for example in a book of poems he lists in the Contents section previous and subsequent printings of each poem, showing the way to follow its textual history. He does not go far beyond the works as physical objects, for example into many details of composition or publishing records, and nor is there much in the way of context for the materials. There are no introductory essays to sections or individuals items. What publishing history Bloomfield includes is briefly summarised in notes at the end of book entries in sections A and B, while sections C to M are really only enumerations. But then this work makes no pretensions to be a history of the book or publishing history: it is a straightforward bibliography, and eminently successful at that level. It made me smile to read in Barry Bloomfield’s Introduction that he had described binding cloth numerically, according to Tanselle’s proposed system of standard colour identification. There in the entries are square-bracketed numbers for every colour as well as the common descriptive terms. When I first met Barry at the Travellers’ Club in London to discuss my George Orwell bibliography he came equipped with the folder of binding colour chips, so keen was he to promote the practice. I declined to take his advice on the grounds that most users would not have the folder and that describing faded covers would be a problem. But I’m pleased to see here that he stuck to his guns.

GILLIAN FENWICK

University of Toronto


What else did the author of *Catch-22* write? This is a question that might occur when one confronts a descriptive bibliography of the works of Joseph Heller. This book is volume 32 of the *Pittsburgh Series in Bibliography*, co-published by Oak Knoll Press and the University of Pittsburgh Press. It is compiled by Matthew J. Bruccoli, Jeffries Professor of English at the University of South Carolina, who is also the series editor of the *Pittsburgh Bibliographies*, and Park Bucker, an assistant professor of English at USC Sumter. The two have previously co-edited an edition of correspondence between
Thomas Wolfe and Maxwell Perkins, and Bruccoli’s name will be familiar to anyone who has spent time browsing the shelves in the area of the library where American bibliographical materials can be found.

While Heller published eleven other works besides the darkly comic title he is best known for, the content of this bibliography suggests that he found it hard to leave Captain John Yossarian behind him after the phenomenal success of *Catch-22* in 1961. Ten years later, Heller capitalized on his early success by publishing a one-act dramatization of *Catch-22*, though not before he had written the play *We Bombed in New Haven*; a play described on its jacket blurb as “an extension – after seven years which have seen [*Catch-22*’s] most extravagant imaginings stolen by history – of Heller’s wild and moving vision of man against war.” In 1973, Heller plumbed his 1961 work again and came up with *Clevinger’s Trial*, a play in one act, “based on chapter 8 from his novel *Catch-22*.” And in 1994, some thirty-three years after Yossarian’s first appearance, Heller wrote *Closing Time*, billed as a sequel to his first novel.

To respond to the question posed earlier, fully three quarters of this bibliography belongs to Section A: “Separate Publications,” a title explained as “Books by Heller, including all printings of all editions in English arranged chronologically.” In addition to the titles mentioned above, Bruccoli and Bucker describe *Something Happened* (1974), *Good as Gold* (1979), *God Knows* (1984), *No Laughing Matter* (co-authored with Speed Vogel, 1986), *Picture This* (1988), *Now and Then* (1998) and *Portrait of an Artist as an Old Man* (2000). Included with these novels and plays by Heller is an additional monograph, *Conversations with Joseph Heller*, edited by Adam J. Sorkin (1993). However, not all late editions of Heller’s books are given as detailed descriptions as all editions of *Catch-22*, due to this book’s “extraordinary influence and complex publication history.” Subsequently, a later edition of a title deemed less influential is accorded treatment commensurate with its bibliographic significance; it receives a level of description sufficient only for purposes of identification.

An important inclusion in Section A is the detail of description accorded to the dust jackets of first editions and, in the case of *Catch-22*, later editions as well. The dust jackets were part of the original publication efforts and provide some idea as to how Heller’s books were marketed. The text is supplemented with photographs of the jackets and title-pages of many of the first editions described,
with the emphasis again being on Heller's first novel. It is interesting to see how the early dust jackets of *Catch-22*, illustrated with a comic drawing meant to underline the ironic writing within, were altered to reflect a more masculine sensibility when the mass market paperbacks of the novel subsequently emerged. While the hardcover editions may have initially drawn the literati, the paperback covers with rugged wartime images suggest that it was these more ephemeral publications that helped to make Heller's name a familiar one to a predominately male readership during the Vietnam war years and after.

For the most part, this publication succeeds in fulfilling the needs of its intended audience. It is designed for collectors, dealers, librarians, bibliographers, editors, and literary historians. In his introduction, Bruccoli is careful to explain the format of bibliographic description employed; there is clearly no assumption that the reader comes readily equipped with a familiarity of Fredson Bowers's bibliographic principles. In the introduction, such standard terminology as edition, state, and issue are clearly defined. This is not a book for the student seeking critical or biographical information, or the Heller enthusiast who is not also a collector. The book is bereft of biographical detail or even a chronology of the writer's life. Anything about Heller himself must be sought elsewhere or gleaned from the writer's publishing history. A supplementary listing of books and articles on Heller that appears in Appendix 2 is not comprehensive, including neither critical works in foreign languages on Heller nor the range of critical articles one obtains from performing a search of other bibliographical and periodical indexes.

While biographical information on Heller himself might have added interest to this bibliography, there are literary curiosities to be found here. Section B, though brief, is comprised of "First-Appearance Contributions to Books and Articles"; titles in which material by Heller appears for the first time in a book or pamphlet, arranged chronologically. It also contains previously unpublished items that appeared in a wide range of publications from *The Best American Short Stories* (1949) to *The Great American Writer's Cookbook* (1981), and *Playboy Stories* (1994). Heller also made the transition from the printed page to electronic format: a previously unpublished essay by the author appears on a 1999 Penguin Classics CD, accompanied by the Cleveland Orchestra playing Mahler's Symphony No. 5.

Bruccoli and Parker admit that their bibliography is not comprehensive. In Section D, "First appearances in journals and
newspapers of interviews and articles quoting Heller.” It is noted that “this section is necessarily incomplete.” Apparently after the success of *Catch-22*, Heller gave many interviews and was quoted in too many articles to locate. Yet there are other materials authored by Heller, beyond the many periodical articles cited in Section C, which go unmentioned. During the sixties and early seventies, Heller collaborated with other writers on such screenplays as *Sex and the Single Girl* for Warner Brothers, and *Casino Royale* for Columbia Pictures. A list of Heller’s previously uncredited or pseudonymously written film and television screenplays should have been included as an additional appendix to this bibliography, if only to add to its usefulness as well as to provide a fuller understanding of Heller’s versatility as a writer.

Clearly, there was life beyond *Catch-22* for Joseph Heller. While this bibliography goes a long way in emphasizing the impact of that iconic book for a generation of readers, it also may encourage a new generation, who disagree with the post-9-11 theory that the age of irony is dead, to appreciate Joseph Heller’s literary output in its entirety.

LISA SHERLOCK
Victoria University


A professional indexer since 1965, and with more than 600 indexes to her credit, Hazel K. Bell is an experienced guide in this light-hearted, and brief examination of the history, the people, and the nature of the field of indexing. Not a dry academic treatise or a measured attempt to cover the subject, it is rather a humourous glance at her profession, its principles and its place, not only in the scholarly world, but also in the world at large.

To cover a field as challenging in such a brief work, Bell has chosen only to touch briefly on some of its highlights, beginning her text with a short, nine-page introduction covering the history of the index. Her earliest example is *Apotheognata*, a list of the sayings of various Greek Fathers from the fifth century; the earliest printed index is that in an edition of St Augustine, *De arte praedicandi*,...