

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-

flicts, and locales as living and actual. "The novels of Anthony Trollope are just as real as if some giant had hewn a great lump out of the earth and put it under a glass case, with all its inhabitants going about their daily business, and not suspecting that they were being made a show of," Hawthorne said in 1860, when Trollope's career was barely under way; though sophisticated critics from Henry James onward have stressed the conscious art that underlies Trollope's realism, his readers still hunger for and delight in the actual—or, at least, people and places that seem actual. In a recent novel by A.N. Wilson, *The Healing Art* (1980), for instance, the characters speculate repeatedly about Trollope questions, such as how many of his heroines get divorced. This conviction that Trollope's fictional world is real derives partly from the massiveness of that world: we do not need a guide to the novels of Richardson or Fielding (two novels by each continue to be read), nor even one to Jane Austen's six novels, but when we come to the nineteenth-century masters of character creation, Scott, Dickens, and Thackeray, we are well into double digits: remarkably, about thirty of Trollope's forty-seven novels are still available in paperback.

For these reasons, *A Guide to Trollope* remains a great help to those who study, or simply love to read, Trollope's novels. Essentially an alphabetical directory of characters, places, and plots, it also contains maps of central locations (for instance, the reader of *Barchester Towers* will find not only a map of all Barchesterhire, but ground plans of Barchester Close and Ullathorne Court). It contains several bibliographical tables, including one showing the various groupings according to which the novels have been classified and another which translates the volume and chapter numbers of the Victorian first editions into the continuous chapter numbering of twentieth-century editions. It also has fascinating entries for moneylenders, lawyers, Americans, and the like: one can note, for instance, that almost all thirty-four of Trollope's fictional Americans are unpleasant; that the novels contain more than one hundred lawyers as compared to twenty-three doctors; that forty-five of Trollope's men attended Oxford, fifteen went to Cambridge, and none to other universities (not one woman, of course, has a university education). The Geroulds, a husband-and-wife team who were for many years compilers of the *Union List of Serials*, were superb bibliographers: the characters are generously identified, often with quotations from the works in which they appear; characters who appear in more than one work are cross-referenced; the precise plot summaries of each novel are preceded by excerpts from Trollope's comments on its nature, composition, or reception.

It is surprising how little is out of date in the *Guide*. The brief annotated list of secondary reading naturally needs revision, though the description of Michael Sadleir's *Trollope: A Commentary* (1927) as "the Bible of all Trollopians" does not. Many now see more unity than the Geroulds do in *The Last Chronicle of Barset* (1867), which they consider a "congeries of tales of Barchesterhire"; many will find the Rev. Josiah Crawley of that novel a more complex character, or *Dr. Wortle's School* (1881) a finer and more gripping novel, than the Geroulds evidently do. In general, though, for the reader of Trollope, here is God's plenty.