

There's more to an index . . .

We have featured few back-of-book indexes that serve also as glossaries. The supreme exemplar of this genre must be William S. Heckscher's index to his own essay on Joachim Camerarius' text, *Melancholia*, fully described in our issue of April 1982.¹ Other examples are the indexes to the diaries of Lady Cynthia Asquith² and Barbara Pym,³ and that to Robert Burton's *Anatomy of melancholy*.⁴

E.M. Forster's *Aspects of the novel*, in the Abinger Edition edited by Oliver Stallybrass, boasts an 'Annotated Index'. Stallybrass, a librarian, editor, translator and indexer, was a prominent member of the Society of Indexers until his early death in 1978. He vigorously promoted copyright for indexers and indexing in note-books, among other subjects, in our journal. His index to the four-volume *Collected essays, journalism and letters of George Orwell, 1920-50* (Secker & Warburg, 1968) drew high praise from reviewers: 'a superlative index', 'wonderfully indexed', 'beautifully indexed', 'exemplary', 'admirable'.⁵ Stallybrass became General Editor of the Abinger Edition of the complete works of E.M. Forster, published by Edward Arnold in 12 volumes (not numbered in order of publication) from 1972 to 1984.

Aspects of the novel comes in at volume 12, published in 1974. It consists of the texts of the Clark Lectures in English literature delivered by Forster at the Cambridge Arts Theatre in 1927, and originally published later that year, with a number of newly published related writings, chiefly extracts from his notebooks. Together they make 156 pages. The Annotated Index, thirteen pages, includes in parentheses in its entries conventional glosses; disputes with Forster's statements (is this bias in indexing?); and even a long entry for Forster himself, as the writer and deliverer of the lectures.

The index is preceded by an introductory note of more than a page length—rather, an introductory essay with the name of Oliver Stallybrass at its end. The note explains the scrupulous relationship of the new index to the brief 'Index of Main Characters' in the 1927 edition (taken to be Forster's own work); refers to 'the three purposes expounded at the head of the index to *Two Cheers for Democracy*' (Abinger Edition, vol. 11); and describes the index coverage, kinds of headings, arrangement of subentries in four categories, treatment of titles of literary works, the insertion of dates, and abbreviations used ('Forster is abbreviated to F. throughout'). It does not state, what must be true, that the added information and comments in parenthesis, besides the dates, are the editor/indexer's own.

We quote some of these expanded/enhanced entries, all *sic*, including the square brackets, and all in full, except for the nearly column-long entry for *novel, the*.

A.E. (i.e. George William Russell, 1867-1935; poet and artist, who for a time held a post as an agricultural organizer), 94.

Catherine, St. of Siena (1347-80): quoted ("And, since the soul seems, in such communion, sweetly to bind herself fast within herself and with God, and knows better this truth, inasmuch as the soul is then in God, and God in the soul, as the fish is in the sea, and the sea in the fish, she desired the arrival of the morning . . . in order to hear Mass" *The dialogue of the Seraphic Virgin Catherine of Siena*, tr. A. Thorold, London, 1896, p. 21), 91, 93.

Chevalley, Abel (1868-1934): *Le Roman Anglais de Notre Temps* "a brilliant little manual" (in which F. is described as "un des romanciers les plus riches d'idées et de talent"), 3.

Elton, Oliver (1861-1945): on *Jane Eyre* (a loose quotation from *A survey of English literature 1830-80*), 5.

Forster, Edward Morgan (1879-1970): disclaims expertise on foreign novels, 4; a pseudo-scholar, 6; speaks of the story in a drooping regretful voice, 17; not a sword, and reluctant to be a block, 62; priggishness over Conan Doyle, 64; disbelieves in fairies, 76; and in evil, 33; has only a limited admiration for humility, 87; read *Tom Jones* and *Evan Harrington* at 19, while having chickenpox, 126; transcribes Swift into his anthology [a notebook, begun during World War I "as a comment on Robert Bridges's *Spirit of Man*, which I found too resigned and edifying"]; other writers mentioned in *Aspects* and represented include Hardy (*Return of the Native and Dynasts*), Pater (*Marius*), Proust, Jane Austen (*Emma*), Bunyan (*Pilgrim's Progress*), Defoe (as on p. 40) and Meredith (Vittoria), 129; has memory lapse, 137; *Anonymity*, 13n; *Aspects of the Novel*: notes for, 121-37; schema for, 136.

Gide, André (1869-1951): has an anxious mind, 74; *Les Faux Monnayeurs* (1926; translated as *The Counterfeiters or The Coiners*), 55-6, 67-71 (F.'s translation here is generally better than Dorothy Bussy's, although in the second paragraph "either here or there" is less accurate than her "at one point rather than another" *ici plutôt que là* and at the bottom of p. 69 "forgery" is his interpolation), 74.

Heard, Gerald (1889-1971; F.'s mention of him may have been prompted by the statement in *Narcissus*, 1924, that "psychology is resolved henceforward to treat nothing in its province as insignificant"), 134.

novel, the (and novels): one of the moister areas of literature, 2; defined by A. Chevalley, 3; should not be less than 50,000 words (a figure which disqualifies many novels as normally regarded, including at least two *The Magic Flute* and *Rasselas* on F.'s list of examples), 3; . . .

Palmer, Reg. (a working-class friend of F.), 123.

References

1. Heckscher, William S. The unconventional index and its merits. *The Indexer* 13 (1), April 82, 6-25.
2. A glossy index. *The Indexer* 18 (1), April 1992, 47.
3. 'Thankless task' accomplished for Pym. *The Indexer* 14 (3) April 1985, 189.
4. Indexes past: The anatomy of melancholy. *The Indexer* 19 (3) April 1995, 192.
5. The 'wonderful' Orwell index. *The Indexer* 6 (3), Spring 1969, 168.

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