid intuition of Control (Madsen 22–23; see also Mark Siegel). At the center of the Pynchonesque allegory is Absence. John Lemprière is, in this sense, a postmodern quester. He labors to find a pretext underlying or beyond the narrative tissues of reality—including those of Pynchon's novels, which become another discursive layer that the quester John Lemprière must engage. Like Pynchon's questers, Lemprière gains at the end of his quest, not enlightenment, but revelation of Control: he learns about the Cabbala and their manipulation of capital, history, and himself.

However, while Norfolk's novel seems intentionally parodic of Pynchon's allegory, it also provocatively refutes aspects of Pynchon's metaphysical and aesthetic grounding. Central to Pynchon's allegory is the idea that Absence is at the center of all investigation and, ultimately, of the Word. Oedipa, Slothrop and Stencil all seek to become detectives, the transcendental signifiers of modernity,[8] but they

finally become anti-detectives, discovering the impossibility of unravelling reality's plots, uncovering partially glimpsed possibilities instead of final origins. In contrast, the amateur detective John Lemprière *is* able to unravel the mystery of the Cabbala and reconstruct his origins. He solves the mystery of his father's will, topples the Cabbala with the help of the Pantisocratic Pirates, and, in the last scene of the book, runs off with his true love, Juliette. Thus Norfolk's novel actually reverses the premises of Pynchon's social philosophy and, to some extent, his metaphysics. The postmodern qualities of *Lemprière's Dictionary* are less Pynchonesque than Baudrillardian: this novel's postmodern quality is its television-like simulation of a time and metaphysics in which the hero could answer the riddle, marry the queen, and—in a nostalgic postmodern rewriting even of classical history—live happily ever after. History and Them in Norfolk's novel are revealed through detection, and they *can* be known—especially to a Sherlock Holmes-like rationalism, the modern *cogito*.

John Lemprière is a classicist, championing Enlightenment epistemological and metaphysical values—values that are rejected or radically interrogated in Pynchon's novels. When the Pynchon intertext of *Lemprière's Dictionary* is made clear, one sees in Norfolk's novel an answering of Pynchon's postmodernist skepticism and a provocative reassertion of the values of modernity. Intertextuality becomes the means to *counter*, not iterate, postmodernist philosophy. It is a maneuver that perhaps Pynchon would admire.

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Notes

[1]Norfolk writes that "*The Executioner's Song*, *Gravity's Rainbow*, and *The Satanic Verses* are all pagemonsters—long, messy, flawed, excessive books. But the bad bits . . . are marks of a kind of authenticity. An organic view of the novel would edit out the 'bad bits,' and many modern publishers take their lead from that." On Pynchon, see Pearl K. Bell and Ronald T. Swigger.

[2]Norfolk's use of "Cabbala" to describe this covert organization is odd: "cabal" is historically associated with mystical organizations. Pynchon uses "cabal" throughout *V.* to describe covert revolutionary and other groups (153, 157, 193, 226, 227, 348).

[3]My thanks to Bob Orlowsky for three other references addressing the Pynchon/Fariña intersection: Fariña's own "Monterey Fair"; John Calvin Batchelor, "The Ghost of Richard Fariña"; and Earl Ganz, "Pynchon in Hiding."

[4]My thanks to Captain Oznog/B. Stafford for e-mailing me this introduction, to Alec W. McHoul for the bibliographical information, and to others on the pynchon-l e-mail discussion list for their suggestions.

[5]One could also compare images of revolutionary graffiti in Pynchon's and Norfolk's novels: GR 155, V 435, and LD 291.

[6]In another convergence, Juliette Casterleigh is used by the system as a whore/child/woman as is Katje in *Gravity's Rainbow*.

[7]At one point, after getting drunk at the Pork Club, Lemprière gets caught in a rainstorm: "The details of the buildings [near him] seem to blur and the downpour replaces them with wretched waterfalls and fountains, broken pipes and seeping minarets; templates of appeasement to the preterit, just the weather again to the elect, for the sky absolves nothing, of course" (96). Later, when a young woman is murdered, Lemprière says that "they" have killed her: "'What do you mean, "they have killed her"?' [Septimus] asked. . . . 'Who are "they"?' And Lemprière had no real answer to that question" (261).

[8]On Sherlock Holmes as the transcendental signifier of detective genres, see Alison Lee. On detection as the paradigm of modernism, see William Spanos. Discussions of detection in relation to Pynchon's fiction are numerous: see, for example, James Guetti and Stefano Tani.

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