Bibliography
(-2008)

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:

Against the Day. 2006. Read by Dick Hill. Old Saybrook, CT: Tantor Media, 2007. 42 audio or 5 MP3 CDs (55 hr.). Unabridged.
An extended version of the blurb for Civilwarland in Bad Decline.

* marks an item published in hard copy but retrieved from an electronic full-text database and not checked against a print source.
Compiles 27 support notices from 1966 to 2003; omits several.

**Criticism and Comment:**


*Against the Day* receives honorable mention among books of the year.

Includes *Against the Day*.


Chapter 3: “Epic and War Machine: Pynchon.”


Discusses how the material aspects of a book, particularly dust jackets, affect the critical reception of the work: main examples, Pynchon and Wallace.


A brief account of geologist W. H. C. Pynchon’s 1898 story of “the Black Dog of the Hanging Hills” of Connecticut.


Pynchon’s “invention of a literature of conspiracy steeped in the ethos of CIA operatives, McCarthyism, cybernetics, and hallucinogenic drugs takes paranoia beyond Cold War spy fiction and into the realm of a new literarity.” Pynchon’s (and DeLillo’s) “work imports into literature the mesh of cognitive modeling and conspiratorial globalism that gives rise to theories of paranoid planetarity.”


Discusses translating *GR.*


Describes “what Borges has made possible for Post-Modern fiction in the United States. Perhaps . . . Pynchon [and others] would have come to these ideas by other means had Borges not inaugurated them, though without Borges the task would have been more difficult, the process of discovery more circuitous and demanding.”


Compares Remembrance of Things Past and Against the Day: “As correspondences between books and like a greeting forwards and backwards in time—anachronism in art and literature is always current and apt.”


Combines the brief introduction to the Bloom’s Major Novelists volume on Pynchon of 2003 with the introduction to the Bloom’s Modern Critical Views volume on Pynchon of the same year—the latter itself a reprint from 1986.


Each of Pynchon’s first five novels makes the list, recommended by either Drew Milne or Samuel Thomas.


“Pynchon readers are fans. . . . What makes Pynchon’s novels unpersuasive to anyone except a fan is that their diagnosis of our society and culture is very thin. . . . / Thomas Pynchon writes Menippean satire, bad Menippean satire.”


Chapter 4: “Pynchon’s Baedeker Trick.”


GR ranks twenty-eighth.


Retells the anecdote of Jules Siegel’s taking Pynchon to visit Wilson.


Compares Faulkner’s detective-story structure with Pynchon’s.

“Pynchon has a deeply serious political purpose and in this he differs from Nabokov and Borges. His use of the double structure of the detective story sets up for the reader the experience of ‘creative paranoia’ by forcing us into the impossible but inescapable quest for solution.”


A selection of blog entries on translating *Against the Day*.


   Discusses DeLillo, Erickson, McCarthy and Pynchon.


   “Danger: Mad Professor at Work.” Rev. of *Against the Day.* *Economist* 2 Dec. 2006: 86.*


   *Against the Day* did not win the fourteenth annual Bad Sex in Fiction Award.


   Fariña “suffers by comparison with Pynchon. . . . [Pynchon] has a historical sense that Farina, stuck in his undergraduate milieu, lacked. Another difference, of course, is that Pynchon’s mysteries in *Lot 49* are essentially metaphysical, with ramifications for the whole of society and perhaps the cosmos, while Farina does not even rise to the political.”


"Pynchon, whose [first three novels] were among the most important novels of the sixties avant-garde renaissance in fiction, is of course one of the two or three most important postmodern novelists in the United States, with *Vineyard* and *Mason & Dixon* not only quintessentially postmodernist in their eclectic, wide-ranging deployment of an enormous variety of formal strategies and blending of disparate high-literary, popular, and subgeneric modes, but also profound works on precisely the issues involved in the shift to postmodernity: the political and ethical betrayals that destroyed the sixties... and the depredations of the *longue durée* of the Enlightenment."

Dimovitz, Scott A. “Subverting Subversion: Contrapostmodernism and Contemporary Fiction’s Challenge to Theory.” *DAI* 66 (2005): 1350A. NYU.*


...Announces the paperback reprint of *Against the Day*; quotes Liesl Schillinger’s review of the hard cover edition.


M. H. Abrams “recalled that Pynchon [his one-time student at Cornell] had written a ‘brilliant’ essay on Samuel Johnson’s *Rasselas* and Voltaire’s *Candide*. ‘I was sure it was plagiarized. It was so sophisticated, so polished,’ he said. But when he spoke with Pynchon, it quickly became clear he was indeed the author. ‘I’ve always kicked myself for not keeping a copy of that paper.’"


Chapter 3, “A Character Is Also a Sign,” argues that “Pynchon and Woolf want to alter character ontologically, to change its relation to matter and therefore to being, in order to see what this does with traditional notions. They can do this because they make full use of the possibilities that free indirect discourse offers them.”


“For the self-conscious paranoid [exemplified in GR], operating upon the principle that all coherence is a delusion and order itself belongs to them, the moment one begins to make sense of anything, even one’s own paranoia, the sole question that can arise is, Who is responsible? To put it another way, if all the world is art, a humanly created thing, as Nietzsche believed it to be, and there is no limit to the will, no contingent necessity imposing upon and giving definition to individuals, then the sole important choice left to be made is whether one will live as the hero or heroine in a romance of one’s own devising or as a victim in the self-aggrandizing dreams of others.”


Pynchon and DeLillo provide the principal examples throughout.


An “All-Pynchon Edition” of news and gossip.


Drawings based on *GR, M&D* and *Vineland*.


In GR Pynchon “mostly play[s] safe with Dick Van Dyke versions of English speech” but “falls flat when attempting Welsh English.”


   Includes Pynchon but acknowledges that “there is no mystery to the mystery.”


   Exhibition catalogue, Hemphill Fine Arts, Nov. 2007. “My negative Ultraman is a stand-in for Tyrone [Slothrop], and me, and anti-heroes.”


   Side 2, track 5: an accompanied reading of the last page of V.


   Rev. and exp. from *Over Here* 10.1 (1990): 7–23; includes a discussion of Lot 49: “Pynchon narrates world in the consciousness of its constructedness—which implies that in narrating the city, the novel also narrates the process of narration.”


   Includes *Against the Day.*


"Whereas [Naked Lunch] purports to be radically anti-system . . ., [Gravity’s Rainbow] simultaneously longs for an alternative system (the ‘counterforce’) and fears anti-paranoia (the absolute lack of connections) more than paranoia itself."


In Korean.


"Pynchon is our contemporary Hawthorne." Vineland “is one of the most determined efforts to turn what was once the linear mode into a labyrinth.” M&D is “Mega-Novels” as picaresque.


   Subsection "Learning to Love the Rocket."


   Brief illustrative reference to GR.


DeLillo, Phillips and Pynchon exemplify a “correlation between modes of quantification in modern natural sciences and comparable strategies within postmodernist fiction.”


Discusses Lot 49 and GR.


“[M]athematics speaks to our human experience and as such provides writers [including Pynchon] with a means for creating interesting themes and images.” “In seeing how nonmathematical conclusions can be drawn from mathematical ideas, students gain new and interesting insights into mathematics as well as catch a glimpse of how writers view mathematics.”

Chapter 5: “From Arendt’s Table to Pynchon’s Used Car Lot: Relation and Separation in the Place of the Polity.”


Chapters 7 and 8 feature discussions of *Mason & Dixon* and “The Secret Integration,” respectively.


In Korean, with an abstract in English.


Cites Pynchon’s defense of Ian McEwan; also notes that Tesla and bilocation figure in both *Against the Day* and Christopher Priest’s 1995 novel *The Prestige.*


“Pynchon’s forays into the abject still concern at least rags and tatters of the increasingly defunct humanism that opposed the realm of the
machine and the cleaned-up structures of Modernism. . . / What is
discussed here, however, might be best described as post-humanist; not
so much the reinstitution of meanings denied by an air-brushed culture but
rather the denial of all possible meanings. . . [T]he abject does not make
sense, rather it is sense. And thereby it resists . . . all the sense-making
attempts of the colonizing sign.”

Lloyd-Smith, Allan Gardner. *Uncanny American Fiction: Medusa’s Face*. New

“The uncanny is created [when Oedipa first sees San Narciso] by a
sense of withheld communication (it is almost always intertwined with
writing, in some sense or other), and the enunciation of the numinous . . . :
it is an odd religious instant, with intimations of divine (or unholy) grace,
offset by the carefully demotic language. . . / But if, in this passage of
techno-Gothic, Oedipa is allowed some sense of the promise of a sacred
communication, that promise is quickly soured and the face of the Medusa
appears instead.”

MacDonald, Hugh. “Breathtaking Maze from Man of Mystery.” Rev. of *Against

Mackie, Heather. “Pynchon’s ‘Humongous, Bloated Jigsaw Puzzle.’” Rev. of

Macris, Anthony. “Slapstick Allegory for Troubled Times.” Rev. of *Against the

Madsen, Deborah L. “Pynchon’s Quest Narratives and the Tradition of American
Romance.” *Approaches to Teaching Pynchon’s The Crying of Lot 49 and

Mahnkopf, Claus-Steffen. “Hommage à Thomas Pynchon.” *Electronics in New
Hofheim: Wolke, 2006. 100–139.

Martin, Tim. “Enigma Variations.” Rev. of *Against the Day. Canberra Times* 9

Massie, Alex. “Shy Novelist Delivers Sixth Book—and Wishes His Readers

McClure, John A. *Partial Faiths: Postsecular Fiction in the Age of Pynchon and

McEntee, Jason T. “Pynchon’s Age of Reason: *Mason & Dixon* and America’s

McLaughlin, Robert L. “Mediating the Past: Narrative, History, and Teaching
*Vineland*.” *Approaches to Teaching Pynchon’s The Crying of Lot 49 and

2007, sec. Features: 5.*


Minzesheimer, Bob. “Pynchon Stirs Trouble with a Unique World View: Terrorism at Root of Novel.” Rev. of Against the Day. USA Today 21 Nov. 2006: 1D.*


Discusses Pynchon, Barth, Barthelme and other American writers of the 1970s: Pynchon expresses the worldview of the majority of the Western intelligentsia during the crisis of capitalism.


This feature, following “100 Best First Lines from Novels” (American Book Review 27.2 [2006]: 4–5), includes comments on GR by Michael Bérubé. GR ranks third on the best-100 list, Lot 49 twenty-third.


Includes Mark Sanderson on Against the Day.


In Korean, with an abstract in English.


Chapter 4: “Pynchon’s Mason & Dixon: Drawing a Line in the Sands of History.”


Includes an editor’s introduction by Gilles Chamerois, and essays by Anne Battesti, Bénédicte Chorier-Fryd, Claro, Jon Hackett, Charles Holland, Paolo Simonetti and Peter Vernon.


A response to Emily Apter’s “On One-worldedness.”


Includes a preface, other editorial material and an essay by Schaub, and essays by Hanjo Berressem and Norbert Finzsch, David Cowart, Inger H. Dalsgaard, Amy J. Elias, Michael Harris, Luc Herman, Molly Hite, Zofia Kolbuszewska, Deborah L. Madsen, Robert L. McLaughlin, Alan Nadel, Stacey Olster, Alison T. J. Preston, Mark Rohland, Todd Rohman, Gary Thompson, Jerry Varsava, Robert N. Watson, and Steven Weisenburger.


   Includes a report of the forthcoming publication of *Against the Day.*


   Chapter 4: “Realizing Abstract Space: Thomas Pynchon and William Gaddis.”


   Superficial treatments of *V.*, *Lot 49* and *GR.*


   Mentions Pynchon in passing.


Pynchon’s letter in support of Ian McEwan prompts this rehash of familiar biographical material and gossip.


“That’s the Best Thing We’ve Read All Year.” *Observer* 25 Nov. 2007, sec. Observer Review Books Pages: 24–26. (24)*

Michael Chabon on *Against the Day*: “sentence for sentence, scene for scene, idea for idea, it gave me more pure reading pleasure than any book I’ve read in the past few years.”


Includes Pynchon among so-called reclusive writers.


Doubts Pynchon planned the enigmatic life he has grown into; doubts Pynchon’s was the voice purported to be his on *The Simpsons*.

Traynor, Desmond. “Never Mind the Girth, with Pynchon You Can Always Read the Quality.” Rev. of *Against the Day*. *Sunday Independent* [Ireland] 22 Apr. 2007.*


In literature “we see more openness to the sublime, including the possibility of a sublime relationship with one’s car. Thomas Pynchon and John Updike both record a shift in the relationship between car and driver without expressing nostalgia for an earlier type of relationship, as the film American Beauty does. . . . [T]he car went from being modern, to being postmodern, to being late postmodern.”


In Latvian.


Describes Pynchon’s secretiveness and relates a thirdhand anecdote about one or more persons’ apparently posing as Pynchon.


Criticizes contemporary stereotypes of evangelicals, including Pynchon’s in the promotional excerpt from Against the Day.


Discusses McLintic [sic] Sphere (“the smartest character in [V.]”) as modeled on Ornette Coleman, and the Charlie Parker passage in GR, where “Pynchon’s use of bop and its cultural unconscious is peerless.”


Forthcoming: