Bibliography
(-1992)

Readers are invited to contribute bibliographic information about bibliographies, dissertations, books, chapters, essays, articles, reviews, interviews, translations, newspaper and magazine stories, fragments, oddments, stray comments, conference papers, 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:


CRITICISM AND COMMENT:

“[T]he most unnatural reimagining of The Rite of Spring comes not from Eliot but from Thomas Pynchon. . . . Pynchon’s revised version of The Rite of Spring skillfully adds the Coppélia theme to the Giselle theme of Stravinsky’s original.”


“[A] Teller-like character, such as Pynchon creates, is more believable than Teller himself. In its grainy, crude, no-holds-barred language,
Gravity’s Rainbow strips bare a certain kind of male insanity, showing it for what it is."


Chapter 1: "From Leatherstocking to Rocketman: Cooper’s Leatherstocking Tales and Pynchon’s Gravity’s Rainbow Reconsidered" [rev. and rpt.].


Discusses V.


Repetitious, chatty comparisons of Pynchon, Stone and DeLillo.


Discusses "Low-Lands" and "A Journey into the Mind of Watts."


Pynchon “evades the burden of the normative. . . . [His] personages are deliberate cartoons.” [Reprinted in dozens of similar volumes.]


"[All any among us need do to begin to understand Gnosticism is to ask ourselves: What do I actually regard my innermost self as being? In that secret place, Ronald Reagan and the characters of Thomas Pynchon’s fiction blend together."


"Podaność na Interpretację" is the Pynchon chapter.

Burchfield, Robert. "All other dictionaries are temporary works."

For the supplement to the OED, "I ambitiously attempted to record the
total vocabulary of the memorable, lasting, influential, really significant
English-speaking writers of the 20th century"—including Pynchon.


Calanchi, Alessandra. "The cry that might abolish the night": The Crying of
Lot 49 e il Viaggio di Oedipa Nella città-sfinge. Rivista di Studi Anglo-

Carter, Robin C. Rev. of The Gnostic Pynchon. Southern Humanities Review


Oedipa realizes "that what she thought was marginal is instead
demic; that to be alienated from some imaginary central language has
itself become central; that everyone has become a potential bricoleur."

Cooper, Ken. "Zero Pays the House": The Las Vegas Novel and Atomic
Roulette. Contemporary Literature 33.3 (1992): 528–44. (528, 533–34)

Brief remarks about Vineland.

02, 107. (75)

A deadhead scans the crowd, "continually on the alert for either
Masonic imagery or a glimpse of Thomas Pynchon. He wonders if one of
these kids would enjoy sifting through a leaflet promoting the
denification of Humboldt County."

D'Amico, Maria Vittoria. Le Matrici dell'Apprendista: I Racconti di Thomas

Daniele, Daniela. "Rovine Belliche e Detriti Recenti: Le Zone in Gravity's

---. "Mapless Cities: Urban Displacement and Failed Encounters in Surrealist

Das, Prasanta. "Thomas Pynchon's V. as Inverted Quest." Panjab University


Reports that Pynchon is "at last within striking distance of finishing his
'Mason-Dixon book.'"

Durand, Régis. De L'Aphaniais: Notes sur la Question du Sujet dans le Texte
Contemporain. Passage du Temps, Ordre de la Transition. Ed. Jean

Uses GR and The Dead Father as its chief examples.

Fritsch, Klaus-Jürgen. Rev. of Slow Learner. Zeitschrift für Anglistik und

Geary, Robert F. "From Apocalypse to Nostalgia." Rev. of Vineland. World


“Thomas Pynchon is the most subversive caricaturist of America. Ronald Reagan is a fitting symbol of the debasement of power that Pynchon writes about.”


Salinger and Pynchon at “a missing persons theme party” for Rushdie—and more.


Mentions V. and *Lot 49.*


“Pynchon’s ambitious but intentionally inconclusive novels . . . dramatize the difficulty of holding the self together in a world without
meaning or coherent patterns, in which the search for patterns and connections turns back on itself in tightening solipsistic circles.*


Cites Gerald Joyce’s enthusiasm for Pynchon: GR "is actually a cheerful book. . . . [T]here is an organizing principle. . . . Self-organization!"


Discusses *Naked Lunch, Lot 49* and *J.R.*


Brief review of *Vineland,* new in Picador paperback.


Centers on *GR* and *The Public Burning.*


In a survey of 46 English professors, Pynchon was ranked as the second-most significant contemporary novelist and the fourth-most taught; *GR* was ranked as the fifth-most significant contemporary novel, *V.* as the thirteenth-most significant, and *Lot 49* as the third-most taught.


Relates how Allen Ahearn obtained "a facsimile of the autograph of Thomas Pynchon."


Culminates with a discussion of *GR.*


Part II: "(Mis)Reading Pynchon" includes revised versions of the essays that originally appeared as "Modernist Reading, Post-Modern Text: The Case of *Gravity’s Rainbow*" (*Poetics Today* 1.1–2 [1979–80]: 85–110) and "You Used to Know What These Words Mean: Misreading *Gravity’s Rainbow*" (*Language and Style* 18.1 [1985]: 93–118), and a new essay, "Zapping, The Art of Switching Channels: On *Vineland.*"


Summarizes McGrath’s relation in *American Book Collector* 8.3 of how Allen Ahearn obtained a copy of Pynchon’s signature.


In “Entropy,” Pynchon “took Mulligan’s legendary early 1950s pianoless quartet as a crux of postmodernism.”


In *Lot 49,* “ambiguity and confusion, within the regime of a totalizing cultural paranoia and its attendant political consequences, comply with its advancement.”


Scattered references, esp. to *Lot 49.*


Announces the Minerva paperback edition of *Vineland.*


Brief references to Pynchon.


Lists three sites with Pynchon holdings.


Deals mostly with V.: "Quest and failure, in Kafka, are there only to point to their unspecified object, a subject for reflection without end. Here, quest and failure are the subject itself."


For a time in London, carrying *Vineland* was a fashion statement: "Extra points if you understand it."


In a reading group that discussed *Lot 49* at its first meeting, "Everyone seemed to agree: Nobody liked the book. But beyond that there was no other island of agreement."


Part 3 is devoted almost entirely to GR.


Notes the appearance of Pynchon's support notice on Laurel Goldman's *Sounding the Territory.*


Chapter Two: "Thomas Pynchon: Gravity's Rainbow and the Fiction of Quantum Continuity."


Pynchon "didn't finish writing [Vineland] until the last minute. . . . I saw a copy of the manuscript three months before publication. It was basically a rough draft, meaning he did a lot of work at the last minute."


Uses *Lot 49* "to see what happens when an entropy machine meets a hologram."


---. Rev. of *A Hand to Turn the Time.* *Choice* Jun. 1990: 1678.


Reports that Ray Roberts is leaving Little, Brown for Viking, and wonders whether he will take Pynchon with him.


The chapter "Thomas Pynchon" focuses mainly on *GR.*


Chapter Four: "Surprise Roast."


A character decides not to try to track Pynchon down, lest he become another version of “Henry Miller’s best friend.”


“Puig and Sánchez defamiliarize by embracing familiar language; Pynchon [in *Lot 49*] defamiliarizes by rejecting it.”


**FORTHCOMING**


Includes an introduction by Green, essays reprinted from *Critique* 32.2, other essays by Andrew Gordon, William E. Grim, Molly Hite, Brian McHale, Stacey Olster, Eric Solomon, Susan Strehle, and Joseph Tabbi, and a bibliography by Clifford Mead.