

Notes and References

Chapter One

1. George Stade, review of *Ratner's Star* by Don DeLillo, *New York Times Book Review*, 20 June 1976, 7.
2. Frank D. McConnell, reader's report on Steven Moore's *A Reader's Guide to William Gaddis's "The Recognitions,"* 31 July 1980.
3. *Contemporary Authors*, ed. James M. Ethridge, Barbara Kopala, and Carolyn Riley, vol. 19/20 (Detroit: Gale Research, 1968), 135.
4. *The Recognitions* (1955; reprint, New York: Penguin, 1985), 240; hereafter cited in the text, abbreviated *R* when necessary. Because Gaddis uses ellipses extensively, my ellipses are bracketed; for consistency, I follow this practice in all cited material.
5. Interview with Miriam Berkley, 17 June 1985. A condensed version of this interview was published in *Publishers Weekly*, 12 July 1985, 56-57, but all of my quotations are from the unedited transcript, with a few corrections supplied by Gaddis.
6. John Aldridge, review of *J R*, *Saturday Review*, 4 October 1975, 27.
7. Frederick Karl, "American Fictions: The Mega-Novel," *Conjunctions* 7 (1985):248.
8. *Carpenter's Gothic* (1985; reprint, New York: Penguin, 1986), 59, 64; hereafter cited in the text.
9. John Kuehl and Steven Moore, "An Interview with William Gaddis," *Review of Contemporary Fiction* 2, no. 2 (Summer 1982):4.
10. Malcolm Bradbury, *Writers in Conversation 13: William Gaddis* (London: Institute of Contemporary Arts, 1986). Videocassette distributed by the Rowland Collection, Northbrook, Ill.
11. Further biographical details are available in the introduction to *In Recognition of William Gaddis*, ed. John Kuehl and Steven Moore (Syracuse, N.Y.: Syracuse University Press, 1984), and in Louis Auchincloss, "Recognizing Gaddis," *New York Times Magazine*, 15 November 1987, 36, 38, 41, 54, 58.
12. Cynthia Ozick, review of *Carpenter's Gothic*, *New York Times Book Review*, 7 July 1985, 1.
13. Tony Tanner, review of the Avon reprint of *The Recognitions*, *New York Times Book Review*, 14 July 1974, 28.
14. Frederick Karl, "Gaddis: A Tribune of the Fifties," in Kuehl and Moore, *In Recognition*, 176.
15. *Letters of Delmore Schwartz*, ed. Robert Philips (Princeton: Ontario Review Press, 1984), 298.

16. Berkley interview.
17. Letter to Jean [?] Howes, 8 March 1972, quoted in Grace Eckley, "Exorcising the Demon Forgery, or the Forging of Pure Gold in Gaddis's *Recognitions*," in *Literature and the Occult*, ed. Luanne Frank (Arlington: University of Texas Press, 1977), 125. Gaddis's reference is to Bernard Benstock, "On William Gaddis: In Recognition of James Joyce," *Wisconsin Studies in Contemporary Literature* 6 (Summer 1965):177-89. David Markson was responsible for introducing Benstock to Gaddis in the early sixties; though impressed by *The Recognitions*, Benstock felt only by linking Gaddis to Joyce could he get his essay published.
18. Anselm twice refers to the critic in the green wool shirt as a "three-time psychoanaloser" (R 183, 453). In *Finnegans Wake*, Yawn boasts, "I can psokoanaloose myself any time I want" (New York: Viking, 1939), 522.
19. Letter dated 3 June 1975.
20. William H. Gass, "Some Snapshots from the Soviet Zone," *Kenyon Review* 8, no. 4 (Fall 1986):15.
21. Edward Wasiolek, "Tolstoy's 'The Death of Ivan Ilytch' and Jamesian Fictional Imperatives," in *Tolstoy: A Collection of Critical Essays*, ed. Ralph E. Matlaw (Englewood Cliffs, N.J.: Prentice-Hall, 1967), 154.
22. Marie-Rose Logan and Tomasz Mirkowicz, "'If You Bring Nothing to a Work . . .': An Interview with William Gaddis," unpublished translation by Julita Wroniak of "'Kto do utworu przychodzi z niczym . . .': Z Williamem Gaddisem rozmawiajg," *Literatura na Świecie* 1/150 (1984).
23. Letter dated 28 February 1961; the quotation from Lowry that follows is from an unpublished letter to Markson dated 22 February 1957.
24. "The Rush for Second Place," *Harper's*, April 1981, 32. This essay, based on his Bard lectures, is the source for most of the titles that follow.
25. D. H. Lawrence, *Studies in Classic American Literature* (1923; reprint, New York: Viking, 1964), 47.
26. "How Does the State Imagine?" 48th International PEN Congress, New York, 13 January 1986.
27. Postcard to me postmarked 6 August 1982.
28. Milton Rugoff, review of *The Recognitions*, *New York Herald Tribune Book Review*, 13 March 1955, 6.
29. Gilbert Sorrentino, *Something Said* (San Francisco: North Point Press, 1984), 209. See also Sorrentino's review of Gaddis's *J R* in the same volume (180-83).
30. To see how little *J R* has learned, see Gaddis's amusing update, "Trickle-Up Economics: *J R* Goes to Washington," *New York Times Book Review*, 25 October 1987, 29.
31. Logan and Mirkowicz interview.
32. Aldridge, review of *J R*, 30.
33. Rust Hills, "Don't Everybody Talk at Once! (The *Esquire* Literary

- Survey)," *Esquire*, August 1986, 100.
34. Leslie A. Fiedler, *Love and Death in the American Novel*, rev. ed. (New York: Stein and Day, 1966), 432.
35. "Szyrk v. Village of Tatamount et al.," *New Yorker*, 12 October 1987, 50.

Chapter Two

1. Stephen Spender, "Introduction," *Under the Volcano* by Malcolm Lowry (New York: Lippincott, 1965), xi-xii.
2. Kafka's reaction to Tolstoy's *Resurrection*, quoted in Ronald Hayman's *Kafka: A Biography* (New York: Oxford University Press, 1982), 255.
3. Documentation of Gaddis's use of all these sources can be found in Steven Moore, *Reader's Guide to William Gaddis's "The Recognitions"* (Lincoln: University of Nebraska Press, 1982).
4. See Jack Green's scathing review of Gaddis's reviewers, "fire the bastards!" *newspaper* 12-14 (1962).
5. Harold Beaver, "Introduction," *Moby-Dick* by Herman Melville (New York: Penguin, 1972), 26.
6. T. S. Eliot, "Ulysses, Order, and Myth," in *Selected Prose of T. S. Eliot*, ed. Frank Kermode (London: Faber & Faber, 1975), 177.
7. Carl G. Jung, *The Integration of the Personality*, trans. Stanley M. Dell (New York: Farrar & Rinehart, 1939), 69.
8. Robert Graves, *The White Goddess* (New York: Creative Age Press, 1948), 154. The quotation that follows is on p. 76.
9. *Ibid.*, 261. When Wyatt examines the dead Recktail Brown he seizes the exposed ankle, seeking a pulse, and mutters, "Yes, there's where they nailed the wren, there's where they nailed up . . ." (683). "He was so kind and fatherly" Wyatt said earlier with drunken sentimentality (376), indicating Brown too acts in Wyatt's Oedipal drama.
10. Sir James George Frazer, *The Golden Bough*, abridged ed. (New York: Macmillan, 1922), 193.
11. Jung, *Integration*, 34.
12. See especially Joseph S. Salemi's "To Soar in Atonement: Art as Expiation in Gaddis' *The Recognitions*" and Christopher Knight's "Flemish Art and Wyatt's Quest for Redemption in William Gaddis' *The Recognitions*," both in Kuehl and Moore, *In Recognition*.
13. Aniela Jaffé, *Apparitions and Precognition* (New Hyde Park, N.Y.: University Books, 1963), 154, 32, 31-32.
14. Wallace Stevens, "The Comedian as the Letter C," *The Palm at the End of the Mind*, ed. Holly Stevens (New York: Knopf, 1971), 65.
15. Ludwig Wittgenstein, *Remarks on Frazer's "Golden Bough"*, trans. A. C. Miles (Retford, England: Brynmill, 1979), 5e.

16. Miriam Fuchs, "Il miglior fabbro": Gaddis' Debt to T. S. Eliot," in Kuehl and Moore, *In Recognition*, 99.

17. Heracles is "waving a piece of bread" when Gwyon comes for him—recalling the Eucharist—and the description of Heracles's burial place (54–55) is taken from the Gospels (Matt. 27:60, Mark 16:4). Wyatt feels nails are being driven into his feet when he attempts to walk, recalling the Crucifixion itself.

18. The source of Aunt May's harangue is Catholic apologist Denis de Rougemont's *The Devil's Share*, trans. Haakon Chevalier (New York: Pantheon, 1944), 29, 38. Her comments, then, cannot be dismissed as simply the personal outrage of a soured Calvinist. The injunctions against pictorial art in Hebrew and Moslem traditions spring from the same belief that creation is a divine prerogative.

19. Quoted in David Koenig's "The Writing of *The Recognitions*," in Kuehl and Moore, *In Recognition*, 23.

20. In his study *The Heretics*, Walter Nigg writes: "In his struggle against the declining morality of Roman Christendom, Pelagius made the significant observation that the degeneration could not be ascribed to the decay of the Empire, which at that time was undergoing its last agony. Moral decline, Pelagius held, was indirectly fostered by the doctrine which stressed man's redemption through Christ too exclusively and ignored man's own efforts" (trans. Richard and Clara Winston [New York: Knopf, 1962], 133–34).

21. Montague Summers, ed. and trans., *The Malleus Maleficarum* by Heinrich Kramer and James Sprenger (1928; reprint, New York: Dover, 1971), 46b, note.

22. Jung, *Integration*, 73, 106.

23. The Town Carpenter echoes Thoreau, of course: see *Walden*, chap. 2. Charles Banning considers the Town Carpenter "a haunting 'reincarnation' of Thoreau" ("The Time of Our Time: William Gaddis, John Hawkes and Thomas Pynchon," Ph.D. diss., State University of New York at Buffalo, 1977, 154 n.24).

24. Robert Graves, *Difficult Questions, Easy Answers* (Garden City, N.Y.: Doubleday, 1971), 122.

25. Jung, *Integration*, 79.

26. Wyatt/Stephen tells Ludy, "They're waiting for me now," presumably referring to Pastora and the child she's expecting. "—Her earrings, he said, —that's where these are for" (900; cf. the child in the epigraph to this chapter). See Koenig for Gaddis's original intentions regarding a daughter (Kuehl and Moore, *In Recognition*, 24–25), and cf. R 127 for Wyatt's long-standing interest in a daughter.

27. Both Latin forms are given in the *Oxford Dictionary of Quotations*, Gaddis's probable source. His other borrowings from the *ODQ* are noted in Steven Moore, "Additional Sources for William Gaddis's *The Recognitions*,"

American Notes & Queries 22 (March/April 1984): 113–14, with this correction: the text Gaddis used was the first edition, sixth printing (1949), not the second edition of 1953.

Chapter Three

1. Koenig, in Kuehl and Moore, *In Recognition*, 28.

2. Quoted in Peter [now David] Koenig, "Splinters from the Yew Tree": A Critical Study of William Gaddis' *The Recognitions*," Ph.D. diss., New York University, 1971, 100.

3. J. B. Leishman's notes to *The Duino Elegies* by Rainer Maria Rilke, trans. Leishman and Stephen Spender (New York: Norton, 1939), 87–88. This is the translation Gaddis quotes from.

4. William Gaddis, review of *More Die of Heartbreak* by Saul Bellow, *New York Times Book Review*, 24 May 1987, 1.

5. John Seelye, "Dryad in a Dead Oak Tree: The Incognito in *The Recognitions*," in Kuehl and Moore, *In Recognition*, 72.

6. For Gaddis's use of Ibsen, see Steven Moore, "Peer Gynt and *The Recognitions*," *ibid.*, 81–91.

7. Fiedler, *Love and Death*, 314.

8. J. Huizinga, *The Waning of the Middle Ages*, trans. F. Hopman (London: Edward Arnold, 1924), 240; the Van Eyck painting is reproduced opposite p. 141.

9. Koenig, "Splinters from the Yew Tree," 93.

10. William Butler Yeats, "Crazy Jane Talks with the Bishop" (1933).

11. Merton's *Seven Storey Mountain* (1948) may be a model for Anselm's career in some details; the reviews of Anselm's book on p. 935 are quite similar to the ones Merton's book received.

12. James Joyce, *Ulysses* (1922; reprint, New York: Random, 1986), 170.

13. Huizinga, *Waning*, v.

14. Harold H. Watts, "William Gaddis," in *Great Writers of the English Language: Novelists and Prose Writers*, ed. James Vinson (New York: St. Martin's Press, 1979), 434.

15. Johan Thielemans has perceptively analyzed Gaddis's party chat in "The Energy of an Absence: Perfection as Useful Fiction in the Novels of Gaddis and Sorrentino," in *Critical Angles: European Views of Contemporary American Literature*, ed. Marc Chénétier (Carbondale: Southern Illinois University Press, 1986), 105–24.

Chapter Four

1. R 741 and J R (1975; reprint, New York: Penguin, 1985), 719; hereafter cited in the text. "Nobody Grew But the Business" is also the title of a republication extract from J R that appeared in *Harper's* in 1975.

2. Norbert Wiener, *The Human Use of Human Beings*, rev. ed. (1954; reprint, New York: Avon, 1967), 25.

3. This is actually from a review of *Carpenter's Gothic*, which is written in the same style as *J R*, but it echoes similar complaints made of the second novel: Bruce Allen, "Gaddis's Dense Satire of Greed Is Often Amusing, Mostly Confusing," *Christian Science Monitor*, 17 September 1985, 26.

4. Carl Malmgren, "William Gaddis's *J R*: The Novel of Babel," *Review of Contemporary Fiction* 2, no. 2 (Summer 1982):10-11.

5. D. Keith Mano, "Gaddis's House Rules," *Harper's Bookletter* 2, no. 6 (27 October 1975):4.

6. Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (New York: Methuen, 1983), 45.

7. Richard Bulliet, letter to the editor, *Columbia*, January 1983, 36.

8. If the chronology I once constructed for *J R* were valid, the first third of the novel would occupy about two weeks, the following thirds about a week each: see my "Chronological Difficulties in the Novels of William Gaddis," *Critique* 22, no. 1 (1980):88-89. Although I now see that this time frame is too brief—Gaddis later wrote me "the novel's technique demanded compressing time so, I was afraid I'd be called on it but no one did" (1 June 1986)—the proportions are about right: Gaddis apparently intended the first third to occupy a month or so, the second and third a few weeks each. Closer attention to other details in the novel suggests it takes place in the fall of 1972—not 1974, as in my article—though the absence of any reference to the presidential election that year makes even this date suspect.

9. Stanley P. Friedman, "Five Novelists at Work: A Grapeshot Interview," *Book World*, 10 March 1968, 10.

10. Here as elsewhere (289, 585), Gibbs quotes from Benjamin Jowett's translation of Aristotle's *Politics*.

11. Max Weber, *The Protestant Ethic and the Spirit of Capitalism*, trans. Talcott Parsons (New York: Scribner's, 1958), 181. For Gaddis's familiarity with Weber's work, see "The Rush for Second Place."

12. Friedrich Engels, *The Origin of the Family, Private Property, and the State* (1884), quoted in *The Marx-Engels Reader*, 2nd ed., ed. Robert C. Tucker (New York: Norton, 1978), 748—a concept, Engels points out, that can be found in *The Communist Manifesto*.

13. Philip Rahv, *Image and Idea: Fourteen Essays on Literary Themes* (Norfolk, Conn.: New Directions, 1949), 122-23.

14. See Weber, *The Protestant Ethic*, 168-70, but also Wyatt's Aunt May (R 34).

15. Weber, *The Protestant Ethic*, 166.

16. Wiener, *Human Use*, 41.

17. *Ibid.*, 84.

18. Leslie A. Fiedler, *No! in Thunder* (Boston: Beacon, 1960), 251, 290.

19. Weber, *The Protestant Ethic*, 181.

20. Sándor Ferenczi, "The Ontogenesis of the Interest in Money," in *The Psychoanalysis of Money*, ed. Ernest Bornemann (New York: Urizen, 1976), 81-90.

21. An excellent discussion of the waste motif can be found in Thomas LeClair's "William Gaddis, *J R*, & the Art of Excess," *Modern Fiction Studies* 27 (Winter 1981-82):591-93.

22. Weber, *The Protestant Ethic*, 124.

23. Johan Thielemans, "Art as Redemption of Trash: Bast and Friends in Gaddis's *J R*," in Kuehl and Moore, *In Recognition*, 144.

24. Robert Donington, *Wagner's "Ring" and Its Symbols*, 3rd ed. (New York: St. Martin's Press, 1974), 52.

25. Norman O. Brown, *Life Against Death: The Psychoanalytic Meaning of History* (Middletown, Conn.: Wesleyan University Press, 1959), 238. Brown is summarizing Marx's *Economic and Philosophic Manuscripts of 1844*, as they are now called.

26. Gaddis shows his contempt for Skinner's "infantile ideas" (485) by dividing his name between the sleazy film producer B. F. Leva—whose initials Gibbs spells out (582)—and the philandering book salesman Skinner, subject of an obscene limerick (677).

27. F. H. Knight, *The Ethics of Competition* (1935), quoted in Brown, *Life Against Death*, 238.

28. Wiener, *Human Use*, 20-21.

Chapter Five

1. L. J. Rather, *The Dream of Self-Destruction: Wagner's "Ring" and the Modern World* (Baton Rouge: Louisiana State University Press, 1979), 105.

2. T. S. Eliot, "Tradition and the Individual Talent," *Selected Prose*, 38.

3. Bob Minkoff, "Is Valhalla Burning?" *Cornell Daily Sun*, 24 October 1975, 4, 12; and Steven Weisenburger, "Contra Naturam?: Usury in William Gaddis's *J R*," *Genre* 13 (Spring 1980):95-100.

4. Gaddis's references to *The Rhinegold* are taken from the synopsis in Gustave Kobbé's *The Complete Opera Book*, rev. ed. (New York: Putnam's, 1935), 149-52.

5. Quoted in Rather, *Dream*, 175. The poet is Goethe: see *Faust*, 11. 6057 ff.

6. George Bernard Shaw, *The Perfect Wagnerite: A Commentary on "The Nibelung's Ring"*, 4th ed. (1923; reprint New York: Dover, 1967), 10, xvii. The quotations from Shaw that follow are from pp. 11-25.

7. All translations from *The Ring* are from Andrew Porter's *The Ring of the Nibelung* (New York: Norton, 1976). I follow Porter's English versions of Wagner's proper names except for Valhalla, which I prefer over his Walhall.

8. Deryck Cooke, *I Saw the World End: A Study of Wagner's "Ring"* (New York: Oxford University Press, 1976), 159.

9. George G. Windell, "Hitler, National Socialism, and Richard Wagner," in *Penetrating Wagner's "Ring": An Anthology*, ed. John Louis DiGaetani (Rutherford, N.J.: Fairleigh Dickinson University Press, 1978), 225.

10. William Gaddis, "J. R. or the Boy Inside," *Dutton Review* 1 (1970):25, 67; cf. *J R* 18, 43.

11. Amy is unaware that Gibbs and her older brother Freddie attended boarding school in Connecticut together: see 498, 618. (In *Carpenter's Gothic*, Liz is likewise unaware that her younger brother and McCandless's son Jack attended school together.)

12. Cooke, *I Saw the World*, 156.

13. H. R. Ellis Davidson, *Gods and Myths of Northern Europe* (Baltimore: Penguin, 1964), 115, 116 n. 1.

14. Other references during this brief scene (352–53) suggest that Stella has a sex life as active and perverse as Freya's: "Loki accused her of taking all the gods and elves for lovers, while the giantess Hyndla taunted her with roaming out at night like a she-goat among the bucks" (*ibid.*, 115). Stella's lover lipsticks a design on her body that looks "like a cat with one large eye" (353), a mythologically relevant reminder that "Freyja's chariot is drawn, not by goats, rams or bulls, but by cats" (Cooke, *I Saw the World*, 155). Freial Freya/Freyja are all related to the modern German verb *freien* (to woo, to marry), the subject of a quip in *The Recognitions* (195).

15. Ernest Newman, *Wagner as Man and Artist*, 2nd ed. (New York: Knopf, 1924), 349. Stella owns a copy of this book (146, 149), which is the source for the Wagneriana in Amy and Bast's conversation (111–16).

16. George Steiner, "Crossed Lines," *New Yorker*, 26 January 1976, 109.

17. Lionel Trilling, "Introduction," *Bouvard and Pécuchet* by Gustave Flaubert, trans. T. W. Earp and G. W. Stonier (Norfolk, Conn.: New Directions, 1954), v–vii.

18. Shaw, *The Perfect Wagnerite*, 9.

19. This famous line is quoted twice in *The Recognitions* (290, 559), both times with ironic implications.

20. Richard Ellmann, *Oscar Wilde* (New York: Knopf, 1988), 205. The text of Wilde's lecture can be found in *The Annotated Oscar Wilde*, ed. H. Montgomery Hyde (New York: Clarkson N. Potter, 1982), 379–82.

21. In Gaddis's version, "Saint Fiacre" is St. Vith, "Blaufinger" is probably General Hasso von Manteuffel, and "General Box" perhaps General R. W. Hasbrouck. Coincidentally, several accounts of the Ardennes offensive (a.k.a. the Battle of the Bulge) mention a Major Percy Schramm, a German historian who kept Hitler's diary on the offensive.

22. Conrad's *Lord Jim* (1900) also shares this theme and may be alluded to in *J R*: compare Gibbs's description of his book as "sort of a social history of mechanization and the arts, the destructive element" (244) with the trader Stein on the difficulty of maintaining an ideal in a hostile world: "The way is to the destructive element submit yourself, and with the exertions of your

hands and feet in the water make the deep, deep sea keep you up. So if you ask me—how to be? [. . .] I will tell you! [. . .] In the destructive element immerse" (chap. 20).

23. G. S. Kirk and J. E. Raven, *The Presocratic Philosophers* (Cambridge: Cambridge University Press, 1960), 336–38, Gaddis's probable source as the many parallels in diction suggest. The fullest treatment of Gaddis's use of Empedocles is Stephen Matanle's "Love and Strife in *J R*," in Kuehl and Moore, *In Recognition*, 106–18.

24. Shorn of its curlicues, the Greek phrase on p. 20 reads "FROM EACH ACCORD . . ."—from Marx's famous formulation in *Critique of the Gotha Program* (1875): "From each according to his abilities, to each according to his needs."

25. Lloyd Grove, "Harnessing the Power of Babble," *Washington Post*, 23 August 1985, B10.

26. Edmund Wilson, *The Wound and the Bow* (Cambridge, Mass.: Houghton Mifflin, 1941), 294.

Chapter Six

1. *Bard College Bulletin*, November 1984. Gaddis originally wrote two additional sentences: "Keeping the questions open, as I did at Bard, is a difficult way to teach; it's not like teaching mathematics. This puts a great deal of responsibility directly on the teacher's shoulders."

2. *Carpenter's Gothic* (1985; reprint, New York: Penguin, 1986), 130, 136, 191, 193, 240; hereafter cited in the text. This paperback edition contains a few corrections, adjusts the paragraphing on pp. 1 and 25, and restores a line accidentally dropped from the first edition.

3. McCandless is quoting reporter Dena Kleiman's article on Mel and Norma Gabler entitled "Influential Couple Scrutinize Books for 'Anti-Americanism,'" *New York Times*, 14 July 1981, C4.

4. Grove, "Harnessing the Power," B10.

5. The only anachronism in the novel's time scheme is the headline Liz notes on p. 28, which appeared on the front page of the *New York Times*, 25 July 1980.

6. Alexander Theroux, *Darconville's Cat* (Garden City, N.Y.: Doubleday, 1981), 73.

7. Fiedler, *Love and Death*, 131.

8. *Ibid.*, 133.

9. *The Complete Works of Nathanael West* (New York: Farrar, Straus, 1957), 366.

10. Ozick, rev. of *Carpenter's Gothic*, 18. Cf. Robinson Jeffers's use of organic decay to describe America's decline in his poem "Shine, Perishing Republic" (1924), which Gaddis read while working on *Carpenter's Gothic*. He briefly considered using a phrase from this poem, "thickening to empire," as

the title for his third novel. (All the alternate titles I mention come from a conversation we had in August 1984.)

11. Frederick Busch, "A Bleak Vision of Gothic America," *Chicago Tribune*, 14 July 1985, "Bookworld," 28.

12. See Roy R. Male's *Enter, Mysterious Stranger: American Cloistral Fiction* (Norman: University of Oklahoma Press, 1979).

13. Michael Herr, *Dispatches* (New York: Knopf, 1977), 26.

14. The statistics are Gaddis's: see "The Rush for Second Place," 37.

15. Richard Poirier, review of *Gravity's Rainbow* by Thomas Pynchon, *Saturday Review of the Arts* 1 (3 March 1973):59.

16. Al J. Sperone, "Mr. Gaddis Builds His Dream House," *Village Voice*, 13 August 1985, 43.

17. I am indebted to Sarah E. Lauzen's witty and informative "Notes on Metafiction: Every Essay Has a Title," in *Postmodern Fiction: A Bio-Bibliographical Guide*, ed. Larry McCaffery (Westport, Conn.: Greenwood Press, 1986), 93–116. See also her essay on Gaddis in the same volume (374–77).

18. In "Tradition and the Individual Talent," Eliot writes, "Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality. But, of course, only those who have personality and emotions know what it means to want to escape from these things" (*Selected Prose*, 43).

19. James Perrin Warren puts it differently: "The names record the attitudes of the namers: Billy needs a sister locked in the childhood he has never escaped; Paul needs a secretary; McCandless needs an adulteress; and Elizabeth needs an Elizabeth" (review of *Carpenter's Gothic*, *Southern Humanities Review* 21 [Spring 1987]:192).

20. Richard Toney, review of *Carpenter's Gothic*, *San Francisco Review of Books*, Fall/Winter 1985, 8. I should point out that this review and his earlier one in the same journal on *J R* (February 1976, 12–13) are otherwise quite insightful.

21. Johan Thielemans, "Intricacies of Plot: Some Preliminary Remarks to William Gaddis's *Carpenter's Gothic*," in *Studies in Honour of René Derolez*, ed. A. M. Simon-Vandenberghe (Ghent: Seminarie voor Engelse en Oud-Germaanse Taalkunde, 1987), 617.

Chapter Seven

1. William Carlos Williams, *In the American Grain* (1925; reprint, New York: New Directions, 1956), 109.

2. R. W. B. Lewis, afterword to *The Confidence-Man* by Herman Melville (New York: New American Library, 1964), 263.

3. John Brooks, "Fiction of the Managerial Class," *New York Times Book Review*, 8 April 1984, 36. See also Emily Stripes Watts's *The Businessman in American Literature* (Athens: University of Georgia Press, 1982), whose half-dozen references to *J R* are similarly unsympathetic.

4. Henry Nash Smith, "The Search for a Capitalist Hero" (1964), as quoted in Watts, *ibid.*, 3.

5. Alicia Metcalf Miller, review of *J R*, *Cleveland Plain-Dealer*, 9 November 1975, 5:14.

6. The "attractive girl with the Boston voice" who recommends benny (*R* 631, 640) took her lines from Burroughs's *Mary* (*Junky* [1953; reprint, New York: Penguin, 1977], 14), who was based on a six-foot redhead named Vicki Russell—not from Boston but, like Liz, from Grosse Pointe.

7. Markson writes: "There is no question in my mind that *The Recognitions* is the monumental American novel of the century. And, having read it twice when it came out, and then again perhaps five years later, I'd find it a miracle if I *hadn't* been influenced. Certainly in writing my novel *Going Down*, not only with a good deal of the intellectual materials I felt licensed to use, but also in the way I used them, I found Gaddis inescapable. I mean quite literally in what I allowed my central character to 'know,' for instance. But probably 'inescapable' is the wrong word, since I believed the influence to be liberating more than anything else" (letter to me dated 11 January 1988).

8. Joseph McElroy, "Neural Neighborhoods and Other Concrete Abstracts," *TriQuarterly* 34 (Fall 1975):205.

9. Robert R. Harris, "A Talk with Don DeLillo," *New York Times Book Review*, 10 October 1982, 26. See also Tom LeClair's *In the Loop: Don DeLillo and the Systems Novel* (Urbana: University of Illinois Press, 1987), which contains numerous references to Gaddis.

10. Steven Moore, "'Parallel, Not Series': Thomas Pynchon and William Gaddis," *Pynchon Notes* 11 (February 1983):6–26.

11. Thomas Moore, *The Style of Connectedness: "Gravity's Rainbow" and Thomas Pynchon* (Columbia: University of Missouri Press, 1987), 20–21.

12. Bradford Morrow, "An Interview with Joseph McElroy," *Conjunctions* 10 (May 1987):151.

13. See chap. 1, n. 35 above; hereafter cited in the text. The new novel will be called *The Last Act* and "will progress largely through lawsuits, legal opinions, directly or indirectly interweaving a host of characters," according to Gaddis's editor; see "World Rights to Gaddis's Next Novel Bought by S & S," *Publishers Weekly*, 19 February 1988, 43.

14. D. W. Jefferson, "*Tristram Shandy* and the Tradition of Learned Wit," in Laurence Sterne's *Tristram Shandy*, ed. Howard Anderson (New York: Norton, 1980), 506. The preceding quotation from *Tristram Shandy* appears on p. 231 of this edition.

15. Hills, "Don't Everybody," 100. When two friends and I visited Gaddis in May 1986, we found him researching torts involving negligence and admiring the "elegance" of someone's opinion. He was looking forward to the arrival of eighty volumes of *American Jurisprudence* a legal admirer was sending him, though he would have preferred, he said, the *Corpus Juris Civilis*.