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.

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Hazel K. Bell, ed., with a foreword by A.S. Byatt. *Indexers and Indexes in Fact & Fiction*. Toronto: University of Toronto Press, 2001. 160 pp.; \$22.95 (paperback). ISBN 0 8020 8494 X.

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 humorous 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 *Apothegmata*, 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*,

printed by Fust & Schoeffer, sometime in the early 1460s. The brief overview ends at the end of the eighteenth century. Initially indexes were prepared by the author of the work, although this changed with the arrival of the professional indexer in the eighteenth century. The role of women in the profession is briefly examined, and the qualities of a good indexer are listed: accuracy, judgement, the ability to conceptualise, organization, objectivity.

However, instead of demonstrating these qualities by a well-chosen series of examples, the author has preferred to illustrate what can go wrong and how authors can use their indexes as more than guides to their texts. Although Bell quotes Henry B. Wheatley, "One of the last things the genuine indexer thinks of is to make his work amusing," in the excerpts to 57 indexes to nonfiction, 14 indexes to novels or verse, and 17 authors' portrayals of indexers in fiction, Bell presents her reader not with examples to emulate, but with the curiosities and entertainments that occur when principles are not followed. Many of the excerpts are taken from issues of *The Indexer*, which the author edited for eighteen years. Rather than a "how-to" manual on the preparation of an index, it is more a light-hearted romp of "indexing through the ages" and aims to indicate, by example, principally what not to do.

Examples include the indexer as overwhelmed with too much detail: Burton's *The Anatomy of Melancholy* ("Devil the, 878, 938, &c"); the indexer as social commentator: *A Treatise of the Pleas of the Crown* ("Cattle see Clergy"; "Election see Bribery") and the indexer as blackmailer, most tellingly demonstrated by Harriette Wilson in her *Memoirs* ("Adultery. Insufferable, by anyone not of royal blood, except in private, like Lords Cowper and Marlborough"). The indexer can sometimes review the work, as when the daughter of Waldo E. Nelson in her index to her father's *Textbook of Pediatrics*, included "Birds, for the, 1-1413" among her entries. The index as a method of attack is illustrated by its first practitioner, William King, when in 1816 his index entry on Dr Richard Bentley, in *Dissertation on the Epistles of Phalaris*, included "[His] transcribing and plundering Notes of and Prefaces of"; "His familiar acquaintance with Books he never saw"; and as recently as 1999 in Margaret Cook's memoir of her life with her husband, the British Foreign Secretary: under "Robin Cook" are listed "heavy drinking," "weight problems," and "sexual difficulties."

Not all the examples are negative: indexes which can act as the best advertisements for their texts, seducing the reader into the

work, include James Frazer's *The Golden Bough* ("Bag, souls of persons deposited in a"; "Birds, cause headache through clipped hair; absent warriors called"; "Cat's cradle, forbidden to boys among the Esquimaux") and A. Lapthorn Smith's *How to be Useful and Happy from Sixty to Ninety* ("Alcohol as cure for insomnia, very bad"; "Beard, long white, don't wear"; "Cook, good, source of danger to elderly men"). There are cases as well of the index as errata and corrigenda: Ruskin in his own index to *Fors Clavigera* mentions "Artists are included under the term workmen, 11, 10, but I see the passage is inaccurate, – for I of course meant to include musicians among artists" (and continues for another 9 lines of entry). There is the index as entertainment: A.P. Herbert in *What a Word* ("All of Us, So Say: Believed not, strictly, correct"; "English Language: Strange neglect of, by bodies and Societies eager to interfere in every other human activity," and "Plain English: Queer delusion of British Man that he talks").

Bell briefly describes the concept of indexing literary works, with illustrations among others from *The Dunciad*, *Clarissa*, *Orlando*, and with *Sylvie and Bruno*, demonstrates that Lewis Carroll understood the concept of keyword in context, listing variously "Boots for Horizontal Weather"; "Horizontal rain, boots for"; and "Weather, horizontal, boots for." The succinct overview is completed by a short section on the portrayal of indexers in fiction, by authors as disparate as Trollope, Conan Doyle, Thirkell, Vonnegut, and Lively, and in genres such as detective fiction. The index to the work itself consists of four pages of references to author and titles quoted in the text.

Bell has been fortunate to be introduced by A.S. Byatt, well-known for her literary portrayal of the research process (and who herself is listed in the "indexers in fiction" section, for her superb creation of that indexer as obstructionist, Beatrice Nest in *Possession*), who begins, "It takes time and experience to become one of those who, choosing books in a bookshop, or from the shelves of a library, learn to turn first to the index." This witty and entertaining book will delight those interested in the history of the book, all who have ever tried to index their own work, and of course, professional indexers, who probably have their own personal scrapbook of the best and the most horrific in their field.

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