

CONTENTS • JUNE

XXI. Lytton Strachey's Conception of Biography. By CHARLES RICHARD SANDERS.....	295
XXII. Henry James at the Grecian Urn. By DANIEL LERNER and OSCAR CARGILL.....	316
XXIII. <i>L'Évangéliste</i> d'Alphonse Daudet. Par JACQUES POUJOL	332
XXIV. The Head and the Heart in Melville's <i>Mardi</i> . By NATHALIA WRIGHT.....	351
XXV. Sources and Symbols for Melville's <i>Confidence-Man</i> . By JOHN W. SHROEDER.....	363
XXVI. Association and Disassociation in Storm's Novellen: A Study on the Meaning of the Frame. By R. M. BROWNING.....	381
XXVII. Arthur Hugh Clough at Oriel and at University Hall. By G. P. JOHARI.....	405
XXVIII. <i>Measure for Measure</i> and Pushkin's <i>Angelo</i> . By GEORGE GIBIAN.....	426
XXIX. Wordsworth and Ticknor. By JUDSON STANLEY LYON.	432
XXX. Swift's <i>Tale of a Tub</i> : An Essay in Problems of Structure. By ROBERT C. ELLIOTT.....	441
XXXI. L'Introduction des <i>vers mêlés</i> sur la scène classique. Par RENÉ BRAY.....	456
XXXII. Flowerets and Sounding Seas: A Study in the Affective Structure of <i>Lycidas</i> . By WAYNE SHUMAKER.....	485
XXXIII. Contamination in Manuscripts of the A-Text of <i>Piers the Plowman</i> . By D. C. FOWLER.....	495
XXXIV. The Gardens in the <i>Decameron</i> Cornice. By EDITH G. KERN.....	505
XXXV. Guillaume le Clerc and Alan of Galloway. By JOAN GREENBERG.....	524
<i>Comment and Criticism</i> : 1. Gildon's Attack on Steele and Defoe in <i>The Battle of the Authors</i> (by JOHN ROBERT MOORE). 2. William Kenrick's "Courtesy" Book (by PAUL FUSSELL, JR.). 3. Reconstructing the Conclusion of <i>John of Bordeaux</i> (by WALDO F. MCNEIR). 4. The Dreamer in the <i>Book of the Duchess</i> (by JAMES R. KREUZER). 5. The Complaint of Britomart: Word-play and Symbolism (by J. S. WELD).....	534
<i>A Communication to the Editor</i> (by HOXIE N. FAIRCHILD).....	552
<i>Meeting of the Executive Council</i>	557

FORTHCOMING

IN SEPTEMBER:

Wallace Stevens: The Life of the Imagination. . . . Lawrence's *Collected Poems*: The Demon Takes Over. . . . New Letters from Mrs. Browning to Isa Blagden. . . . Melville and the Midwest. . . . Pierre Bayle and *Moby Dick*. . . . Henry Norman Hudson and the Whig Use of Shakespeare. . . . The Structure of *Rasselas*. . . . Candide's Garden. . . . Swift's View of the Dutch. . . . New Light on the *Antídoto* against Góngora's "Pestilent" *Soledades*. . . . "Or Else This Were a Savage Spectacle." . . . *Measure for Measure* and Elizabethan Comedy. . . . Giraldi's *Hecatommithi*, Deca II, 1: Central Version in the Diffusion of the Courtly Cid Theme. . . . The Meaning of Bonaventure Des Périers' *Cymbalum Mundi*. . . . The Plan of the Canterbury Pilgrimage. . . . The Biblical Characters of Chaucer's Monk. . . . The Relationship of the Old English *Andreas* to *Beowulf*. . . . The Physiological Interpretation of Sound Spectrograms. . . . Tennyson's Development during the "Ten Years' Silence" (1832-42). . . .

IN DECEMBER:

The Genesis of *Beowulf*: A Caveat. . . . Pope and "the Weighty Bullion of Dr. Donne's Satires." . . . Doctor Faustus: A Case of Conscience. . . . The Historical Criticism of Milton. . . . Milton and Critical Re-estimates. . . . *Pygmalion*: Bernard Shaw's Dramatic Theory and Practice. . . . Time, Space, and Symbol in *Iphigénie*. . . . Gray's *Elegy*: The Biographical Problem in Literary Criticism. . . . Renan's Revision of his *Liberté de penser* Articles. . . . Hamlet's Apostrophe on Man: Clue to the Tragedy. . . . The "Bradshaw Shift" and the Order of the *Canterbury Tales*. . . . An Unpublished MS. by La Fontaine. . . . "Dover Beach" and "Say Not the Struggle Nought Availeth." . . . The Inadequate Vulgarity of Henry James. . . . The Beginnings of the Study of Synonyms in England. . . .

IN MARCH:

The Self-conscious Narrator in Comic Fiction before *Tristram Shandy*. . . . Herbert's Form. . . . Shakespeare's "Singing Man of Windsor." . . . W. D. Howells' Defense of the Romance. . . . The *Spirit of the Times* and a "New Work by Boz." . . . The Tournaments of Tottenham and Lappenhäusen. . . . Shelley and Malthus. . . .