

specialist should not feel he's being punished for having to browse through descriptions of woven tapestries in search for critiques of "The Haystack in the Floods." But I fear an eighty-six year chronology forces too great a burden on the subject index, as the reader will do much flipping back and forth between the index and the yearly listings. Francis Fennell's reference guide to the criticism of Dante Rossetti (Garland, 1982) is divided into twenty-three categories which distinguish art from poetry, general studies from analyses of individual poems and paintings. Perhaps the wider diversity of Morris's interests should be organized into even more categories than the Rossetti bibliography. However, in lieu of this, the twenty-four-page subject index provides a detailed guide to the vast wealth of material collected here.

Aho's descriptive annotations summarize

The Poems of Charlotte Brontë: A New Annotated and Enlarged Edition of the Shakespeare Head Brontë. Tom Winnifrith, editor. 464 pp. Oxford and New York: Basil Blackwell. 1984. \$29.95

Tom Winnifrith, editor of the new Shakespeare Head *Poems of Charlotte Brontë*, has consistently represented scholarly accuracy and professional biographical and editorial standards in the still myth-ridden world of Brontë studies. This edition offers careful annotation based on wide purview of Charlotte Brontë's scattered manuscripts and poem fragments, accurate transcriptions of hitherto unpublished poems, clear records of manuscript variants and alterations. His fine scholarship finally gives us a relatively full picture of Charlotte's work as a poet gleaned from the famous pseudonymous publication of her and her sisters' poems in her day, from the miscellany published by Wise and Symington in the original Shakespeare Head edition from assorted childhood bookmaking about the world down under of Angria and later notebooks, and from the welter of other early books and notebooks that have con-

each entry: a phrase is given for a marginal article, a detailed paragraph for a substantial article or book. We benefit from the eight-six-year context in which Aho reads each item. Thus the annotations are especially informative when he identifies someone's new insight or another's unacknowledged source.

In a reasonable compromise with what I call the Fredeman rule of bibliography (never cite anything you've not held in your hands), Aho distinguishes with an asterisk the few items which he has not seen. Such attention to detail characterizes this responsible, trustworthy bibliography. Complementing a vast scope with attention to detail is what makes this bibliography an admirable work of scholarship and a valuable contribution to the study of Morris.

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tinued to come to hand. Readers and scholars of Brontë certainly owe Winnifrith a debt for finally putting Charlotte the poet before us.

Nonetheless, the edition is somewhat unfortunate and it is so not primarily for any failure of scholarship (although explanatory annotation is rather sparse) but because of the overall shape imposed by the format: ostensibly a reissue and update of the earlier Shakespeare Head that had, among its many sins, the mendacity of its very title: *The Complete Poems of Charlotte Brontë and Patrick Branwell Brontë*. Whether on the decision of his editors or himself, Winnifrith has decided to reproduce the order of the Shakespeare Head, beginning with Charlotte's published poems. This section seems at first reasonable enough, inasmuch as Wise and Symington essentially reprint Charlotte's section of *Poems by Acton Ellis and Currer Bell*. But then why not go back to that author's last (and only) text and use it directly? Winnifrith notes only a very few cases where discrepancies are due to editors' errors or questionable judgment. But why should these be