Bibliography
(--1991)

We would like to remind readers that they 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 which seems noteworthy with regard to Pynchon. We also welcome news of work in progress, circulating manuscripts, and forthcoming works.

PYNCHON:


CRITICISM AND COMMENT:


Chapter 5: "Celebrating the Counterforce: Parties in Pynchon."


Describes "the business of that lost and found harmonica" in GR as "one of the bright moments of contemporary North American storytelling--indeed, of the
literature we call postmodern." Yet GR, though "an astonishing performance . . .
did not touch my heart."


Berrissem, Hanjo. "Digging for the Truth: Archaeology and the End of History." Crisis
Centers on Coetzee and Pynchon.

Chapter 8: "Pynchon, Paranoia, and Literature." Rpt. slightly revised from

Bérubé, Michael Francis. "Marginal Forces/Cultural Centers: Melvin Tolson, Thomas

Lists Vineland among the year's best.

Mentions Lot 49.

Bishop, Patricia. "Groping Toward a State of Grace." Rev. of Vineland. London


Booker, M. Keith. "A Probable Source for the Title of 'The Small Rain.'" Pynchon Notes
22-23 (1988): 75-77.

--. "Postmodernism in Medieval England: Chaucer, Pynchon, Joyce, and the Poetics of

John Buckley recommends GR, "the unrivaled postwar epic."


Brivic, Sheldon. Rev. of The Style of Connectedness. Journal of Modern Literature 15.2-

Brooke-Rose, Christine. "Illusions of Parody." Making Sense: The Role of the Reader in
62. (53-54)
Mentions V. and GR.

Campbell, Elizabeth. "Metaphor and V.: Metaphysics in the Mirror." Pynchon Notes 22-


"Pynchon both synthesizes and transcends the popular genres of science-fiction and the conspiracy thriller."


Gardner says Pynchon is out of touch with current scientific thought: "he knows only the pedantry of chemistry and physics." Pynchon is "a great stunt man," but not one of "the great artists of our time."


Pynchon's is the "apotheosis" of conspiracy fiction.


Rpt. slightly revised from *Cynos* 2 (1985-86): 121-34.


Brief discussions of *Lot 49* and *Vineland* in the context of the L.A. avant-garde cultural underground.


List includes V., by "quite possibly the greatest (and probably least read) American novelist of our time."


Mentions Pynchon and the beginnings of postmodernism.


Chapter 9: "The Road Home: Pynchon's The Crying of Lot 49."

Special Pynchon issue including translations of "Watts," intro to Been Down So Long, "Heart's Eternal Vow," and two sections of GP: Episode 14 and "Byron the Bulb."

Announces the Penguin paperback Vineland.


Brief discussions of V., Lot 49 and GR.

Cites Mucho's "vision of consensus" as "a good image of where corporate record labels are taking America's once idiosyncratic popular music."


Cites Timothy Leary's claim to have the rights to turn Pynchon's works into interactive computer games.


Discusses Pynchon's "comic accretion."


Compares Lot 49 and Agatha Christie's *Nemesis.*


GR is the "best cyberpunk ever written by a guy who didn't even know he was writing it."


"History in GR does not make sense, but . . . it does not cease to exist."


Chapter 6: "Keep Cool, But Care."


Chapter 5: "After the Revolutions: Brown and Dreiser, Poe and Pynchon, Hawthorne and Mailer."


Uses a brief discussion of Lot 49 to introduce an analysis of late-eighteenth-century gothic novels.


"Where Pope and Swift were appalled by the consequences . . . of self-generating thoughts separating from the details of observed reality, it becomes the very substance itself of Poe's, Adams's and Pynchon's writing."


Reclusive authors meet at the Bypass Mini-Mart.


"Reed is interested in upholding the lifeworld and its traditions against the modernization process, whereas for Pynchon the lifeworld is merely an attenuated reflection of the systemic aspect of modernization."


"I decide to show off a little. 'These V-2s are the chief metaphor in Pynchon's Gravity's Rainbow,' I say. 'You guys read that?'


Chapter 3.3: "'Look-in' Fawr A Needle in a Haaay-Stack': Thomas Pynchon's *Gravity's Rainbow.*"


Schmoldt-Thomas, Georg. "America's Germany and the Pseudo-Origins of Manned Spaceflight in *Gravity's Rainbow.*" *Germany and German Thought in American

Schwartz, John. "The Mind of a Missile." Newsweek 18 Feb. 1991: 40-43. (41) Pynchon "captured the promise and terror of this new science of war" in GR.


---. Rev. of Carnival of Repetition, by John Johnston, and Alternate Worlds, by John Kuehl. Modern Fiction Studies 36.4 (1990): 579-80. (579) "[U]ntil recently . . . Pynchon and his peers have remained isolated from the larger, international currents that have shaped the central theoretical debates of the past decade, and both theory and contemporary literary scholarship are the worse for it."


Titon, Jeff Todd. "Every Day I Have the Blues: Improvisation and Daily Life." Southern Folklore Quarterly 42.1 (1978): 85-98. (90) Uses the motel-room scene in Lot 49 to illustrate the "confusion and terror when the fixed action sequence is upset."

Toölyan, Khachig. "The Second Time as Farce: Postmodernism without Consequences." American Literary History 2.4 (1990): 756-71. (769-70) "If Pynchon's Postwar is read as Jameson's postmodernity . . . then we have met Mexico's generation."


"Please see that this Pynchonian contraparanoia would be the appropriate metaphysic for any resident of the sort of world the *Tractatus* describes."


*Lot 49* "demonstrates that the true end of fiction remains unchanged, whatever its social and historical setting."

FORTHCOMING:


