

is handsomely produced on high quality paper. In addition to seven full-page black and white illustrations of exhibited works, the catalogue contains (apart from the usual apparatus) a brief introduction to the Bancroft Collection; a lucid and accurate two-page general introduction to the Pre-Raphaelite movement; and a single page commentary on the exhibition itself, which quite properly begins "If there were ever an exhibition that could speak for itself, this is one." The slide lecture, entitled "Dreamers of Dreams," was designed to complement the catalogue. Some twenty minutes long, it too was accurate, concise and carefully produced.

With the exception of a few minor inaccuracies which appeared in the wallside commentaries on some items in the exhibition, all aspects of the show were well conceived and painstakingly executed. Especially worthwhile was a series of related programs presented during the five weeks of the exhibition. The series included films as well as lectures by some of the country's leading scholars who have written on the Pre-Raphaelites. Among them were Allen Staley, Cecil Lang, Rowland Elzea and Charlotte Oberg: authorities whose presence in Richmond was more than justified by the quality of the exhibition they came to endorse and interpret.

Antony H. Harrison

The Complete Poems of Heinrich Heine: A Modern English Version.  
By Hal Draper. 1,032 pp. Cambridge, Massachusetts: Suhrkamp/  
Insel Publishers Boston, Inc. \$29.95.

Thoroughly indexed and furnished with masterful notes and conscientious variants, this book suffers from not having even a selective bibliography, though one can appreciate the fact that a complete one would probably fill another 1,032 pages. In this connection, readers of the Journal will find John P. Anderson's bibliography in William Sharp's Life of Heinrich Heine (London, 1888) particularly helpful vis-à-vis Heine and the Victorians. Draper's aim (p. xiii) is to supply the reader with "Heine as an experience in English," an experience not wholly relished by all -- to judge from the following remarks by Rika Lesser (The New York Times Book Review, August 8, 1982, p. 11): "Still, the 'Book of Songs' [Buch der Lieder, 1827] contains a great many verses that simply sound trite to 20th-century ears, no matter how innovative they were in their day. If Heine were in his 20's today, one wonders whether he might not be writing Hallmark cards." But let