Bibliography
(–2000)

We invite readers to contribute bibliographic information about books, chapters, essays, articles, reviews, interviews, translations, newspaper and magazine stories, dissertations, fragments, oddments, stray comments, conference papers, bibliographies, and anything else of the sort that seems noteworthy in relation to Pynchon. We also welcome news of work in progress, circulating manuscripts and forthcoming works.

PYNCHON:


Repaginated—increased from 760 to 776 pages.


Rpt. of “The Heart’s Eternal Vow.”

* marks an item published in hard copy but retrieved from an electronic full-text database and not checked against a print source.
CRITICISM AND COMMENT:


Briefly recounts John Calvin Batchelor’s contention in the 1970s that Salinger was Pynchon.


“It is this willingness to dream of disappearance, of metamorphosis, of the ‘thousand plateaus’ of nomad thought, that speaks to what Bersani hailed in Pynchon, whose Gravity’s Rainbow has more than a few affinities with Deleuze and Guattari’s A Thousand Plateaus.”


Part 3: “Postmodernity and the Historical Novel” includes the section “With the Grain: Reading Thomas Pynchon’s Mason & Dixon.”


“Oedipa Maas . . . in one way resembles the ideal reader of How to Read and Why.”


Chapter 5: “Wanda, the Fort Bragg Bag Lady” identifies the author of the Wanda Tinasky letters as Thomas Donald (“Tiger Tim”) Hawkins.


Satirizes the idea of Pynchon as a “great” writer: “Few authors have gone so far on so little gas.”


Taormino replies to a question about “your legendary uncle”: “We used to have more contact than we do now, but I believe he reads me in the Voice because of something he wrote in a Christmas card. One of my first published stories was in On Our Backs and he knew the magazine and I was impressed by that. I feel his silent support.”


Also appears, slightly abridged, at <http://www.achilles.net/~howardm/pynchon.html>.


Includes an introduction by Brooke Horvath, essays by Irving Malin, Brian McHale, Arthur Saltzman, Donald J. Greiner, David Seed, Victor Strandberg, Joseph Dewey, Bernard Duynhuizen, David Foreman, Jeff Baker, and Thomas H. Schaub, and a bibliography by Clifford S. Mead.


Article about Mark Knopfler, the title track of whose CD Sailing to Philadelphia is a dialogue between Mason and Dixon inspired by Pynchon’s novel.


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Gravity’s Rainbow is Kipen’s Arnoldian touchstone.

Klähn, Bernd. “Chaotische Kryptolalie: Über Physik, Literatur und fraktale

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1999.

Knight, Peter. Conspiracy Culture: From the Kennedy Assassination to The

Chapter 1, part II: “Vineland and Visibility.”

Knopfler, Mark. “Sailing to Philadelphia.” Sailing to Philadelphia. CD: Warner

A dialogue between Dixon and Mason inspired by Mason & Dixon.

Kocela, Chris. “The Ends of Legal Fetishism: Oedipa Maas as Postmodern
40.

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—. “The Frontier Reinscribed: (Hieroglyphs in Thomas Pynchon’s Mason &
Dixon.” Crosscurrents: Literature, Culture and Language. Essays in Honour
of Professor Irene Dobrzycka. Ed. Andrzej Weseliński and Jerzy Wezna.

—. “‘It Has to Be More Than the Simple Conditioning of a Child, Once Upon a
Time’: The Use of the Child in Gravity’s Rainbow.” Pynchon Notes 42–43

—. The Poetics of Chronotope in the Novels of Thomas Pynchon. Lublin:

Lannark, Douglas Klevedal. Rev. of Mason & Dixon. International Astrologer

Lawrence, David W. “Counterfeiting America in Mason & Dixon.” Oklahoma

Léonet, Yves-Marie. “Shamefaced Nostalgia: Thomas Pynchon’s Vineland
and the Politics of Postmodernism.” B.A.S.: British and American Studies 1.1


Mason & Dixon is Best Book but also Most Overrated Book: “Nothing could live up to that hype, even this great book.”


Tabbi creates “the curious sense that . . . DeLillo has been writing the novels Pynchon should have been writing following Gravity’s Rainbow.”


Salman Rushdie “had dinner in April with Thomas Pynchon and discussed baseball.”


Uses Gravity’s Rainbow as an index to its many themes; GR “can be seen as a prose analogue of ‘Self-Portrait in a Convex Mirror.’”


Imagines Pynchon on the talk-show circuit, then declares that Pynchon “long since has ceased to be an underground man in the world of American letters. He is part of the mainstream.”


Chapter 3: “Engendering Paranoia” includes the section “The Point of the Cry: The Crying of Lot 49.”


Borower's oil paintings of iconic portrait images from an international variety of currencies are titled with texts "abstracted" from Gravity's Rainbow.


Chapter 3: "Travels in Baedeker Land: Thomas Pynchon's V."


Mention V. in a brief history of the letter.


Lot 49 embodies "the distinct kairos" of Los Angeles.


Includes a short section on Gravity’s Rainbow.

FORTHCOMING:


Includes essays by Rolf Gaasland, Heikki Raudaskoski, Robert Holton, Preben Jordal, Inger H. Dalsgaard, Mark Troy, Anne Mangen, Tiina Käkelä-Puumala, David Dickson, Dana Medoro, and Magnus Bergh.