

eliminates the Laplacian fantasy of deterministic predictability" (6). Hume as a critic imposes order upon a seemingly chaotic book in the way that Gleik imposes order upon the whole scientific field of chaos.

After separating cosmos from chaos in the first chapter, Hume goes on in Chapter 2 to identify the cosmos as "mythological" in that "it is measured in human terms; it presents us with nonempirical realities; it is ultimately serious; and it relies on traditional archetypes" (37). She works through Pynchon's physical world, nonphysical realities, being, and positive and negative values. In Chapter 3 she takes up "Mythological Actions" that involved histories of Western culture, Tyron Slothrop, the V-2, and technology in general. She also works through repetitions or doublings and binary oppositions. In her fourth chapter, she shows how Pynchon opposes the universal-hero-monomyth and "offers us a new pattern for the individual, one compatible with his nonlinear cosmos" (136). While presenting Faustian, Wagnerian, juvenile, and Orphic archetypes, she demonstrates how Pynchon's recasting of the hero pattern is original. In her last chapter, she argues that in integrating contradictory postmodernist and mythological perceptions, we exercise creativity. I am reminded of F. Scott Fitzgerald's comment that "the test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function." We must go through that process all the time with Pynchon, and Hume makes a strong case for it. Also apt in the last chapter is her persuasive argument that as Pynchon himself has reshaped literature so the reader must reshape himself to be interactive and flexible with *Gravity's Rainbow*.

Hume's task is formidable. If she does not always succeed, she nevertheless is to be commended for her keenness of intelligence, her sweep of vision, her powers of organization and research, and her mastery of the novel's details. The problem is that once in a while a knobby Pynchon limb pokes out from the Procrustean bed covers of "mythography." The result is inevitable when trying to fit a writer as elusive as Pynchon into such a bed. Nevertheless I very much admire her accomplishment. It's a fine book by a fine critic and deserves a wide audience.

Phillip F. Herring

*JOYCE'S UNCERTAINTY PRINCIPLE*

Princeton, N.J.: Princeton University Press, 1987. Pp. 226

Reviewed by James L. McDonald

This interesting, thoughtful book rests on the belief that James Joyce offers the reader "mysteries, which are to be experienced," rather than "problems, for which one may hope to find solutions" (187). Professor Phillip F. Herring, of the University of Wisconsin-Madison, after "twenty-four years of nearly continuous study," has concluded that "every interesting question of interpretation" about Joyce's works involves "essentially a mystery" (ix). Unfortunately, this strong insight is not argued convincingly, and it is applied only partially and, it sometimes seems, arbitrarily.

Herring's "thesis is that Joyce formulated an uncertainty principle as early as the first *Dubliners* story ["The Sisters]" (x). This "devious authorial strategy" (xi) results in "a range of interpretive possibilities that usually deceive a reader into believing that he/she is engaged in discovering the 'true' meaning of a text," but "we normally find that an essential piece of evidence is missing that would allow us a measure of security in interpretation; readers are invited to fill the gap by speculating about what is missing . . ." (xii). Thus "from early to late in Joyce's work one finds an uncertainty principle responsible for obfuscation; its effect is to make readers think harder, to question what is missing, and with absence in mind to interpret what is present in the text. In the process of interpretation we find that in important questions the evidence for decidability is usually ambiguous, of dubious veracity, or missing" (203).

Now there is no doubt that uncertainty is a quality that one encounters in reading Joyce, and the works do point one to mysteries. But Herring does not demonstrate that uncertainty was a *principle* that Joyce consciously formulated and articulated in his theoretical or working aesthetic. Joyce was a theorist—sometimes solemn, more often ironic, occasionally crackbrained—so if uncertainty was a principle then his critical writings, notebooks, letters, conversations, ought to reflect it. Herring does not cite these to support his thesis.

Nor does he apply the uncertainty principle to the major issues of the major works. Almost 40% of the study is devoted to *Dubliners* (and more than half of this to "The Sisters," "An Encounter," "Araby," and "A Little Cloud"). *A Portrait of the Artist as a Young Man* is treated sketchily. The analysis of *Ulysses* centers on M'Intosh, and Molly Bloom's past in Gibraltar; these are minor issues—not trivial, but if the uncertainty principle is valid it ought to illuminate the novel's major uncertainties, such as the mysterious links between Stephen and Bloom and their connections with Telemachus and Odysseus.

"If this present book has virtue," Herring claims, "it is in establishing Joyce's uncertainty principle as a critical touchstone for his works early and late" (181). Well, this book has many virtues: the readings of the early *Dubliners* stories are acute and perceptive; the analysis throughout is sensitive, not merely ingenious; a reverence for the subject is always apparent. But a "critical touchstone" it is not, though it might have been. The study could be better than it is.

Winifred Gregory Gerould and James Thayer Gerould  
*A GUIDE TO TROLLOPE: AN INDEX TO THE CHARACTERS AND PLACES,  
AND DIGESTS OF THE PLOTS, IN ALL OF TROLLOPE'S WORKS*  
Princeton: Princeton University Press, 1987. Pp. xxv + 256, \$12.95  
Reviewed by Bruce Stovel

This is a paperback reissue of a very handy reference book first published in 1948. Its appearance is both a tribute to the *Guide* and proof that Trollope's novels continue to be read—and read by people who take his characters, con-