Bibliography

We would like to remind our 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 significant, interesting, or otherwise valuable and worthy of wider publicity with specific reference to Pynchon. We also welcome news of work in progress, circulating manuscripts, and forthcoming works.

WORKS BY PYNCHON:


CRITICISM AND COMMENT:


A brief discussion of V.


A meditation on waste.


Cites Pynchon's "homage" to the preterite.

..., My own feeling is that Pynchon does not exist and neither do the last 500 pages of Gravity's Rainbow, but there is no question whatsoever that Thomas Pynchon is an author.

Brugiére, Marion. "Quest Avatars in Thomas Pynchon's The Crying of Lot 49." Trans. by Margaret S. Langford. Pynchon Notes, 9 (1982), 5-16.


Passing references to Pynchon.


Pynchon has "toyed for years with the mass-produced icons that have invaded the communal memory."


Harder, Kelsie B. "Names in Thomas Pynchon's V." Literary Onomastics Studies, 5 (1978), 64-80.


"... I think Pynchon, more than any other writer, has set the standard. He's raised the stakes."

Retells the prize-denial story.

"In Brief." Library Journal, 1 Feb. 1963, 593. Probably the first published announcement of V.


"Thomas Pynchon's fantasies are, in many ways, a consummation of that kind of 'fantastic realism' found in Dickens, Dostoevsky and Kafka."


"One of the greatest and perhaps most optimistic horror stories of our time, Gravity's Rainbow, takes place on the border that separates time, diversity, and cause and effect from eternity, unity, and synchrony; it maintains an energetic suspension of interlocking elements, which are a Gestalt of the narrating persona as well as the simultaneous self of the mind of the text."


Discusses Lot 49: "... one of the characteristics of the new fiction's use of historical 'material' is the banishment of teleology from the frame of reference within which the fictionist is writing."

Compares Joyce's and Pynchon's puns.

Morrow, Lance. "We Need More Writers We'd Miss." Time, 26 Jul. 1982, 64.
Typical Timese: "Thomas Pynchon dwells somewhere in an aloof privacy, in deep cover, making metaphysical devices in his basement, like a terrorist who has gone into the fireworks business."

Compares Pynchon and García Márquez; discusses Lot 49: Pynchon's comedy, "while often dark and lacking the festive quality of Fielding, is none the less a way of balancing our horror with a saving grace."


Peper, Jürgen. "Postmodernismus: Unitary Sensibility. (Von der geschichtlichen Ordnung zum synchron-environmentalen System)." Amerika-studien, 22, No. 1 (1977), 65-89. (81, 84-86;
Discusses Lot 49 in terms of a convergence of C. P. Snow's two cultures, which appears to be the outcome of a regressive tendency.

Poenicke, Klaus. "Jenseits von Puer und Senex: der Pikaro und die Figurenphänomenologie der
"Perhaps the Picaro, traditionally an 'unbalanced' figure, forever meandering between servile submission to senex pressures and fits of puer rebellion, adapts with particular ease to the dramatization of a more open, tolerant, process-oriented mode of experience."


Pynchon "applies scientific theory itself—an imitation of true technologists who apply physics to hardware—in deriving a structure for his 'entropic' works."


Contains The Crying of Lot 49 (723-833), annotated.


Special praise for "Under the Rose." Perhaps the first review of any of Pynchon's works.


"Making ridiculous and grotesque the complex of... meaning systems that envelop us, Pynchon's metaphors proliferate freely to reveal
both how meaning systems do interpenetrate and
tend toward aggressive totalization, and yet how
no system can bear too much input before it
starts to fall apart under its own weight."

Seed, David. "Pynchon in Watts." Pynchon Notes,
9 (1982), 54-60.

Smith, Mack. "The Paracinematic Reality of
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Sprinker, Michael. "Fictions of the Self: The End
of Autobiography." In Autobiography: Essays
Theoretical and Critical. Ed. by James Olney.
Princeton, NJ: Princeton Univ. Press, 1980,
321-42. (321-22)
Uses Slothrop and Pynchon as instances.

Sterritt, David. "Short Takes." Film review of
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Tanner, Tony. Thomas Pynchon. London: Methuen,
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Thigpen, Kenneth A. "Folklore in Contemporary
American Literature: Thomas Pynchon's V. and
the Alligators-in-the-Sewers Legend." Southern
Folklore Quarterly, 43, No. 1-2 (1979), 93-105.

Werner, Craig Hansen. Paradoxical Resolutions:
American Fiction Since James Joyce. Urbana:
Univ. of Illinois Press, 1982, 7, 165-69, 181-
94, 197.
"Nothing since Finnegans Wake cries for com-
mittance like the first sentences of Gravity's
Rainbow. . . . Pynchon forces the resolution
of modes off the page and into our lives, where
it belongs. If we let him."

White, Allon. "Ironic Equivalence: A Reading of
Thomas Pynchon's 'Mortality and Mercy in Vienna.'"

Wilson, Robert Anton. Schrödinger's Cat III: The
23.
Polly Esther "also had a secret desire to be the other Mrs. Pynchon, the wife of the novelist. She had read one of Pynchon's novels once while dieting, and maybe she had used just a little bit too many of those diet pills, because she believed every word of it."

FORTHCOMING: