Bibliography
(−1994)

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:


Not a hoax, this volume appears to be a privately printed, limited edition collector’s item made up of letters rumored to have been stolen from Lippincott’s files.


* marks an item we have not been able to check against a print source but have retrieved from an electronic, full-text database in which only the first page number, if any, is given.
CRITICISM AND COMMENT:


The "Lady V. herself is a direct descendent of Pater’s Mona Lisa, Wilde’s Salome. . . . [T]he novel suggests that the imagination is the most corrupt of human faculties. To Pynchon every yearning for the ideal is depravity."


"Pynchon’s works outline the interpellation of subjects into the U.S. cultural system and point . . . to moments of resistance to that interpellation."

Balitas, Vincent D. Rev. of Tanner’s *Thomas Pynchon* (and others). *College Literature* 11.3 (1984): 301–03. (302)


A brief, gossipy note about the forthcoming *Vineyard*.


"Pynchon is in many ways the quintessential cult writer."


Brief discussion of Pynchon as "historical fantasist."


Solzhenitsyn, Salinger and Pynchon are the only writers to have declined to be interviewed for the Paris Review.


Chapter 4: “Mastery and Sexual Domination: Imperialism as Rape in Pynchon’s V.”


Carter Burden owns 130 letters from Pynchon to Candida Donadio.


Herb Yellin mishandled a 3-in-the-morning phone call he thinks was from Pynchon.


Rpt. slightly revised from *Critique* 32.2 (1990): 67–76.


GR exemplifies "ritualistic sublimation of the self."


"*Vineland* follows Lyotard's paradigm of modernity, in which master narratives are yearned for but cannot be raised. . . . As Pynchon turns away from the quest for the mother, he suggests that the longing for the lost father is inevitable, because the father's order is the only one that Pynchon can imagine."


Uses a quotation from *GR* 616 as a photo caption.


“Pynchon’s fiction presents a case of de-centering that exemplifies continuities between the colonial American tradition of piety by ‘humiliation’ and postmodern notions of identity.”


Discusses *GR* as an example of “neo-expressionism.”


Pynchon and Oates were “rumored to be in contention for” the Nobel Prize Morrison won.


Includes an introduction by Geoffrey Green, essays reprinted and new by David Cowart, N. Katherine Hayles, David Porush, Elaine B. Safer,
Joseph W. Slade, Joseph Tabbi, Susan Strehle, Stacey Olster, Molly Hite, William E. Grim, Eric Solomon, and Andrew Gordon, and a bibliography by Clifford Mead.


“His irrepressible silliness notwithstanding, Pynchon is on to something. The dropping of pop references is pandemic in America.”


Compares Ilse’s annual return in GR with the episode of the “returning schoolgirls” in García Márquez’s El otoño del patriarca.


Pynchon “alerted me to the phenomenon of writers transmuting the base material of stand-up comedians into the golden stuff of fiction.”


To a poll asking "Who . . . is the greatest living novelist writing in English?" Terry Eagleton responded: "I admire Thomas Pynchon for his enormous scope and power but with a question mark. I'm not sure I'd say he was the greatest, but he re-creates the vast architecture of the traditional novel in an entirely new way."


A birthday tribute.


Chapter 8: "'The Late, Late, Late Show': Thomas Pynchon's Violence."


Discusses “the possibility that *Gravity's Rainbow* is finally being read—performed, (re)written—by other American novelists.”


Miller, James E., Jr. Rev. of *Beyond and Beneath the Mantle*. *Études Anglaises* 44.4 (1991): 488–89.


Chapter 4, “Mythemes and Questions of Genre: The Blindness of the Private Eye in Antidetective Fiction,” discusses *Lot 49*.


Discusses echoes of *Lot 49* in Smith’s *Century*.


Includes introductory essays by Michael W. Vella, Lance Schachterle, and Louis Mackey.


GR "gives a picture of the chilling presence of power among the mandarins of knowledge. Pynchon's novel is poised between two empires. In it the British decent what they have learned into an intelligence network run by Americans, and the Americans learn their lesson well."

Pynchon "is, far more than the frequently invoked F. Scott Fitzgerald, the true literary avatar of the Long Island soul."


Side 1, track 3: "On the Phrase 'Ass Backwards.'" The jacket notes are signed "Thomas Pynchon, Somerville, MA, January 1990."


Rpt. slightly revised from *Critique* 32.2 (1990): 126–44.


Chapter 3: "Binary Intersubjectivity: Pynchon's *Gravity's Rainbow."


   Recycles the Time-photographer-in-Mexico-City anecdote.

   Notes the appearance of Pynchon’s jacket notes for Spiked!

   The conclusion, “Postmodern Fictions of Crime,” focuses on Lot 49.


   “Perhaps, Slothrop summarizes, we must invent rockets and invisible enemies in order to create connections where none exist.” Members of Tristero “work together with political extremists from the right and the left towards the overthrow of the political system.”


   UC Santa Cruz.


"There is a fundamental pessimism and pervasive complexity to Pynchon’s godgames: they reflect a post-World War II American understanding of the routine power of intellectual and administrative systems of all kinds, governmental and industrial."


GR is "said to contain a mysterious page that apparently served as the source for some of the lyrics from [Kurt Cobain’s] ‘Smells Like Teen Spirit.’"

**FORTHCOMING:**
