Bibliography
(¯1997)

Readers are invited 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 with regard to Pynchon. We also welcome news of work in progress, circulating manuscripts and forthcoming works.

PYNCHON:

Rpt. Lippincott/Perennial 100–08.

* marks an item we have retrieved from an electronic full-text database and have not been able to check against a print source. Such databases usually give only the first page number, if any.
CRITICISM AND COMMENT:

Abbott, Lee K. "From Cherry Coke to Everybeet, Pynchon’s Multitude of Voices." Rev. of Mason & Dixon. Miami Herald 27 Apr. 1997: 4L.*


Discussing the Learned English Dog in M&D, observes parenthetically that Norfolk terriers were not recognized as a breed distinct from Norwich terriers until the 1970s. But “Norfolks are known for their ability to vocalize . . . sounds, akin to gurgling or murmuring, reserved for ‘speaking’ to humans.”


Discusses Lot 49 and GR.


Briefly reports Holt’s effort to prevent further publication of James Bone’s photograph of Pynchon.


Pynchon “turns towards the more Platonic allegory of poets, using its constitutive disjunction to figure the increasing psychic disintegration and ultimate dif-fusion of Slothrop.”


Abridged as “Flattened History.” St. Petersburg Times 4 May 1997: 4D.*


*M&D* tops the fiction list.


Includes a preface by Edward Mendelson, one essay each by Bianchi and Cassola, and three essays by Serracino Inglott.


Bone's account of stalking and photographing Pynchon.


Malcolm Bradbury, Roger Clarke, Christopher Hirst, Marek Kohn and Jenny Turner mention *M&D.*


Discusses Pynchon, DeLillo, Batchelor and others.


Gossipy note based largely on Warren St. John's "Secret Selling of Thomas Pynchon."

Comparison with GR, “the novel of America as a permanent state of interregnum.”


Briefly reports James Bone’s stalking of Pynchon.


Cassiber. A Face We All Know. CD. ReR Megacorp, 1990.

Tracks 7–10 and 14 use texts from GR: the titles are “Start the Show,” “A Screaming Comes across the Sky,” “They Go in under Archways,” “They Have Begun to Move,” and “A Screaming Holds.”


Cheuse, Alan. "*Mason & Dixon* Surveys Signature Pynchon Domain." *Rev. of Dallas Morning News* 27 Apr. 1997: 8J.*


The "Nefastis Machine was sired by James Clerk Maxwell upon Madame Blavatsky."


Salinger and Pynchon: the usual gossip.

Sidebar, "Other Literary Recluses," compares Salinger to Pynchon and Dickinson.

Daniele, Daniela. "‘Il corso umano diventa paesaggio’: corpi elettronici e paesaggi artificiali nella performance multimediale di Laurie Anderson." *Nuova Corrente* 37 (1990): 75–100. (78–79, 84, 86–89, 93)

Includes discussion of *Mister Heartbreak* and the track "Gravity’s Angel"; connections and comparisons with Pynchon.

Reports on CNN’s filming of Pynchon, Pynchon’s call to the network, and the network’s decision not to point Pynchon out in the feature it aired.

Daw, Laurence. Rev. of Mason & Dixon [http://rpg.net/quail/libyrinth/pynchon.html].


Announces an April 1 reading by Pynchon.


Criticizes Pynchon’s use of “Geordie” in M&D.


Notes the controversial “exclusion” of M&D from the list of NBA nominees.


Reports Pynchon’s refusal to help market M&D; notes the novel’s debut at No. 3 on the bestseller list.


Disputes the label “recluse” for Pynchon.


Chapter 2: “Making the Author Function: The Wives of Thomas Pynchon and Paul de Man”; Chapter 4: “Well and Truly Fact: Postmodernism and History.”


*GR* shows that the difficulty with history is not just a question of which version of the past is true, or how we can decide which is truer, but also of what paradigms for historical understanding we can possibly use in a postmodern discourse when the very notions of narrative, representation and time are under threat.”


Eder says *M&D* “stands in relation to [Pynchon’s] previous work rather as Beethoven’s late quartets stand to all that went before.” James Wood has reservations about *M&D*, but says, “Nothing more adventurous, verbally, has been attempted by an American writer in recent times.”


*M&D* is one of five novels on the list of best books of the year.


Briefly notes the publication of *M&D*.


   Responding to David Gardetta’s “Is Thomas Pynchon Wanda Tinasky?” says “Bob Dobbs . . . recently pinpointed the whereabouts of Pynchon on Tom Brennan’s public-access show, Studio 13.”


   Best books of 1997; includes a condensed version of Ted Mooney’s M&D review.


   M&D is “too funny to be sexy for long”; “Pynchon’s style is extravagantly mandarin, his digressions nuttily endearing, his dialogue persuasive, and his humour insatiable. If only the novel were readable you would be inclined to call it a romp.”


   Fowles calls M&D “thoroughly exceptional. . . . This almost feels like the last great fiction of our dying era. . . . I must admire its sense of the bright farewell, the clear passing overseas of the torch that Peacock, Dickens, Lawrence and Conrad bore.”


   Discusses Pynchon, DeLillo, McElroy, Pirsig, Gaddis and Coover.


   M&D: “It’s different, but definitely not boring.”


Much familiar gossip about Pynchon. Pynchon and Delillo have “established that the virtual vanishing act can be a smart career move.”


Notice of *M&D*’s publication extended with talk about “recluses” Thoreau, Salinger and Pynchon.


Notes the publication of *M&D*.


*M&D* evaluated by its relative weight: “Genius!”


Pynchon is the culminating example.


Includes a dismissive notice of *M&D*.


Reports on the genesis of Jules Siegel’s *Lineland*.


“Pynchon I like, but he is sort of an endless virtuoso. It’s like listening to 20 hours of Paganini. One would be plenty.”


Reports the rumored absence of *M&D* from the soon-to-be-announced list of NBA nominees. “‘Either every critic in the country is out of his head or the NBA judges are crazy,’ one Pynchon partisan told The Post’s David Streitfeld.”


Chapter 5: "at: Time’s Assembly in Gravity’s Rainbow."
Section B.V: "Phantasiens strukturreller Gewalt: Thomas Pynchon, Ken Kesey und Robert Coover."
Henderson, Jane. "‘Twas a Memoir-able Year." St. Louis Post-Dispatch 14 Dec. 1997: D1.*
The fiction selections include M&D.
Brief remarks about V. and Lot 49.

Rushdie describes meeting Pynchon.


Naumann says M&D "is without a doubt the best book I have ever been associated with."


Discusses the value of "mindless pleasures" and "surprise" in Pynchon.


---. "Fear and Loathing in Chicago: ‘Mason & Dixon: The Early Years,’ contin."


Briefly reports James Bone’s stalking of Pynchon.


Compares *Lot 49* and "Journey": *Lot 49* is "Pynchon’s complementary journey into the (urban) centre of white fantasy, where the unreal poses as reality."


  Recommends M&D.


  Briefly notes M&D’s publication.


  M&D “was a mind-wrenching return to form.”


  GR “experiments with what Hartenau’s machine for communicating with the dead sounds like when it makes a test run on Rathenau himself and is played back in the middle of the Second World War by a (near-anonymous) medium with the code name Pynchon.”


  Mentions M&D (parenthetically) among 1997’s “must-have novels.”


Accompanies Kisor's review of *M&D*.


Quotes Pynchon as telling a CNN senior producer, "My belief is, 'recluse' is a code word generated by journalists meaning 'doesn't like to talk to reporters.'"


Discusses Kerouac, Pirsig and Pynchon.


Brief discussion of the “Strip Botticelli” scene in *Lot 49.*


Influences of and differences from Pynchon.


Reports an April Fool’s announcement of a reading by Salinger and Pynchon.


Discusses Pynchon, Dick and Spinrad.


Notes the "particularly striking" absence of *M&D* from the NBA fiction list.


Briefly discusses *Lot 49.*


Includes e-mail correspondence signed Wanda Tinasky.


Among web sites devoted to authors, Tim Ware's and Larry Dow's Pynchon sites are noted.


"What gives [ 'Entropy' ] its postmodern quality is the use of entropy as a discursive set in which the term does not yield a precise signified, such as 'growing disorder,' but rather, as a differentiating principle, sustains a dance—or party—of signifiers, with elements of significational order flaking off."


Quotes David Granger: "Readers, especially my age (he’s 40), are looking to the heavyweights for soul-enhancing entertainment..."
remember Pynchon from college. Maybe we didn’t understand him then; maybe we can now.”


Includes a brief review of M&D.


Reports the impending publication of Lineland.


Criticizes James Traub’s account in the New Yorker of James Bone’s stalking of Pynchon.


Includes *M&D*: comments adapted from Laura Miller’s review.


Cites a report by Michael Naumann that *M&D* “had sold only on the order of 150,000 copies.”


Protests the publication on 14 Jun. of Pynchon’s photograph.


Reports, incredulously, that in the U.S., 175,000 copies of *M&D* “have been sold in two months [sic].”


“What is perhaps most significant in *Vineland* about the role of computers and video as technologies of repression is their erasability. . . . I am tempted to read this act of printed narrative witnessing as a defense of Print, and of The Book."


Reports briefly on the early English reviews of M&D.


Reports on the CNN feature about Pynchon.


V. and GR “are not primarily narratives but they take a diabolical pleasure in continually pretending that they are.”


Includes M&D.


“Pynchon’s Publisher Threatens Brits.” Media & the Law 18 Jul. 1997.*


Cites the problem of the eleven “stolen” days in M&D.
Column about Wanda Tinasky, with brief reference to M&D.
"[T]he character of Oedipa lays out more clearly than any other in postwar fiction the contemporary stakes with regard to the cryptographic imagination. . . . Like Oedipa, we as readers are divided between unsatisfactory reactions to telecommunications culture, forced to choose between an epistemological skepticism so great that it turns to paranoia (the Eliotic mode) and an unthinking spiritualization of technology."


The section "Spinach Scones at Crudely's Pub & Breakfast" (21–29) narrates three meetings with Pynchon, and reports that Pynchon's next novel, after *M&D*, will be "'neo-gothic,'" will be set (apparently) in Florida, and will have themes of "greed, solipsism, and anti-environmentalism, with a dash of Armageddon." The first "Cleopatra's Basket" (30–32) is made up of letters to Schrøapel about Pynchon.


Chapter 5: "Pynchon: Enlightenment at the Movies, Revolution on the Tube."
Cites GR's use of figures from the Eleusinian mysteries, its modeling on the nekya, and its use of the Grail legend.
Briefly discusses the "antiencyclopedic" GR as "remarkably Melvillean."
Spencer, Nicholas Peter. "Utopia and Zone: Politics and Technology in the Fiction of Upton Sinclair, John Dos Passos, Thomas Pynchon, Robert
Coover, William Gibson, and Bruce Sterling." DAI 57 (1997): 4744A.
Emory.*


Notes British commentators’ acclaim for non-British books, including

Stein, Joel. "Longer than the Civil War." Rev. of Mason & Dixon. Time Out

[Steinberg, Sybil S.] Rev. of Mason & Dixon. Publishers Weekly 14 Apr. 1997:
56.

Stonehill, Brian. "Pynchon’s Prophecies of Cyberspace." Pynchon Notes 34–

Trans. Hans-Jacob Nilsson as "Pynchons profetior om cyberrymden."

1997: 7.*

"I was a classmate of Tom’s at Cornell University and even sat next
to him in Baxter Hathaway’s small creative writing seminars."

Suter, Martin. "Der beste Roman des 18. Jahrhunderts." Rev. of Mason &


Tabbi, Joseph. "The Pyndustry in Warwick." Rev. of Pynchon Notes 34–35
[Thomas Pynchon: Schizophrenia and Social Control]. Electronic Book

Taylor, D. J. "A Line Too Far." Rev. of Mason & Dixon. Mail on Sunday

Taylor, Jane H. M. "The Danse macabre: Reflections on Black Humour."
Comparative Criticism 10 (1988): 139–57.(passim)

"[T]here exists at the heart of the perceived and immediate message
of the Danse macabre, most especially on the more urgent, iconographic
reading, a metaphysical or teleological void analogous to that which
creates the Black Humor of V."

Tepper, Nanne. "Pynchon verdwaald in nieuwe roman." Rev. of Mason &

Tierce, Michael. Rev. of A Hand to Turn the Time. Classical and Modern


Promises a forthcoming narrative of “my adventures with Ms. Wanda
Tinasky and her inventor, Mr. Thomas Pynchon.” Includes some
anagrammatic and iconographic play with the name “Wanda Tinasky.”


Assesses the apparent impossibility for Mailer, Roth, Bellow or Pynchon—or anyone else—to write the Great American Novel.


Reports on CNN’s feature on Pynchon.


Pynchon is a follower of the Kerouac school of ‘spontaneous prose’; M&D is “complex, turgid, erudite: and a doorknocker to trip the unwary.”


M&D “could be described as the book everyone is wearing.”


Mocks what it alleges is Pynchon’s cult status.


“Pynchon and DeLillo were ahead of their time. Today, the belief that pop images are basically just mimetic devices is one of the attitudes that separates most U.S. fiction writers under c. 40 from the writerly generation that precedes us, reviews us, and designs our grad-school curricula. This generation gap in conceptions of realism is, again, TV-dependent.”

*Judges books, including *M&D*, by their weight.*


Somewhat sarcastic remarks on Pynchon "fans," and on two essays in *PN* 34–35 that "inevitably verge on the spoofable."

"Web Lit." *Atlanta Journal and Constitution* 8 May 1997: 5G.*

Notes Pynchon’s birthday, mentions the publication of *M&D*, and gives several Pynchon-related URLs.


Reports on the online marketing of *M&D*.


Briefly mentions the forthcoming *M&D*.


Reviews Pynchon, Salinger and Wynona Ryder web sites.


Rates *M&D* ("almost great") among the three best works by major American novelists in 1997.


A first edition of *V.* was stolen in Normal, IL.


