

is Gail Lynn Goldberg's "D. G. Rossetti's 'Revising Hand': His Illustrations for Christina Rossetti's Poems." Of the excellence of Prof. Fredeman's own contributions, "A Rossetti Gallery", a conducted tour, we may say, of twenty hitherto unpublished drawings, and "A Shadow of Dante: Rossetti in the Final Years", being extracts from W. M. Rossetti's Unpublished Diaries, there is no need to speak. My only complaint or rather suggestion in relation to the latter study is that it would have facilitated a close following of the argument if the Notes could have been printed in *petit* immediately after the entry they concern.

The excellence of the Rossetti issue of *Victorian Poetry* makes us avid for Prof. Fredeman's work in progress, the edition of the complete letters of D. G. Rossetti.

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John R. Roberts. **John Donne: An Annotated Bibliography of Modern Criticism, 1968—1979.** University of Columbia Press, Columbia and London, 1982, pp. 434.

This work is a continuation of the author's *John Donne: An Annotated Bibliography of Modern Criticism, 1912—1967* (Columbia, 1973) and the primary purpose is to supply an aid to research. In his Preface the author points out that in contradiction to T. S. Eliot's prophecy of 1931 that the revived interest in Donne would probably recede, having reached its peak, there are "no signs of diminishing interest in his prose and poetry" (p. 1). The method of Professor Roberts's work is excellent, intended to enable the scholar to "judge for himself whether a particular book or essay will be useful for his purpose". There is also an excellent system of three detailed indexes. A striking feature of the work is the very wide geographical net Prof. Roberts had spread for his items, and this — along with the admirable method of the summaries and the clarity of presentation — makes this further volume essential for scholars concerned with 17th-century English literature.

As Professor Roberts's first volume of Donne Bibliography is not available to us I have no means of knowing whether it included mention of the very distinguished and comparatively recent Czech translation of Selections from Donne's poetry, *Extáze (Ecstasy)* by Eva Žantovská, with a perceptive concluding essay by Zdeněk Vančura (Mladá Fronta, Prague, 1967). By date of publication it just escapes the present volume but in view of its outstanding qualities and since Prof. Roberts quotes no other Czech translator, I venture to draw attention to it here.

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